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The Place and Significance of National Dresses In The Repertoires of Folklore and Ethnographic Communities

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Abstract: In this article, the creative talent of folklore-ethnographic community leaders in this field is of great practical importance in the preservation and development of folk art.

The success of the practical work carried out in the creative team is largely due to its deep sense of the value of artistic words, musicality through national costumes, the ability to choose and promote the best examples of folk songs, as well as the development of an individual Uzbek. it depends on how deeply they understand the art of folk singing and dancing.

This article analyzes the role of national costumes in the study of formation and development of the repertoire of folklore-ethnographic communities and gives practical instructions.

Key words: folklore-ethnographic communities, repertoire, development, genre, folklore works, folk art, song, dance, staging, national costumes, design.

Introduction

The attitude of folklore and ethnographic communities to tradition differs in the way of performance, repertoire system and approach to the treasury of folklore. But it should also be recognized that their methods of performance, the level of artistic skill, attitude to folklore traditions directly depend on the territory in which they live.

For example, Southern Uzbekistan, Bukhara and Samarkand, the Ferghana Valley and the Tashkent region differ from each other in their uniqueness, that is, from clothing to the use of a musical instrument.

The correct formation of the repertoire of an amateur team is one of the main tasks facing the head. The correct selection of the repertoire directly affects the course of the creative process in the team, the growth of the activity of participants and, ultimately, the comprehensive development of the team.

Although the repertoire of amateur teams differs in genre and form from the repertoire of professional teams, they have common features. Experts note that when forming the repertoire of the collective, it is necessary to pay attention to:

1. Selection of ideologically oriented, artistically verified works.
2. Coverage of colorful genres. Gradual complication of the repertoire.
3. Imply the capabilities, abilities of the participants, as well as their interests and desires.

The area in which the community operates, the production or agricultural network there, as well as the extensive use of works related to the nature of the place. Examples of folk art, as well as the inclusion in the repertoire of the works of local authors [1, 49 b].

The creative process carried out in any team must necessarily reach some point and be brought to the attention of the listener or audience. Therefore, at an early stage of the formation of a collective repertoire, it is necessary to clarify in which direction the selected works can be used. The more colorful works there are in the repertoire of the collective, the easier it will be to organize screenings on different topics.

Of great practical importance in the preservation and development of folk art is the creative talent of the leaders of the folklore and ethnographic collective in this area. The success of the practical work carried out in the creative team largely depends on its deep sense of the value of the artistic word, musicality, the ability to choose and promote the best samples of folk songs, as well as on how deeply a person understands the art of Uzbek folk singing and dance in the process of growing up. Uzbek national costume is very bright, beautiful, comfortable and is part of the rich cultural traditions and lifestyle of the people. In cities, it is rare to meet people in national costumes, today it is worn at traditional festive events, but in rural areas it still serves as part of everyday and festive clothing. In particular, the basis of the folklore men's national costume is a cloak, which is tied at the waist with a kerchief. The traditional headdress is a skullcap. A shirt is worn on the torso, and wide trousers, tapering to the bottom, are worn on the trousers. Feet in boots made of thin leather. Belts on a full dress are often very elegant - velvet or embroidered, with silver embroidered plaques and gauze. The casual shirt is tied with a belt, like a long scarf.

LITERATURE ANALYSIS

Folklore songs arise as a result of the specific activity of each profession. It is associated with the way of life of the people. Songs about labor: songs about labor related to the apiary, when there are songs about the harvest, songs about the harvest, light songs: «Xo'sh-xo'sh», «Turey-turey», «Churey-churey» and others. Labor songs related to craft are charka songs, etc. Ritual songs are considered one of the most important factors of folklore. The Uzbek people, like all peoples, have very ancient rich and diverse traditions. Folklore genres of the Uzbek people are very diverse. Folklore genres and styles of each oasis differ depending on ethnicity, traditions. While lapar is performed more often in the Fergana Valley, Alla, Yor-Yor are performed differently. Therma, grass games are also performed in different styles. The performance of Alla is a very common performance among the people. After each paragraph of Alla, the stanzas "Alla, baby Alla, my soul, baby, Alla" are repeated. "Yor-Yor" is a musical genre of Uzbek wedding folklore. "Yor-Yor" is common not only among Uzbeks, but also among such Turkic peoples as Kyrgyz, Kazakhs, Karakalpaks. For example: layers after layers add up, house-house, take a girl and go new, house-house, take a girl and go new, house-house, agree mothers who give white milk, house-house.

During the years of independence, the creative activity of folklore and ethnographic creative collectives reached a new level. During the Independence and Navruz holidays, folklore and ethnographic ensembles perform on large stages. In particular, it is noted that today the total number of folklore and ethnographic ensembles exceeds 300. Ensembles «Boysun», "Shalola", "Besh qarsak", "Gulyor", "Omonyor", "Gulchehralar", "Doston", "Besperde", "Orzu", "Yor-yor", «Chavgi», "Mohi sitora" and many others represent the national artistic heritage by studying and passing on traditions to our people. Meanwhile, the natural manifestation of musical folklore continues in the spiritual life and way of life of the people.

A deep penetration into the consciousness of the youth of our national values, folklore traditions, which for centuries have given a huge spiritual and spiritual potential to our people, is important for the education and upbringing of a comprehensively mature, harmonious generation. After our country gained independence, ample opportunities were created for this. Because the need existing in our country for awareness of national identity and spiritual respect requires knowledge of our cultural heritage, created on the basis of the spiritual, intellectual, life experience of our ancestors, and the implementation of various creative and creative works on this basis. The works of folklore created by our creative people, which are a rare song heritage, have served for centuries as an invaluable aid in instilling various moral concepts into the hearts of people in a unique artistic form. By studying the ethnography and folklore of the Uzbek people, one can better understand the rich cultural and Mari past of our ancestors.

RESEARCH METHODOLOGY

Each nation or people is characterized, first of all, by its history, cultural unity. The Uzbek people also formed over a long historical period and acquired many scientific and cultural features. The values of the traditions of our past ancestors have been preserved and developed from century to century, from generation to generation. In particular, the role of oral folk art in preserving our national and cultural characteristics is invaluable. In particular, the specific customs and rituals of our people have come down to us through folklore about the upbringing of children, the nature of hospitality, etiquette, culinary skills, work and daily routine. Original examples of a folklore ensemble can be called creative associations of folk artists, puppeteers, dorboz, dancers and singers, who in the distant past performed in groups at folk festivals, folk festivals with various regional performances. Since most of the mass performers of folklore works are not only professional, but also amateur performers, their repertoire also consists of folk oral art (1.1 picture). The creative talent of the leaders of folklore and ethnographic ensembles in this field is of great importance in the preservation and development of folk art. But on this path, relentless searches will be required. The most popular folk songs can be recorded from the performers themselves, attracted to the ensemble.



1.1.image. Folklore - national costumes of ethnographic communities

It is especially desirable that certain aspects of the style of performance are formed in the repertoire of the Folklore Ensemble. Along with samples of traditional folk oral creativity (reworked or independently created), the inclusion of the works of the authors serves to strengthen modern tones, as well as ensure the priority of national values. Such new songs and works of authors are works that reflect the heart desires of the heroes of our present day, imbued with patriotism, a sense of Homeland, and have a special impact on the upbringing of young people. It should be remembered that often processed and artistically polished samples of folk songs are more acceptable and appropriate in relation to the aesthetic taste of the population and the skill of feeling the artistic word, in relation to the folklore of the collective music. Therefore, in the early stages of the formation of the repertoire of folk ethnographic ensembles, the main attention should be paid to reworked songs, as well as songs created by songwriters in accordance with folk permission in the folk style. At the same time, it is extremely important to attribute the authors' works to the repertoire of a folklore ensemble with a thoughtful and critical approach to the work. In particular, the selected material must correspond to the peculiarities of the creative activity of the ensemble, the performed work must correspond to the style of performance formed in the ensemble. The traditional Uzbek women's dress consists of simple tunic-like cuts of the khan-atlas dress, as well as floral arrangements. Satin fabric and rich gold embroidery are used in festive outfits. A woman's headdress includes three elements at once: a skullcap, a scarf and a turban. Jewelry made of gold or silver has always been an indispensable addition to the dress of Uzbek women of all ages.(1.2. picture.Folk costumes of women in folklore groups) Embroidery patterns were not chosen by chance. It has always had magical or practical significance. From the drawing it was possible to understand social status, sometimes other meanings were included in it. For example, a geometric pattern in which the braid is repeated is a kind of amulet. Dresses made of dark blue, black fabrics were not worn in any region of Uzbekistan. The Sogdian pattern retains a Zoroastrian influence. The colors in this region were chosen based on the position in society. For example, the prevalence of blue and purple in a woman's dress speaks of her husband's high status, and green patterns were often used by farmers and artisans.



1.2.image.National dresses of women in folk communities

ANALYZES AND RESULTS

Folklore traditions are a value that highly artistic expression of the lifestyle, life, worldview, spiritual and aesthetic world and internal experiences of the people. While folk art in Uzbekistan in the years of the former regime has preserved its ancient performing anoanas and artistic heritage to some extent, the political repression and ideological repression of that time had a negative impact on the many poetic nature of such a system of traditional values. As a result, many ancient genres of oral folk art, religious beliefs, representations, samples of ritual folklore, folk traditions, songs, legends, legends, fairy tales associated with holidays and holidays were forgotten. The genres of Uzbek ritual folklore created before the XX century have perfectly preserved their ancient traditions and poetic nature.

The history of the folklore singing art of the Uzbek people is outdated, and the process of its formation is closely connected with the history of our people. The history of the Uzbek people dates back several millennia before our era. If we think even deeper, relying on the scientific research of scientists, we will see that it dates back to the times of the primitive community. Looking at the history of national-traditional folk singing, we see that the buds of folk art developed in our area at a time when semi-humans still lived in some parts of the world.(1.3. picture)



1.3.image.The attention of folklore communities to national costumes at the exit.

In the 50-70s of the last century, a number of archaeological studies were conducted on the territory of Uzbekistan. A little earlier, an expedition led by the Russian scientist Professor Ovchinnikov discovered the cave "Teshiktosh" in a mountainous area located in the village of Machai, belonging to the Boysun district. Later, famous archaeologists S. Tolstoy, Y. N. Gulomov found a fortress (ruins of the city), where one of the centers of ancient culture was laid. The famous Uzbek scientist A. Kabirov discovered the Sarmyshsai rocks located on the territory of the present Navoi region. Among the paintings made on the walls of the "Teshiktosh" cave, samples of national folk art were found. By the 80s, the revival of folklore and ethnographic ensembles had become a remarkable social phenomenon in our cultural life. The fact that ensembles are starting their work again is important as a separate stage in the development of traditional folklore. A little later, the number of such ensembles in our republic reached 200. But this cultural phenomenon remained unexplored on a scientific basis. The history of their creation has remained undisclosed. In this regard, few necessary practical manuals and methodological recommendations for ensembles have been created. Consequently, life itself demands that the repertoire of such ensembles be colorful in artistic and genre terms, as well as that there be instructions, recommendations for enthusiasts of our culture who have decided to revive existing and organize new folklore and ethnographic ensembles.[1.4.image] Folklore has embodied the manifestations of all types of art. One pattern of folklore is played in a combination of Word and melody. While it is traditional to sing the epic and terma in the circle of the drum, the songs were sung in the circle of the dutor and the circle, in the circle of the ensemble of the Gypsy. In other folklore works, the word takes a leading place. This is how the genres of fairy tale, legend, narrative, lof, transplant, anecdote, Riddle and proverb are characterized. Folklore is the National Oral artistic creation of a seed, tribe, elat or people, reflecting the ideology and psychology of that tribe, seed, elat, people or nation. In it, such diverse genres of expression of reality are formed as epic, fairy tale, proverb, song, riddle. Samples of folk oral creativity occur and live in a long-term creative process, from mouth to mouth, from generation to generation, from teacher to disciple, the exact author of which is unknown. It is appropriate to say that the art of folk music arose in ancient times as a public creation of the community, the first examples of which were intended for the performance of the community. During those times, solo performers were not separated from the team performers. However, as the period progressed, with increasing performance skills, solo performers began to separate from the teams.



1.4.image. Participation of folklore communities in the International Festival

CONCLUSION

Oral folk art differs from other types of folk art: music, theater, dance, fine and applied arts, as well as from others in that it is the art of the spoken word. It is passed from mouth to mouth, from generation to generation, from epoch to epoch and finds brilliance in the performance of talented representatives of the people. Folklore works, just as they were originally created, are enriched with new information, adapt to historical conditions and at the same time have a positive impact on written literature. One of the main details of the traditional Uzbek outfit is a headdress. In many Central Asian countries, including Uzbekistan, the national headdress is a skullcap. The name of the skullcap comes from the Turkic "tube", which translates as "top, top". It is worn by men, women and children. Only older women don't wear skullcaps.

Now in large cities it is rare to see a person in a skullcap, and often this is an important detail of the outfit for family and religious holidays. The traditional skullcap has a tetrahedral conical shape in black with white embroidery in the form of 4 "peppers" and 16 miniature straps. The daily skullcap "pepper" is one of the simplest and most common, but its importance cannot be underestimated. Each region of Uzbekistan has its own height and the pattern of the skullcap.

The importance of folk music in ensuring the purity of the human mind, the maturity of society, the wealth of the spiritual world of the individual is enormous. That is why the study of folk music arouses students' love and respect for traditions, customs, rituals that have a thousand-year history.

Folklore occupies a large place in public life due to musical art, folklore ethnographic ensembles, folk customs, traditions of rituals, seasonal rituals, the desire to influence various phenomena on natural phenomena. Songs and chants performed during rituals constitute ritual folklore.

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