



# Proceedings of International Conference on Robotics and Control

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**Conference Chair:** Dr. Ishwanto Bin Suwarno  
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32	<b>HOW TO DEVELOP CRITICAL THINKING IN YOUTH</b> Kurbanova Malokhat Ibodullayevna, Kurbanbaeva Nilufar Ilkhamovna	90-92
33	<b>THE SYSTEM OF LEARNING ADJECTIVES IN PRIMARY SCHOOL</b> Zokirova Dilrabo Haydarovna	93-94
34	<b>ZAFAR DIYOR HAQIDA</b> Mamasidiqov Fazliddin Namangan	95-96
35	<b>METHODS OF TEACHING A FOREIGN LANGUAGE</b> Shakhnoza Rashidovna Madieva, Musharraf Abdullayevna Haydarova	97-98
36	<b>INNOVATIVE METHODS OF TEACHING ENGLISH AND THEIR IMPACT ON THE EDUCATIONAL PROCESS</b> Husenova Munavvar Uktamovna	99-101
37	<b>SOUNDING OF UZBEK NATIONAL MUSIC PERFORMANCE: TRADITION AND NEW TRENDS</b> Mukhamedov Shokhruxh	102-104
38	<b>КОНСТИТУЦИЯ – ХАЛҚ ФАРОВОНЛИГИ ВА ЮРТ ТИНЧЛИГИ АСОСИ</b> Мадумаров Талантбек Толижонович, Ғуломжонов Одилжон Рахимжон ўғли	105-108
39	<b>SOME PROBLEMS OF TEACHING IN VOCATIONAL COLLEGES</b> Shukurova Nigina Oripovna	109-110
40	<b>ОЛЧА ДАРАХТИДА УЧРОВЧИ ЗАРАРКУНАНДАЛАРНИНГ МОРФОЛОГИЯСИ, БИОЛОГИЯСИ ВА ЗАРАРИНИ ЎРГАНИШ ХАМДА ҚАРШИ КУРАШНИ ҚЎЛЛАШ</b> Жумаева Азиза Нўъмонжон кизи, Каримова Муқаддас Расулжон кизи	111-113
41	<b>METHODS OF TEACHING EXPRESSIVE READING OF LYRICAL WORKS IN THE SECOND GRADE</b> Ahmedova Feruza, Muhiddinova Ogiloy, Ahmedova Zumrat, Tojjeva Hamida, Muhammadalievna Sanoat	114-115
42	<b>ANALYSIS OF BUKHARIAN FOLKLORE PIECES AND THEIR SEMANTIC FEATURES</b> Xushvaqt Umurova	116-117
43	<b>МАТЕМАТИКА ФАНИНИ УМУМКАСБИЙ ВА ИХТИСОСЛИК ФАНЛАРИ БИЛАН ИНТЕГРАЦИЯЛАШНИНГ АҲАМИЯТИ</b> Мирзаев Акрамжон Шқтамжонович, Ахмадалиева Нодира Ахмаджоновна	118-120

# ANALYSIS OF BUKHARIAN FOLKLORE PIECES AND THEIR SEMANTIC FEATURES

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## Abstract

Folk art plays an important role in the emergence and development of professional art. In turn, professional art has influenced and enriched the development of folk art. The need to preserve and develop folk art in society, to restore the lost, stems from the desire to meet their aesthetic needs, to live well and improve their lives.

## Key words:

Folklore, writer, poet, ethnographic ensembles, ceremonies.

## I. Introduction

Today, great opportunities and conditions have been created for the preservation and development of folk art. This is evidenced by the existence of museums and nature reserves nationwide, the scientific study and publication of folk art, the existence of many folklore and ethnographic ensembles, and the implementation of measures to promote the arts.

Folklore. With the formation of human speech, the people began to develop their oral art. species and genres also began to emerge without mixing. These syncretic creations, which include various forms of human artistic thought, are inextricably linked with all aspects of primitive human life and activity. It reflects people's religious and mythological views, basic scientific (empirical) knowledge, and ideas about nature and society. However, such specimens of folklore have not survived, but their traces and parts have survived in various ideas and views on the way of life of the people, in the structure of folk customs, rituals, ceremonies, holidays, in some written sources, in later folklore works. The emergence of writing also gave rise to literature historically related to folk oral art.

## II. Main part

The main feature of literature is the connection of the literary text with some creative activity (writer, poet, playwright), the consolidation of writing as a specific creative movement, which is a turning point in the development of human artistic thinking. Although literature took on all aesthetic concepts and artistic forms from folklore during its development, it developed independently on the basis of its own artistic laws. Folklore, as an independent form of word art, coexisted with it. For many years the general aesthetic demands and needs of human society have been inextricably linked not only with literature but also with folklore. The independent development of these two types of word art, the diversity of the social environment in which literary and folklore works are created, and the diversity of the creative process have further enhanced their specific features. As a result, literature and folklore continued to develop as two independent types of word art, oral and written, with their own specific aesthetic systems, genres, and artistic features. The concept of ceremonial folklore, according to B. Sarimsakov, includes two important components - the plot of the ceremony (manner of conduct and actions) and its verbal part. In this context, if we analyze the complexity of the wedding, we must first focus on the place and purpose of their performance, the style of performance and the performers.



During the years of independence, the collection, study and publication of Bukhara folklore has become more active and consistent. In particular, it should be noted that Bukhara has achieved effective results in the study of folklore of weddings and mourning ceremonies. In this series O.Safarov and his students D.Urayeva, D.Narzullayeva, F.Hayitova with greetings typical of Bukhara weddings, taboos, cliffs, spring games of girls, mourning ceremonies, or The gods of death, the gods of death, the gods of death were recorded, based on their best examples "To'y muborak, yor-yor (Happy wedding, yor-yor)" (2000) and "Bo'zlardan uchgan g'azal-ay (Gazal-ay flying from the ice)" (2004). The collections were arranged and published. The poetics of the listed genres has been theoretically developed, the features corresponding to the nature of these genres have been clarified and generalized. In their example, the gaps in Uzbek folklore have been filled. In particular, D. Orayeva's monograph on the poetics of the Uzbek mourning ceremony has a special place in this series. Thus, the undiscovered aspects of Uzbek ceremonial folklore were discovered and the science of ceremonial studies was enriched.

### III. Conclusion

The oral nature of the creative and performing process and the participation of the majority in it (collective) are the main features of folk oral art. Many of its features, such as tradition, variability, popularity, and anonymity (author's anonymity), are reflected in this central feature of the folklore creative process. Samples of folklore are created orally, using a wide range of oral traditions and popular repertoire in connection with ancestors and generations, which allows for the stability of artistic forms, the consolidation of common passages from text to text, and the abundance of similar mobile plots. Every creator and performance changes something in the traditional work, something is interpreted differently from the previous one, something is added or dropped. Such variability depends on the social environment, living conditions, the needs of the audience, and the potential of the performer (creator). But any change, any re-creation during the performance, takes place within the framework of a centuries-old tradition. Thus, the viciousness of the living oral tradition leads to the spread of many versions of folklore.

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