



## **HISTORICAL STAGES IN THE DEVELOPMENT OF UZBEK FOLK ART**

**Madrimov Bahrom Khudoynazarovich**

Candidate of pedagogical Sciences, associate Professor, Department of music, Faculty Art vision, 1 course master of Khodjaeva Dilfuza, Dilmurodov Mirshod Bukhara state University.  
Bukhara, Uzbekistan

<b>Article history:</b>	<b>Abstract:</b>
<b>Received:</b> January 30 <sup>th</sup> 2021 <b>Accepted:</b> March 17 <sup>th</sup> 2021 <b>Published:</b> April 20 <sup>th</sup> 2021	The earliest examples of verbal art began to appear with the advent of human speech. Conditions of that period in its existence. People's life and work experience, worldview, customs and rituals play a decisive role. First of all, prose works appeared. they are extremely simple. it only consists of various references and event descriptions. That is, a labor assistant. refreshing spirit. Fairy tales and legends were created, generated by fantasy, samples of songs depicting the labor process arose.
<b>Keywords:</b> pedagogy, education, technology, method, innovation, learning process	

The earliest examples of folklore appeared long before the advent of writing and made an important contribution to the formation of written literature. They did not come to us in their original form, or those that came came to us creatively, passing from mouth to mouth, from generation to generation.

The oldest examples of the folklore of the peoples of Central Asia have survived only in some historical monuments, memoirs, and scientific works. They consisted of myths, warlike legends, heroic and brave epics, songs and proverbs.

In Central Asia, the period from the 6th to the 20th century was a period of complex socio-economic development. This is the period when the Uzbek people for a long time lived side by side with sedentary agriculture and nomadic life. If we look at the rich and colorful examples of the oral art of the Uzbek people of this period, we will see that they reflect traces of socio-political processes, ancient ideas and views. Because folklore works, which are inextricably linked with social development, have changed in their characteristics with the historical changes in the life of the people, in which several periods have left their mark.

Such variability and multi-layered nature inherent in folklore works make it difficult to study many of their samples in relation to certain derived periods. Thus, consideration of the status and development of a particular genre in a given period, of course, in many cases is approximate. Based on the research available to date, we can say that in ancient times, myths, legends, tribal legends, sayings, customs, seasons and rituals, labor songs were widespread among many peoples. During the formation of the first states, heroic epics were created,

and later epic, lyrical and historical songs, oral drama appeared.

The traditional examples of folklore recorded in recent times are mainly works created in the 6th-20th centuries. Some examples of folklore works, the subsequent development and status of certain genres can be studied in relation to certain periods. For example, there is practically no written information about the ancient forms of Uzbek epic poetry, about folk singers of several generations who passed it down from generation to generation, and about the epics they perform. For example, the book "Abo Muslim" was written in the XII century.

Oral information takes us back to the seventeenth century. One of the descendants of Ergash Jumanbulbul's son, Yodgor Bakhshi, lived in the second half of the 17th century - the beginning of the 16th century. Given that the seven ancestors of the next poet were poets, the data on, say, epic poets who lived in the late 16th century also reach the early 16th century. A very complex ethnogenesis and ethnogenetic development of the Uzbek people, migration that lasted from the 6th-8th centuries to the 15th century, the subsequent migration of Turkic tribes and clans to Central Asia, a mixture of indigenous and non-Turkic settlers are also renewed during this period of Uzbek epic poetry. we can conclude that the period began, developed.

The idea of a centralized, independent, prosperous homeland and the fight against foreign invaders plays an important role in folk epics. Such epics as "Chambil Kamali", "Rayhon Arab", "Bektash Arab" describe the struggle against the Arab invaders, and these epics were created during the Arab invasion of Central Asia. This was a very important positive event in the process of the formation of different tribes and ethnic groups



as a single nation, and we can say that these ideas took root in the blood of the Uzbek epic.

The process of processing works of Uzbek folklore by individuals in a spirit close to written literature, or "folklorization" of written samples, is intensifying. As a result, stories of different nature and content ("folk books") appeared. even in the works of some bakhshi, for example, in the repertoire of epic writers from Kurgan-Tyumen, examples of written literature began to appear.

During this period, the professionalism of folk artists in certain genres increased, and epic writers, storytellers, singers, storytellers and clowns began to appear. This played an important role in the aesthetic independence of folklore, in its separation from mythology and primitive myths and rituals.

This period has long been preserved in Uzbek folklore with some changes in some genres, especially in seasonal songs that appeared at earlier stages of the development of folk art. However, some changes occurred in the riddles with fairy tales: their connection with totemistic views became much weaker, and the bridge began to acquire an allegorical character. A number of new genres have emerged (lyric and historical songs, anecdotes and lofts, askia and oral drama).

Thus, during this period, many works of almost all genres of Uzbek folklore were created. These works are closely related to the great upheavals in the cultural life of our people, important historical events. The historical path traversed by our people, the socio-political processes through which they went, have become an important basis for the productivity of folklore.

#### **LIST OF USED LITERATURE**

1. Мадримов Б.Х., Дустов С.Д. Древнее искусство "Шашмакома" Бухары в системе музыкального образования студентов // Современное музыкальное образование: традиции и инновации, 2018, С. 104-106.
2. Мадримов Б.Х. Эпическое своеобразие творчества народного сказителя бола бахши Абдуллаева (на основе музыкального фольклора Хорезма) // Народная художественная культура: вызовы XXI, 2014. С. 114-117.
3. Мадримов Б.Х. Развитие музыкальной культуры в Средней Азии // Педагогическое образование и наука, 2017, №2, С. 138-139.