

Uzbek National Lapars (Genre Specifications And Poetics)

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ABSTRACT:

This paper makes analyses of the study of the genre features of Uzbek lapars, their coverage and forms of performance, the nature of art, the identification of socio-aesthetic causes of changes in the nature of the genre determine of research.

Moreover, authors make investigations of the current state of the popular lyrical genre, which originated in the distant past and has been performed in a certain part of Uzbek weddings, such issues as its historical destiny can not leave indifferent anyone interested in folk art, the attitude of our ancestors to life, to the most ancient and ever-young themes of love, fidelity and devotion, humanity and nobility are glorified in unique forms. In conclusion, final findings and recommendations with relevant suggestions on life standard of Uzbek people and themes, which determine the genre, mainly, lapars were pointed out as a vital aspect of the development in its current state. Last but not the least, lapars have been discovered a variety of forms of execution throughout research that determined by the degree and nature of the interaction between one of the genres of folk lyrics - lapa and professional art.

Keywords:

Uzbek national lapars, genre, folklore, poetics, spiritual values, professional art.

1. INTRODUCTION

The study of the laws of historical development of the genre, the scientific analysis of artistic, structural and functional changes in the nature of each genre over time and drawing certain theoretical conclusions, their use in folklore practice has always been the focus of Uzbek folklore. Therefore, the study of the genre features of Uzbek lapars, their coverage and forms of performance, the nature of art, the identification of socio-aesthetic causes of changes in the nature

of the genre determine the relevance of our research.

The urgency of this issue is growing, especially after the independence of our people, due to the growing attention to our national and spiritual values. Because the current state of the popular lyrical genre, which originated in the distant past and has been performed in a certain part of our weddings, such issues as its historical destiny can not leave indifferent anyone interested in folk art.

In the folk lapars, the attitude of our ancestors to life, to the most ancient and ever-young themes of love, fidelity and devotion, humanity and nobility are glorified in unique forms. Therefore, the topic of our work becomes relevant as these lifelong themes determine how the genre is developing in its current state.

Lapars have discovered a variety of forms of execution throughout its historical development. In the process, a certain connection was established between this genre and professional art performance. Therefore, the relevance of the topic of our research is determined by the degree and nature of the interaction between one of the genres of folk lyrics - lapar and professional art.

Folk lapars are distinguished by their artistic structure, means of image and expression, system of images and imagery, and most importantly, their very stable nature. Our topic is also relevant in terms of covering the foundations and causes of this stability.

OBJECTIVES AND TASKS OF THE RESEARCH

The main purpose of our research is to study the peculiarities of the Uzbek folk lapars, their origin, current state, the level of art. To achieve this goal, we set the following objectives for our research:

- to determine the historical connection of the genre of lapar with other genres, in particular, with the genre of narration, which has existed since ancient times in the Turkic peoples;
- to show the thematic coverage and forms of performance of folk lapars, the nature of the historical variability of existing forms;
- Coverage of the place of performance, composition and style of performance;
- to determine the degree of historical stability and instability of the imagery of the lapars, the means and methods of its creation;
- To highlight the role and importance of each image in determining the system of images of folk lapars and the historical destiny of the genre.

LITERATURE REVIEW

The scientific study of Uzbek folk lapars began in the 1920s and continues to this day. All the work done in this genre can be divided into groups as follows.

The first group is works that provide information about the place of performance of the genre, the composition of performers and the way of performance. This includes articles and research by Elbek, A. Fitrat, M. Alaviya and B. Sarimsakov.

The second group is the work of collecting and publishing samples of lapars. To this group works of H.ZariF, H.Razzokov, M.Alaviya, J.Kobulniyozov, O.Sobirov and S.Ruzimbaev.

The third group is to determine the musical nature of folk lapars and their local peculiarities. Only one article by R. Tursunov belongs to this group.

The work done in our folklore on the genre of Uzbek folk lapars consists of the above, in which the specifics of the genre and the artistic features are not covered by researchers. Moreover, the possibilities of folklore at that time were not able to study in detail such issues as the peculiarities of all genres, the laws of historical development and poetics.

Based on the above comments, we have tried to shed light on issues that have been left out of their view by sharing all the comments made by the scholars named in this study about the lapar genre. This in itself was a scientific breakthrough for our research. These can be seen in the following: 1) the genre features of lapars were first fully illuminated; 2) the subject coverage of folk lapars was determined; 3) the phenomenon of variation in lapars, a comparative analysis of local variants of some lapars; 4) the forms of folk lapars, which were transferred to the repertoire of mass performance and professional artists at the request of social life; 5) The order of images, imagery, means and methods of creating imagery, composition, composition, weight structure, rhyme structure and rhyming order of folk lapars were analyzed.

SCIENTIFIC AND PRACTICAL SIGNIFICANCE OF THE RESEARCH.

The scientific significance of the work is that it serves as an important source in the study of the processes occurring during the history,

structure and historical development of the genres of Uzbek folk lyrics, in conducting large-scale generalized theoretical research.

The research can be used to create textbooks for students of philological faculties and high schools, to create complexes, to give lectures to students, which determines the practical significance of the work.

Methodological bases and methodology of research. The scientific views of all researchers dealing with the problem of genres in Uzbek, fraternal peoples and world folklore serve as a methodological basis for our research. M.Avezov. M.Baxtin. V.Ya.Propp. V.M. Jirmunskiy, H.T.Zarifov. Such scientists as VNPutil'sv, R.Amonov, N.Davkaraev, A.Fitrat, Elbek, M.Alaviya, T.Mirzaev, B.Sarimsakov, K.Imamov, G.Jalolov, H.Egamov are among them. The comparative-historical method was used in the study.

SOURCES OF RESEARCH.

All materials involved in our research work are published by Professor H. Razzokov "Gulyor. Fergana folk songs "(1967), "White apple, red apple "(1972) published by M.Alaviya. In addition, at work O. Sobirov. The samples of lapar collected by scientists such as S. Ruzimbaev, as well as the materials recorded by us, which have a strong place in the repertoire of professional artists such as R. Mazohidova, G. Otaboeva, were also involved in the analysis.

According to Conducting research from the scientific community pointed on various research institutions.

MAIN PART

About Lapars Elbek, A.Fitrat. Although M.Alaviya and B.Sarimsakov published articles and works, they did not dwell on all the peculiarities of this genre. They only provided information about the place of performance of the genre, the composition of the performers and the style of performance. Therefore, in this chapter of our work we found it necessary to dwell on the origin and peculiarities of the lapar genre.

The Turkmen, Kyrgyz, Karakalpak, Kazakh, and Tajik peoples, who have lived side by side in Central Asia for a long time, also had a genre similar to the Uzbek lapar genre, called aytys, badeha. many researchers have noted that it is

very close to lapars in terms of Of course, we are far from thinking that the lapar genre has historically been one with the aytys genre. However, we would like to emphasize that the genre of "aytys" in the lyrics of fraternal peoples had a great influence on the emergence of the genre of lapar.

In Uzbek folklore, there are different views on the emergence of the lapar genre. For example, M. Alaviya argues that the dead, lapar, and yor-yor were one in antiquity, and that they later became an independent genre. Professors H. Razzokov and B. Sarimsakov note that olan, lapar and yor-yor have always been independent genres.

Thus, lapar is an independent genre of Uzbek folklore, the peculiarities of which can be seen in the following.

- One of the distinctive features of lapars and the main one is their historical connection with weddings. The question-and-answer nature of the Lapar texts, such as eloquence and responsiveness in the process, and strict adherence to ceremonial ethics, indicate that the genre has historically emerged as a magical-ritual component in wedding ceremonies. This feature, which is unique to Lapar, has been widely discussed in the study. In addition, the influence of the genre of aytys in Karakalpak, Kazakh, Kyrgyz folklore, badiha in Tajik folklore on the formation of lapars was highlighted through the analysis of many factual materials in the work.

- One of the characteristics of the genre is that the genre is performed by people of opposite sexes. In our opinion, the bisexuality of lapar performers indicates that this genre served as a magical-ritual test in ancient times in the ceremonial structure and is a characteristic feature of dual society. The research paper provides a detailed analysis of this issue.

The genre features of the lapars were also vividly reflected in their creation and live performance in terms of the ratio of tradition and badihagoy. In this sense, the text of the Uzbek folk lapars has two different characters. The first is that during the lapar performance, the contesting parties continue to bring traditional folk songs and other quartets in response. We called such lapars conditionally national lapars.

The second is the question-and-answer lapars between boys and girls. Because they have a

certain degree of realism, we called these types of realism realities.

In the first type of lapars, that is, in the national lapars, a strong tradition prevails, while in the second type of lapars, relative badism prevails. In general, as the traditions of lapargoism began to fade, traditionalism took precedence over badehagoi. In the study, these issues are extensively analyzed on the basis of specific examples.

Another characteristic feature of lapars is that they have a composition in the form of a dialogue. Such a composition: a) conveys the drama in the lapar to the audience with all its intensity; b) to save the work from narration; c) to provide polyphony.

- One of the peculiarities of the Lapar genre is that the work combines the features of both lyrical and dramatic genres. In the analyzez, these issues are analyzed in detail through many examples.
- The genre specificity of lapars is also reflected in their poetics. In the study, the means and methods of ensuring the weight structure, rhyming, imagery of lapars are widely analyzed.
- When talking about the genre features of Uzbek folk lapars, it is necessary to take into account their attitude to music. In fact, only the melody of the lapars has survived in the mass performances of the national lapars. However, these melodies and melodies, their local differences were analyzed by R. Tursunov. Some lapars have moved into the repertoire of professional artists, mixed with professional music. In the study, this issue is covered extensively through the analysis of many examples.

Thus, an individual analysis of the characteristics of folk lapars shows that as an independent genre of folk lyrics, lapars have fully preserved the syncretism of folklore.

The vital-aesthetic function of folklore genres is closely connected with the everyday life, lifestyle of the people. In this regard, if we look at the scope of the themes sung in the lapars, we can see that they are all created within two major themes. One of them is the theme of love, which

is unique to oral and written lyrics. This is due to the fact that lapars are created and performed in connection with weddings, big celebrations and various celebrations.

On the theme of universal and eternal love, the covenant of a young man and a young woman, dreams of a sweet and happy life, resistance to and overcoming in the way of pure love, fidelity and devotion, praise of the beautiful face, encouragement of diligence, patriotism many lyrical motifs are sung, such as living, living with a neglected person and its consequences, parental desire and love conflicts, betrayal and deception. For example, in the following lapar, a young man in love is described high and sincere in the language of a girl:

Чархимнинг қулоғида
куш оласи,
Менинг оғам
куралайнинг боласи.
Овга чиқса,
овчиларнинг сараси,
Уйга кирса, улуг
уйнинг тўраси.

Boys in love, in turn, describe their beloved daughters with high taste and delicacy:

Қизларжон,
киликқинанг қил
ёради,
Лабларингнинг
шакари тил ёради.
Қошларинг қози
бўлиб юрт сўраса,
Кипригинг жаллод
бўлиб бош олади.

In the context of the theme of love, all of the above lyrical motifs have been extensively analyzed in the work.

Folk lapars are created and live in close contact with social life, a person's attitude to family, work, others. Therefore, lapars also have a range of satirical themes related to the negative attitude of the people to various social evils, such as deception, laziness, fraud, which are encountered in life. For example, the following lapar condemns the common polygamy in life:

Ёқай десам, ҳўл ўтин,
Буралиб чиқар тутун.

Виждонсиз эркак
олап,
Хотин устига хотин.

In some lapars there are also motives to laugh at the natural flaws in people with gentle humor, pleasant humor. In this regard, the research extensively analyzes the lap "Chotir and buoqak."

Thus, the scope of the themes of the folk lapars, the lyrical motives that entered their diorama, have been analyzed through the analysis of many examples in the work.

The second is the question of determining the forms of execution of lapars. The form of performance of works of folk oral art determines their way of life. Because each form of the act of execution represents the state of existence of the genre in a particular historical period. In this regard, the way of life of the Uzbek people changed in the 50s of the XX century. Because by this time, radio and television came into our lives, and the role and status of professional artists in our ceremonies became stronger. As a result of such factors, since the 60s of the XX century, folk lapars were gradually not performed in wedding ceremonies. Moreover, the dominant ideology of that period also showed great resistance to our national traditions, ceremonies and the genres of folklore performed in them. In fact, as "red weddings" intensified, the performance of folk traditions, especially genres such as lapar and olan, slowed down.

Observations of the historical development of folk lapars, the style of performance, have shown that there are two forms of them in the living tradition.

1. Folk lapars, mastered by the repertoire of professional artists. Such lapars are mainly works with a strong drama, performed in the form of questions and answers. They lost their ignorance and a strong tradition prevailed in the texts. Nevertheless, various local variants of such lapars have emerged. In the study, a comparative analysis of other variants with the version of the lapar "They say your face is red" performed by Rakhima Mazohidova. At the same time, the investigation provides a comparative analysis of local variants of lapars such as "The guy standing by the water", "I am a gardener in the garden", such as Khorezm, Kashkadarya, Surkhandarya.

2. Lapars preserved as part of a mass performance. It is not necessary to consistently pursue a particular theme in these types of lapars. During the performance, each party had to say the quartet they knew and not interrupt the lapar recitation process. That is why we called this type of lapars national lapars.

Our observations on the forms of performance of folk lapars show that due to the widespread penetration of professional art in the wedding ceremonies and holidays of the people, the tradition of lapar at weddings has gradually faded since the 60s. Many lapar samples became widely popular and varied in the performances of artists, but mass performance ceased. It is not surprising that the radical change in the attitude to our national values due to national independence has revived the forms of mass execution.

Lapar is an independent genre of folk lyricism in which reality is reflected through the instantaneous experiences of lapar narrators. However, because the lapar is performed in the form of a lyrical dialogue between individuals divided into two sides, the scale of the lyrical experience in it is wider than the scale of the lyrical songs.

The tradition of saying lapar serves two different functions. The first is to give the audience, therefore, an emotional touch to the ceremony or celebration, as well as to express the desires of the young people involved in the performance. The second is that in addition to the task of informing young people, lapar allows them to express certain agreements lyrically. It turns out that lapar performers also take on the role of lyrical heroes. Therefore, the image system of the people, the lapars, consists of lovers, lovers, their parents, rivals, and in the humorous lapars, a lazy person, a hard-working person, and people with natural defects. The lyrical conflict in the lapars, on the other hand, is realized and resolved through mutual discourse. This is why the dialogic composition dominates in the lapars. In the study, these issues were addressed through the analysis of many lapar samples.

In the formation of image and figurativeness in lapars used metaphor (metaphor), metonymy, synecdoche, semantic transitions of words: metaphor (simile), adjective, rhyme, litota, tazod, rhetorical interrogation, repetition and other means of image and expression. In the study, each

of them is illuminated through the analysis of specific examples.

The busy structure of the lapars consists of the quartet form common in the lyrics of the Turkic peoples. These quartets are structurally based on rhythmic-syntactic parallels, and their content is based on psychological parallels. Because the quartets based on them are rich in the ability to express ideas, that is, they are able to put the idea into a poetic form. These issues are extensively analyzed in the study.

In short, folk lapars are created in seven, eight, eleven, twelve, and fifteen hijab weights with varying proportions of stabilization of the finger system. In the study, the nature of the folk lapars is analyzed in detail.

The melody of the lapars, their appeal to the audience, depends not only on their rhythmic harmony and weight balance, but also on the order of their rhyme and the composition of the rhyme. In this regard, it is noteworthy that the lapars are rhymed in the order a-b-a-b, a-a-a-a, a-a-b-b, a-b-b-a. The composition of rhymes consists of complete and incomplete rhymes. In addition, in some lapars, simple word repetitions also serve as rhymes, which in the scientific literature on poetics are referred to as archaic rhymes specific to folklore. This issue is also analyzed in detail in the study.

In short, folk lapars have their own artistic features, which are only partially found in other lyrical genres. Such poetic originality testifies to the complete independence and antiquity of the genre.

Lapar is an independent genre of Uzbek folk lyrics, performed in the form of a dialogue between a boy and a girl (women and men). Due to the execution between the two sides, the lapars have a dialogue-shaped composition. In our opinion, the genre of narration also had an influence on the folklore of the fraternal peoples living in Central Asia in the emergence of the genre of lapar. This issue requires further separate research.

Lapars are divided into two types in terms of execution forms. The first is the national lapars. Now, due to the extinction of the tradition of lapars, this type of lapars is no longer performed live. The second is the lapars that have been mastered by the repertoire of professional artists. The impact of professional performance

and music on such lapars is enormous. The live performance of the folk lapars today is preserved only in these lapars.

From the 50s and 60s of the XX century, the traditions of laparchy began to fade due to the influx of technical means into our lives, such as radio, television, tape recorders, and artists at our weddings. Now our main task is to revive and revive the tradition of lapar singing, which has given a special charm to our weddings, holidays and celebrations. There are now all-round opportunities for this. The principle of returning to our national values due to national independence, protecting and reviving them from extinction will guide us on this path.

CONCLUSION

In conclusion, the subject of research is considered as lapars which considered as one of the original genres of folk song creativity, little studied by Uzbek folklore. The object of the article is pointed as one of the genre and artistic features of lapars, their specificity and difference from other folklore trends.

Author provides a description of such issues as the relevance of the topic, purpose and objectives, scientific novelty, method and methodology, theoretical and practical significance of the study, its sources and degree of implementation.

Moreover, genre peculiarities of folk lapars ", the realities of the performance of lapars as a specific folklore unit are highlighted, the place and forms of performance, the composition of performers are interpreted.

Therefore, "Thematic circle and forms of performance" is devoted to the study of the problems of the subject of lapars, the specifics of their performance. The way of performance and the addressee of occurrence distinguish Lapars.

Mainly, "Artistic features of folk lapars" examines the features of reflecting reality in this genre, the relationship between the lyrical hero and the performer's personality, the rhyming structure and rhythmic nature of lapars, the structure of sections, as well as techniques of figurative expressiveness.

In conclusion, a generalization of the problem under study is presented the author emphasizes the need to restore the traditions of performing lapars at wedding celebrations and mass celebrations.

The study provides an overview of scientific papers devoted to the study of this genre.

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