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LAPAR - AS AN EXAMPLE OF POETIC CREATIVITY THAT DOES NOT CHOOSE NATION AND REGION

Submission Date: February 10, 2023, Accepted Date: February 15, 2023,

Published Date: February 20, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue02-05>

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ABSTRACT

Folk art is an art of constant change, constant movement in the true sense. That is, the samples of folk art are constantly renewed, changed and perfected, keeping the continuity of traditions in every performance. That is why the samples of folk art have many variants. This variability is one of the most important aspects that ensure the uniqueness of folk art. It would not be wrong to say that lapar, which is an example of folk creativity, is embedded in the blood of the people as an example of poetic creativity that does not choose nation or region.

KEYWORDS

Labar, folk art, musical folklore genre, poetic art, educational schools, songs that are sung without chorus or instrumental accompaniment

INTRODUCTION

Spirituality is in a person, first of all, the influence of mother's milk, love, education, wise words of ancestors, education and guidance of ancestors, as well as the rich lessons of life. is formed, developed and

improved under it. In this regard, the influence of the mother tongue, folk traditions and paintings, proverbs, proverbs, songs and narratives, fairy tales is of great importance. Family, pre-school institutions, general

secondary schools, secondary special educational institutions, community organizations, and children Newspapers and magazines are no less effective than each other.

THE MAIN RESULTS AND FINDINGS

Lapar - musical folklore genre, in terms of events and melodic structure, it is close to songs that are not very complicated, have a narrow range, are sung without choruses, and without instrumental accompaniment. There are two types: 1) lapars performed in the form of a dialogue by young men and women at gatherings such as wedding ceremony, folk feast. In this case, the girls in the circle "slap" the one they want in turn, and the guy has to respond to it. If a suitable answer is returned, gifts such as a tablecloth and a belt will be given. Lapar is led by special women laparists. Ceremonial lapar songs are often epic, oratorical or melodious. They mainly reflect the love experiences and dreams of a young man and a young woman, as well as light comedy and humor. This type of lapar, which consists of quadrilateral terms, is widespread mainly among the Uzbeks of the Tashkent region and South Kazakhstan; 2) play lapar is attributed to songs of a light nature, sung "from the lips", "from the tip of the lips" among the Khalfas of Khorezm, musicians of Bukhara. Usually, two people take turns dancing and performing. The tunes will be light, playful, attractive. It is also performed by a solo singer accompanied by a dance. Lapar like "Black hair", "Oijon", "Kilpillama",

"Bilak uzuk", "Nahoru nashta" ("Qora soch", "Oyijon", "Qilpillama", "Bilak uzuk", "Nahoru nashta" Lapars with this name belong to the history of the Uzbek people, they are a product of the oral creativity of the people) have become popular among the people. Tamarakhonim, G. Otaboyeva and other famous performers of Lapar. Folk songs were reworked by Uzbek composers and found a wide place in choral, vocal-symphonic, pop music works. Lapars sometimes, in a broad sense, also represent the concept of a song in general.

History, ideology, spirituality and the issue of children's upbringing seem like separate concepts at first glance, but they are inextricably linked. The national idea is the way of the nation's development based on the national ideological basis. There are several issues that cover the content of the national idea, one of which goes back to the family and its culture, the role of children in the family and society, that is, the spiritual and moral education of the younger generation. Many aspects of our country's development depend on the current state policy on youth education, in which the main focus is on making significant quality changes in the field of education and achieving high efficiency. Aspects depend on the content of quality changes achieved in the continuing education system, which is more relevant to primary education. This is because in primary education, students are armed with the basics of literacy, numeracy, work skills and elements of

personal spirituality, and they are introduced to the basics of subjects studied in higher grades.

A sample of folk art differs not only because it is performed orally, but also because it is orally mastered, orally performed, orally inherited, in other words, it is re-created in the process of each performance. Folklorists say that there is no song in folklore, but there is a state of performance, a performance process of the song. This idea can be applied to other genres of folk art. We can proudly say that we have epics, fairy tales, proverbs, songs, legends and narratives that can easily compete with examples of world folklore. To date, the number of recorded sagas exceeds 400. Variations of other genre samples constitute many volumes. This is truly a great treasure for rostakami. Not all peoples have such an invaluable heritage. Imagine what the written literature of a people with such a huge oral heritage would be like.

The saying that the beginning of any art is in folklore did not appear today. It is the result of long-term life observation, scientific experience. In fact, the creation of fine arts, handicrafts, music, dance, art, etc., directly goes back to the oral creativity of the people, the first imaginations and beliefs of the people. The issues of the impact of folklore on written literature were as urgent today as they were in Alisher Navoi's time. In all the works of Alisher Navoi, we observe a creative approach to folklore, glorification of universal values based on nationalism. This tradition continues to one

degree or another in the researches of contemporary poets, from the time of Navoi and Babur, from Abdulla Qadiri to our writers who are creating today, from Cholpon to our time. This situation is observed not only in our country, but also in world literature. It can be said that in the last hundred years, the period of returning to folklore in literature has begun. The work of such writers as Joyce, Borges, Marquez, Kafka, Kawabata is an example of this. In the 21st century, the period of re-appeal to the myths of the world, the period of new interpretation, the period of neo-mythologism has begun.

It is known that during the Shura regime, women were always kept in captivity in the East, they had no place in the family and society, etc. Archeological finds, ancient inscriptions, folk epics emphasize the opposite. Scientists working on Etruscan culture in Europe come across an interesting fact. At a time when there was still no concept of democracy in the West, women did not have any rights and were slaves to their husbands at home. Many ancient walls of Etruscan palaces, considered by Westerners to be a foreign and wild people to Europe, depicted women with a high position. Archaeologists and historians who analyzed these pictures came to the conclusion that in Etruscan culture, the role of women was equal to that of men in the family and in society, and many state affairs were directly managed by women. Although it is disputed,

the origin of the Etruscans and their arrival in Europe is connected with the history of the Turkic peoples.

If we pay attention, the words mother (woman) and wife are used side by side both in the inscription and in our epics. The word Khotun comes in the meaning of a title, a rank in the epos of the Turkic peoples, so it is always used together with words such as "alp", "bek", "khan", "tora". This indicates that "wife" is not a simple word, but a high title, a great career.

Folk epics are an art passed down from generation to generation for centuries. In addition to the primitive eras, we can observe that in its layers, animistic, shamanism, Islamic culture and, therefore, the imaginations of the period in which the epic is being performed are also mixed. Our epics are so rich that you will come across information about any period of history. As you said, we can see that the changes of time and the way of thinking of our people have gradually found their artistic expression in unique metaphors and symbols.

The American scientist Erich Fromm states that the common language that everyone must know - the language of symbols - is one of the most necessary and unique tools for interpreting myth and art in general.

Our ancestors were a hundred times more poets than we are in the times considered primitive today. Thousands of years ago, the way of thinking of our ancestors was in the form of "poetic observation":

they took everything in life and nature as a symbol of their imagined concepts. At that time, it was understood that the sky, water, greenery, sun, moon, light and darkness have souls; They thought that the battle between good and evil was going on as night replaced day. The need for mythological images in literature has never decreased. Alisher Navoi's works are based on myth. The great poet infused his ideas, research and teaching about man into the myth.

When talking about the visible difference between lapar and olan, memories of youth with lapar come to mind. Olan is better said without music. Even though there are waves, in the end all the power ends up rising at once.

Ro'molim uchginasi

Pistaning puchginasi

Buncha shirin bo'libdi-e

Oshimni kichkinasi

Ja-hidi, Hi-idi, hashsha,

Ba-hidi, Hi-idi, hashsha.

Bizning hovli keng hovli

Qizlar to'qiydi chovli

O'ynaganing kulganing-e

Ota-onangning davri

Ja-hidi, Hi-idi, hashsha,
Ba-hidi, Hi-idi, hashsha (The lapari of the Uzbek people)
O'rim qo'shiqlari G 'ujmoqi bug'doy,
Donginang to'q-ay, To'p bo'l o'rayik,
Ho'pda ko'rayik.
O'rog'im olmos, O'rishdan qolmas, Sira ham tolmas,
Tariq qo'riqlovchi va Chechak qo'shig'i.
Chechaki-Oyxaylama mo'ntay tariq,
Ekibsiz bizga oq tariq.
Jigirdonimda olti tariq,
Bolam yotir ochdan g'arib.
Oyxaylama sart bolasi,
Emayman man oq tarig'in.
Yigit: -Men oldim yoming boshini,
Chechak oldi changal qoshini,
Bir to'pi bugun kelib yeb ketibdi,
Bir to'pi ertakelay deb ketibdi.
Barakallo chechakning mirzosiga
Bedanasin bizlarga beb ketibdi.

In the creation of folk music, there are expressions that are not related to work or various ceremonies. Song genres such as song, lapar, terma, yalla are examples of national music folklore. They are widely spread among the people and have a wide place among popular sayings.

CONCLUSION

Today, when we give information about music folklore to students in music lessons, first of all, we need to instill in them knowledge and ideas about our national history, the history of our culture, and the cultural and artistic-aesthetic taste of our ancestors. Musical folklore is an important part of our national culture, a unique aspect of the life and social life of our people. For thousands of years, national musical folklore has been reflecting the daily life and future of our people, dreams, hopes, and aspirations, and has taken an important place in the development of the general national culture. In this article, the history of Uzbek musical folklore, work on collecting and recording examples of folk oral creativity, the characteristics of children's musical folklore and its importance today are widely covered. Uzbek lapar has ancient roots and is part of our nation's culture is considered as an edge. Especially reflected in national children's music folklore the works reflect the life of our people, children's dreams, interests, reflects a confident look to the future.

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