

**FOLKLORE-THE ROLE OF ETHNOGRAPHIC ENSEMBLES IN
SOCIETY. (ON THE EXAMPLE OF FOLKLORE-ETHNOGRAPHIC
ENSEMBLES IN SAMARKAND AND NAVOI REGIONS)**

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ANNOTATION

In this article we will talk about the creative activity of the teams of folklore-ethnographic ensembles operating in Samarkand and Navoi regions.

Keywords:Folklore, Chavqi ensemble, Beshkarsak ensemble, Sarbozi ensemble, Hushan-Zaman ensemble, Vangozi ensemble, Nurjahon ensemble, Yor-yor ensemble.

An important new phenomenon of our time is the fact that folklore – ethnographic and family ensembles, which are organized and organized in places, are active activities, starting from the first steps. By the way, at present, only about 200 of such teams are serving in Uzbekistan with their colorful repertoire. The establishment of folklore-ethnographic ensembles in Uzbekistan should be sought from ancient times.

By the way, the Druids, comedians, soldiers, mockers were also organized before the revolution, who served the people. And in Khorezm, in the past centuries, the caliphs functioned in the form of Troupe. In the early years, a number of Folk, Family artistic amateur troupes successfully worked. Folklore-ethnographic ensembles carry out a very large, important political-educational, artistic, aesthetic work. The services of folklore-ethnographic ensembles, which are worthy of this name in all respects, that is, in the performance of folklore and creative,

improvisational abilities, received a high assessment of the majority with their interesting and meaningful repertoire, are great.

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The way of execution of folklore-ethnographic ensembles, the repertoire system and their relationship to tradition in the style of approach to folklore Treasury are different. But it is also necessary to admit that their methods of execution, artistic skill levels, relations with folk traditions directly depend on the territory in which they reside. For example, the uniqueness of the regions of southern Uzbekistan, Bukhara and Samarkand, Fergana Valley and Tashkent, that is, they differ from clothes to musical instruments. At present, the work on the creation of folk ensembles is gaining wide momentum. This is certainly a joyful situation. However, they break his words by looking at the traditional song text bepisand.

Folklore-ethnographic ensembles are a creative center, which is dedicated to the preservation of national traditions of its people, unique samples of oral creativity, giving it gloss and returning it back to the people. Folklore-ethnographic ensembles of the republics of Central Asia, where the army, customs are common to each other, do not repeat each other, but on the contrary, serve to complement the other. For example, the interaction and relations of folklore-ethnographic ensembles of Uzbekistan, Turkmenistan, Kazakhstan and Kyrgyzstan are evidence of this.

The heritage of folk art is distinguished from other types of art by its content, upbringing, lifelong nature. Therefore, folk art is fond of the fact that it is firmly absorbed in people's lives, combining all the dreams of the generation, faith, the spirit and memory of purity, ancient traditions that reflect the noble intentions of

society. Wherever folklore-ethnographic ensembles are organized, the same land shows vivacity in the preservation of the national traditions of the people, unique samples of oral creativity, giving it a gloss and bringing it back to the people.

The creative leader of the leaders of the folklore-ethnographic team is of great importance in the preservation and development of people's creativity. The success of the practical work carried out in the creative community largely depends on its deep sense of the power of artistic vocabulary-yu music, the ability to choose and promote the best samples of folk songs, as well as on the profound understanding of the importance of Uzbek folk singing and dance art in the perfection of the individual. Folklore-ethnographic community is a creative center that shows dedication in the preservation of national traditions of the people who belong to it, unique samples of oral creativity, giving it gloss and returning it to the people. Especially the folklore-ethnographic communities of the Central Asian republics, where the army, traditions are common to each other, do not repeat each other, on the contrary, they also adequately serve to complement the other. For example, the interaction and relations of folklore-ethnographic communities of Uzbekistan, Turkmenistan, Kazakhstan and Kyrgyzstan are a vivid proof of this. When enriching the collective repertoire with new folk songs, texts collected from folk expeditions are an important source. It is also possible that the team participants in these expeditions will improve their experience and creative skills in performing their songs, will have a certain executive experience in the process of direct creative communication with folk memorabilia, Bakhshis. Therefore, it is necessary for the leaders of folk communities and scientific-methodological centers to recognize the formation of the repertoire as an incredibly serious matter and to be in a strictly critical attitude. Therefore, folklore communities should never forget that before them there is an incredibly noble, at the same time incredibly responsible task, like the preservation, promotion and creative promotion of the ancient art of our people.

Folklore-ethnographic ensemble “Chavqi” in Bulungur District of Samarkand region, folklore-ethnographic ensemble “Beshkarsak” in Urgut district, and folklore-ethnographic ensemble “Sarbozi” in Kattakurgan district, which is currently operating, bringing our traditions and traditions from generation to generation and raising them love and interest in our ancient traditions are one of the topical issues of today.

In addition, folklore-ethnographic ensemble “Nurzhahon” in Nurota District of Navoi region, folklore-ethnographic ensemble “Vangozi” in Kyzyltepa district, folklore-ethnographic ensemble “Khushan-Zaman” in Navahor district, folklore-ethnographic ensemble “Yor-yor” in Khatirchi district, traditions and traditions in the activities of folklore-ethnographic ensembles from generation to generation and bringing them to the heart of our ancient traditions and traditions gaining love, interest is one of the pressing issues of today.

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