

IMPROVISION PROGRAM IN FOLK SONGS

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Abstract: In ancient times, in the fully molded stages of written literature, the national spiritual world of the Karakalpak people was part of oral literature and performance, requiring improvisation. In recent times, the contribution of improvisation to high national literature in the period of rapid development of national poetry seems to be largely limited.

Keywords: Literature, folklore, art, improvisation, improviser, giraffe, poet, folk song.

Karakalpak folk songs are one of the oldest and liveliest, heroic lyrical genres of Karakalpak folklore and play an important role in the spiritual life of our people in terms of ideological, thematic, artistic and poetic features. It is obvious that folk songs play an invaluable role in the formation of folk culture, spiritual world, folk pedagogy and public consciousness. In folk songs, words and word art are syncretically combined, enriched with improvisation and turned into works of art and poetry.

Singers and writers of folk songs are a part of the nation that lives with the people, understands the style of the society, and sings the hearts, moods, destinies, cries and cries of the people.

The theme, idea, artistic image and poetics of the performance and repertoire of the creators and singers of folk songs, as well as other types of art, are subject to changes in the times, the renewal of society. For this reason, the writers and singers of folk songs, the improvisers with poetic talents, blended with the times to create folk songs that were specific to the demands of society.

The program of improvisation in fiction is a literary process that has existed since ancient times in the history of world literature. Well-known Kazakh poet E. Kongiratbaev commented on the program of improvisation in folklore: - "There are syncretical signs in the art of improvisation. Its essence is that artistic words and melodies go hand in hand. If we say that there were professional performers (VIII-IX) and (X-XV) zhyrovs, they combined four different arts. They are: words, improvisation, (drums), acting (performing arts) and a thoughtful mind that eats the worries of the people" [4:29].

As a result of the late development of written literature or the difficult situation of written poetry in the life of the Karakalpaks, folk songs in general were created by means of improvisation of oral literature and lived forever in the spiritual world of our people.

In ancient times, in the fully molded stages of written literature, the national spiritual world of the Karakalpak people was part of oral literature and performance, requiring improvisation. In recent times, the contribution of improvisation to high national literature in the period of rapid development of national poetry seems to be largely limited. That is why the Kazakh scientist M. Karatayev said: This is due to the fact that we have a rich tradition of professional representatives, a great poet, a great poet, a great poet, a great poet" [1: 151]. As we have seen, folk songs are still being written in an improvised way.

In folklore, folk songs, traditions and program melodies (wedding songs) have been performed by a literary environment with a well-known improvisational ability, poetic nature, and extensive life experience. Over the years, these folk songs have been sung at weddings, gatherings of young men and women, at festivals by poets, poets and amateurs.

The process of creating folk songs is very different from the work of poets in modern written literature. These features are distinguished by the improvisational structure of folk songs in the process of creation, having several variants and syncretic features. The main difference is that folk singers and performers enrich their performances with improvisational methods during weddings, celebrations, gatherings of young men and women. The common program and motives in folklore play an important role in the creative experience of folk singers.

We understand that poetic improvisational poetry is performed by a bakhshi, jirchi, jirovs around a subject without any pre-planned preparation, with people close to someone. We know from the history of folklore and literature that Karakalpak oral literature was rich in improvisational methods, and the art of recitation was strongly developed.

Therefore, our people called the poets with improvisational talent "akpa poet", "shed poet". In some cases, the poet recited his works of art in words. This, in turn, was the rise of improvisation. Ajiniyaz, Berdaq, Yangibay, etc. b. It is worth mentioning. Kunxoja, Ajiniyaz, Berdaq et al. b. he also ruled over baxshi as a result of the acquisition of the poetic profession by folk poets. The main reason for this is that in the narrow context of the development of written literature in his writings, he delivered it orally to the public through oral performance. Such poetry has become the folk song of some folk poets, who have a close relationship with someone.

Among the liveliest folk songs, program songs (wedding songs) with ethnographic symbols, mixed with the life programs of our people, play an important role.

In the wedding songs, the sayings are created in a strong improvisational way. Bet Ashar is a folklore text that has been created and is deeply rooted in folklore, truthfulness, and the life of the people. "It simply came to our notice then. Because not everyone who gives a wedding is like everyone else. Ancient software models are also mentioned in several versions. » [3: 102]. This means that the performers of Bet Ashar require natural poetry and improvisational talent. Without such improvisational training, they may not be able to make the pageant popular and win the hearts of the community.

From time immemorial, in the wedding songs, bet ashar sayings have become a way of life of our people, a national-spiritual world. At the wedding ceremony, the songs of bet ashar utterances introduce the newlyweds to their relatives, kinsmen, neighbors, and the people of the village. They have become hard-working, intelligent, courageous young men, beautiful girls, leaders of the people, mahalla chairmen, loving mothers who appreciate the work and services of the people. Wedding songs and rites of passage have not lost their identity and have been an integral part of the national consciousness of our people for thousands of years.

Among the wedding songs, the bet ashar program has become a popular example of a large theatrical performance, a whole folklore work written through improvisational methods, combining didactic ideas that ensure the unity of the people's pedagogy, society, the unity of the people. lib. The work, in turn, consists of several sections, each of which has its own unique poetic aspect. The poetic, didactic reflections, exhortations, memories (deceased ancestors, relatives, dead brothers, etc.), the positive human value of great people, kindness, It is important to realize that the tricks and flaws in the actions of naughty people are not just a one-on-one advice for the bride, an introductory program, but a didactic, artistic and literary method for the whole community, the population. ladi. Among the wedding songs, the bet ashar program, which is valued as national ethnographic evidence, consists of several sections. "Let's ask, 'Is the bride safe?'" Is asked. So, then we move on to the exhortation section, which begins with the didactic content:

Let me give you a piece of advice.

Just a bride,

Added person,

Hello bride

Fermented white wheat

Be like the bride,

The dutar made of silk,

Be like the bride [5:44]

Beth Ashar is able to do so because of the narrator's life experience, the breadth of his national spiritual world, his improvisational talent, and his poetic skill. Wherever the narrators are, where the narrators are, the villagers in the area, the neighbors, the general character of their relatives, the social conditions of the people in that area, rganib, creating using improvisational methods. No matter how much natural talent he had, it was necessary to create a work of art with improvisation. That is why the Kazakh scholar E. Ismaylov said: 27].

After the counseling section, the program continues with a greeting to the bride's parents, brothers in the village, kadhudo, elderly mothers, and relatives. After that, some of the brothers and sisters in the village, relatives, uncles and aunts, the groomsmen's behavior and behavior will be included in the narrator's light-hearted narration.

*It's like a stuffed animal,
His nose is like a sickle,
I'm very excited
Give him a greeting. [5:53]
Also:
Like a hundred of the districts,
Tractor's wife,
When he speaks, he does not speak,
Doesn't see praise left,
Bibigul degen ovsin,
Give him a greeting. [5:55]*

In this way, the wedding program is created in a very improvisational way. The program is a manifestation of the power of the improvisational profession, and it is through this program that the thoughts of the narrator's inner spiritual world emerge. In the creative experience of the narrator, in the general artistic literary creativity, there is a ready-made logic scheme, poetic artistic language, means and methods of artisticization. Here is a scheme that allows him to gain his own creative experience, using improvisational methods from the world of fine poetry.

In general, Karakalpak folk songs are divided into several thematic varieties and are an invaluable spiritual world of thousands of years of cultural life of our people. There is no doubt that folk songs are the spiritual property of the world of spiritual-psychological, philosophical, didactic reflection of the people and were created by improvisational methods.

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