

Figurative System, Artistic and Educational Potential of Folk Terms

Khalilova Oygul

Honoured artist of Uzbekistan Docent of Karshi State University

ABSTRACT

This article discusses the opinions of scientists about the system of images, art and types of folk terms, research, educational and didactic possibilities of folk terms.

KEYWORDS: *Terma, performance, method, poetics, system, creativity*

Although the samples of folk art differ in their oral nature, collectivity, peculiar traditionality and variability in their creativity, performance and lifestyle, as the art of speech, its main feature is imagery and artistry [1;19].

This article is directly related to the poetics of the term, in particular, the remarks of Kh. Zarifov, T. Mirzaev about the role of the term in the mentor-student order, his comments about the place in the order of performance of the epic constitute the poetics of performance. Because, unlike written literature, the oral creation and performance of folklore works, singing, the observance of certain techniques in performance are also an integral part of their poetics. A. Musakulov also named the third chapter of his Ph.D. work “Artistic features of the terma genre” and in it, the creation of term samples mainly by finger weight, the structure of stanzas, the rhyming system, the consonance of words and music when performing term, repetitions, formula words as supporting words, commented on the issue of the relationship between traditional and modern terms [2; 16], these issues are also structural elements of the general poetics of the term.

“In the present sense, the term **poetics** is used in two senses: 1. Fiction **in a broad sense**, its laws, literary theory, literary rules, genre and its form and content aspects, compositional types, plot construction... **In a narrow sense**, a poetic work and its structure, each poetic genre and its evolution, their origin and fate, various poetic arts and visual means are also covered by the term poetics” [3;292].

Literary critic and poet J. Kamol, speaking of lyrical composition, also evaluates its thematic classification as one of the ways. He also points out that this method is not very effective for written literature [4;297].

Therefore, we considered it acceptable to study the figurative system of folk terms, poetic arts and means of artistic image in them on the basis of the existing thematic classification. On the other hand, each terma theme has its own images, which are very clearly manifested only in this theme. It is known that in literary criticism, image in the broad sense is understood as a thing, object, participating persons, and in the narrow sense - only people [1;207]. When we talk about the system of images in our work, we understand the image in a broad sense. Because in terms there are images of people (Gorogly, bakhshi, lovers, good and bad wives, different categories of people), as well as animals (Giro) and things (dombira, kavush, samovar).

Household and didactic terms. Among the Uzbek folk terms, household and didactic terms, which are the majority, cover all spheres of people's lives. Uzbek folk terms on everyday and didactic topics have been created for centuries, and they formed the views of the people and found their artistic embodiment of life, good and evil, courage and cowardice, honesty and deceit, nobility and

<https://cejsr.academicjournal.io>

meanness, beauty and ugliness, happiness and misfortune. Therefore, contrast is the art of **opposition**, adjectives with the **opposite** meaning are the most typical artistic and figurative means used in this category of terms. In their images, people of different categories and character. The internal type of everyday-didactic terms includes terms about natural phenomena, objects, plants, animals, the main images of which are tea, pilaf, samovar, galoshes, plants, pets, fleas and others. Since the content of this series of terms was studied in detail in A. Musakulov's Ph.D. thesis, we will confine ourselves to giving an example of a type of parallelism characteristic of this type of term - parallelism of images. Because academician A. Veselovsky knowingly associated the emergence of poetry with psychological parallels [5; 211]. For all thematic forms of terms, various forms of parallelisms are characteristic. However, there are such forms of everyday-didactic terms that are based on parallelism and paired combination of images and have created a formulaic technique. The parallelism of the images of a term is created by a compositional formula in the form **B (consequence) - A (cause) - C (word-formula)**. For example:

1. Ot-yol: (On a horse:)

Olako 'z bedovlar tushar raxtidan, (A)

Quyrug 'i to 'kilib, yoldan(B), ayrilsa. (C)

2. Yigit – qiz (oshiq va yor): (Young man - girl (in love and beloved):)

Uzumko 'z oyimlar tushar baxtidan,

Suyib tekkan xushro 'y yordan ayrilsa.

3. O'rdak (g'oz, so'na) – ko'l: (Duck (goose, duck) - lake:)

So 'nalar g 'arq urib tushar ko 'lidan,

Ko 'kragi loy bo 'lib, ko 'ldan ayrilsa.

4. Boy – mol (davlat): (Rich - property (state):)

Yangi chiqqan yo 'rg 'a boylar yig 'laydi,

Qo 'sh xotini ketib, moldan ayrilsa.

5. Dehqon – non: (Peasant - bread:)

Sohibfurush dehqonlar ham yig 'laydi,

Yili qurg 'oq kelib, dondan ayrilsa.

6. Karvon (savdogar) – nor: (Caravan (merchant) - camel:)

Tuya tortgan savdogarlar yig 'laydi,

Yuki jarda qolib, nordan ayrilsa.

7. Kampir – chol: (Old woman - old man:)

Kampir momong charxi qolar yig 'ilib,

Po 'stinni sudragan choldan ayrilsa.

8. Podsho – yurt: (King - country:)

Adolatli beklar tushar raxtidan,

Bir kasofat o 'tib, eldan ayrilsa.

9. Murid – pir: (Wishing - sheikh:)

<https://cejsr.academicjournal.io>

Muridlar izg'ishib, yig'lar saharda,

Shayton vos-vos qilib, pirdan ayrilsa.

10. Chivin – kal: (Fly - Bald:)

Chivinlar zing'illab uchar osmonda,

Iskab turgan shunqor kaldan ayrilsa.

Our observations show that image pairs can be replaced, shortened, enlarged, some words can be changed to replace sentences in existing terms, and this generates variants. But because of the whole term and the compositional formula of one point, its general meaning does not change. That is, the essence of this image is stable if it is separated from this or that image.

Romantic terms: The theme of love is one of the eternal themes of art and literature. There is not a single branch of art, not a single genre of fiction, in which this topic would not be touched upon. Even in small folk proverbs, love and fidelity are glorified, infidelity and indifference are condemned: **Without love - a donkey, without pain - a stone.**

The main characters of romantic terms are lovers. In contrast to classical literature, in folklore terms there is no image of a rival who becomes an enemy of the beloved. Most of them are songs originating from love-romantic epics and are currently actively performed in the form of terma. In romantic terms, in addition to the general images of lovers and lovers, the leading place is still occupied by the following images of real lovers that existed: Yusuf and Zuleikha, Leyli and Majnun, Farhad and Shirin, Tahir and Zuhra, Vomik and Uzro, Ashik Garib and Shahsanam. These couples are known almost all over the world. Dozens of works have been created about them in the written literature of a number of peoples. In the folklore of Southern Uzbekistan, especially the Kashkadarya oasis, images of Yozi and Zebo are added to this series of pairs. Common to all of them is that the life of these heroes ends in tragedy, and their names are usually cited as **the art of talmeh**. In other words, this pair of images is used to express the position and fate of lovers. This is one of the characteristics of romantic terms. Because tragedy is alien to folklore works. **Descriptions** and **comparisons** in romantic terms mainly serve to express the beauty of the image of the beloved.

Romantic terms are now widely included in the repertoire of singers, arrangers, thermalists and professional singers. On romantic themes, epics are widely sung in Khorezm and other regions of our republic from the series "Leyli and Majnun", "Farhad and Shirin", "Ashik Garib and Shahsanam", "Takhir and Zuhra", "Ashik Alband", "Ashik Mahmud", "Kumrikhan Torah", "Sayodkhan and Hamra", "Yozi and Zebo" and "Gyorogly". Although a detailed description of psychological states is not typical for samples of folk art, in a romantic sense, emotional experiences, joys and sorrows of lovers at the time of meeting and parting are sung, the views of the Uzbek people on love, love is interpreted as the most beautiful human quality.

These terms are expressed in the language of the lover and the beloved, as well as in the third person. In addition, many independent romantic terms were created in Uzbek folklore by bakhshi and terma performers.

Religious terms: The art of **talmeh** poetry, widespread in our classical literature, involves the addition of mythological and legendary images and events to support the expressed point of view. In folk terms we find two forms of this art, both of which are typical of religious terms:

a) internal talmeh. In this case, the main idea is to refer to the events of the own heroes of folklore and works to justify the events. Mentions in folk tales of the characters Rayhon Arab, Bektash Arab and other epic heroes of the terma series from Gyorogly, epic events of image images, Yusuf and Zulaikha, Leyli and Majnun, Farhad and Shirin, Tahir and Zuhra, Vomik and Uzro, Ashik Gharib and Shahsanam can be an example of an inner talmeh;

<https://cejsr.academicjournal.io>

b) external talmech. The main image in the meaning of predictions is Allah, images, prophets and lovers who unhappily passed away, the events that happened to them, folk faith and philosophical worldview, expressed in religious terms, which are the problem of human destiny, each thought requires its own artistic arguments. Talmeh art reveals such evidence.

For example, religious terms say that God created Adam from a lump of dust with little joy and great sorrow. Therefore, sadness is a constant companion of humanity, more than joy. God, who created the form of man from dust, gives him life by decree. Eve was created from Adam's left rib as a consort. The devil, envious of man, becomes his eternal enemy. His sowing seeds of evil among mankind begins with the story of Abel and Cain:

*Odam Ato bino bo'ldi bosh bilan,
Yuzin yuvdi doim ko'zda yosh bilan.
Hobilni Qobili urdi tosh bilan,
Og'a-inisidan ayrilmadimu?*

According to legend, Abel and Cain (Abel and Cain in European religious literature) are brothers who were the first descendants of mankind. According to Rabguzi's "Kisashi Anbiyo" (Tale of the Saints), Cain gets angry with Abel when it comes to getting married. However, at that time mankind did not know what evil was. Then the Devil appeared in the form of a man and killed the bird with a stone in front of Cain. Seeing this, Cain killed Abel, who was building a house, by hitting him with a stone. It was the first evil in human history. The stone is the most important detail in this story. That is why the art of the allegory "Abel struck Cain with a stone" at the beginning of religious terms was raised to the level of a stereotyped verse. It can be said that there is no example of religious terms without the art of allusion.

It is known that in written literature, in the external or internal meaning of any lyrical poem, the personality and image of the poet is present to one degree or another. We can also apply this idea to folk terms. The only difference is that in the internal and external meanings of terms there are generalizations, semi-images, and not specific personalities. In this regard, in the repertoire of the Khorezm halves, the terms "Six halves", "Will the halves eat dumplings (options: pilaf)?" are widely used, which are very characteristic. As an example, let's take an excerpt from a song recorded by F. Sultanova in 1957 from Shukurjon Halfa Gafarov:

*O'g'il momo, men aylanay boshingdan,
Elli yo oltmishga kirgan yoshingdan.
To'qqiz yumurtqani tashla boshingdan,
Xalfa degan palov yemas bo'larmi? [6;1437].*

In this series of terms, there are a lot of notes about halves' light jokes with each other, halves' creativity, rules, halves' skills, which are worth studying separately.

Based on the above observations and analysis, the following conclusions can be drawn:

1. No matter how old the historical foundations of historical types and patterns of performers and creators of traditional folk terms, stable compositional, verbal, phrasal, poetic formulas played a leading role in their formation and development as a genre.
2. Our observations show that traditional terms that have come down to us were mainly created within the framework of three types of compositional formulas: verbal, phrasal and verse formulas. Words, phrases, poetic formulas are manifestations of poetic repetitions. But although every formula consists of repetitions, not every repetition can be a formula. Because the formulas

<https://cejsr.academicjournal.io>

form the basis of the entire poem, and this pattern is not characteristic of all repetitions.

3. Only the content of terms that are considered modern is new. And their compositional constructions are within the framework of traditional formulas. Since the baths, created in the Soviet era, with a political background as a leader, were transient phenomena, artistic high examples dedicated to the description of the heroes of labor and war, landscapes, localities, further enriched the thermal genre.
4. Although all poetic arts and figurative means are found in samples of folk terms, our observations have shown that each theme of terms has only its own system of images, typical artistic figurative means. In particular, the art of the inner talmech for biographical terms, an animating artistic and figurative tool for examples of drums and other musical instruments, adjectives expressing beauty for romantic terms, contrasts for everyday didactic terms, a form of double parallelism of images, internal and external talmechs, arts for religious terms are the most typical events.
5. No matter how rich the figurative structure and artistry of folk terms, in the external or internal meaning of all of them there is a generalization of the image of a skillful bakhshi, a performer of terms and halfa.

In conclusion, we can say that folk terms have always fascinated listeners with their figurative system and artistic wealth, and had a positive educational effect on them.

List of used literature:

1. Sultan I. Specification of Literature // Theory of Literature. Volume 1. Literary work. - Tashkent: Science, 1978. - p.48-52.
2. Muskulov A. Terma in Uzbek folklore: Abstract of the thesis of a candidate of philological sciences. -Tashkent, 1984, - P.16-18.
3. Khotamov N., Sarimsakov B. Russian-Uzbek explanatory dictionary of literary terms. - Tashkent: Teacher, 1979. - p.242.
4. Kamal J. Composition in lyrics // Theory of Literature. Volume 1. Literary work Tashkent: Science, 1978. - P.307.
5. Veselovsky A.N. Psychological parallelism and its forms in the reflection of the poetic style // Introduction to literary criticism. - M.: Education, 1979. - p.-213.
6. Folklore archive of the Institute of Language and Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan, - Inv. No. 1437
7. Murodov Mukhitdin Kadyrovich 2021. The role of independent learning in the formation of professional skills of future music teachers in the system of continuing education. *International Journal on Integrated Education*. 4, 4 (Apr. 2021), 149-152