

# ETHNOGRAPHIC FOLKLORE ART FORMED IN SURKHAN OAZIS

Nasriddinova N.X.

Lecturer at Termez State University

**Abstract.** The article describes the formation of folklore-ethnographic art in Surkhandarya region, its features, the development of folklore-ethnographic ensemble «Shalola», «Boysun», the process of its popularization.

**Keywords:** folklore, ethnographic place in life, Surkhandarya, «Shalola», «Boysun», epic singing tradition, national, international folklore.

## INTRODUCTION.

Independent Uzbekistan has achieved remarkable successes in a short period of time. Large-scale development and construction projects have been carried out. When we look at the achievements in public education, sports, and the arts, we realize that the new works, melodies, and songs dedicated to our independent Uzbekistan have spread across the world, inspiring our youth in the spirit of national ideology and national independence.

Just as sports elevate a nation's prestige, art is no less important in this regard. Music, in particular, holds a special place with its unique essence. In our country, especially in the field of musical art and folklore, great attention has been paid to preserving and promoting this heritage. Among these, the folkloric and ethnographic art of Surxondaryo occupies an incomparable place.

When becoming acquainted with national and world folklore, one experiences a special emotional state. It is as if the most important truths and problems of life were embodied in the legends, myths, and epics created thousands of years ago. Folklore (folk – people, lore – knowledge, wisdom) is a word that denotes the creative heritage of the people. Folklore is the eternal history of a nation. It is the source and beginning of all arts; therefore, it harmonizes with many other art forms, yet it remains a unique and distinct type of artistic expression [1].

This field encompasses concepts connected to music, dance, crafts, visual arts, literature, and other artistic forms. In other words, oral creativity is a creative process that reflects a people's past, present, and future, deeply intertwined with their destiny. For this reason, our scholars referred to it as *people's literature*.

## MATERIAL AND METHODS.

To understand the nature of any nation, one must first look at its folklore. A sample of oral creativity is not merely performed orally; it is orally preserved, orally transmitted, and orally re-created, meaning it is reborn with every performance. We can proudly say that we possess epics, fairy tales, proverbs, songs, legends, and stories that can easily stand alongside the finest examples of world folklore. To this day, the number of recorded epics alone exceeds 400. This is truly an enormous treasure. Such a priceless heritage is not granted to every nation. One can only imagine the richness of the written literature of a people who possess such a vast reservoir of oral tradition [2].

In terms of achievements, the role of the Surxondaryo dance ensemble “Shalola” is truly incomparable. The ensemble rose from an amateur group to an almost professional level. Not content with its repertoire alone, the ensemble also succeeded in establishing a folkloric-ethnographic group under its guidance. For some time, this group was also referred to as



“Shalola.” Foreign guests visiting our country, especially during the “Boysun Bahori” festival, had the opportunity to meet this ensemble.

### **DISCUSSION AND RESULTS.**

In 1988, the folkloric-ethnographic ensemble that had grown and developed under “Shalola” gained its own independent path and name, and began to be called “Boysun.” Even while still a young ensemble under “Shalola,” Boysun took part in the XIII International Festival of Mountain Regions held in Zakopane, Poland, in 1975, and won the second-degree “Silver Hammer” award.

Preparation for the II All-Union Festival of Folk Creativity began in 1977. Boysun distinguished itself both in the initial stages and in the final events of this festival. During the preparations and the staging of the festival, numerous folkloric-ethnographic ensembles and amateur art groups were established. At the same time, hundreds of talents were discovered, valuable experience was accumulated in folklore practice, and cultural institutions – especially the Republican Scientific-Methodological Center of Folk Creativity and Cultural-Educational Work – experienced renewed vitality [3].

This was further confirmed by the results of the Republican contest of folkloric-ethnographic ensembles, large-song performers, and family ensembles held within the framework of the II All-Union Folk Creativity Festival. Out of 47 groups in the republic, “Boysun” won first place. From the moment of its establishment, the Boysun folkloric-ethnographic ensemble became widely known among the people for its unique, meaningful, vibrant, and lively repertoire. The folk lapars, seasonal and ritual songs performed by Boysun won the admiration of audiences. In December 1988, Boysun was awarded the honorary title “People’s Folkloric-Ethnographic Ensemble.”

One of the main reasons why Boysun gained quick national fame compared to other ensembles in the country was its ability to present the ancient traditions preserved in Boysun district on stage in their authentic, original form, offering them directly to the audience [4].

From April 5 to 10, 2019, before the International Festival of Baxshi Art held in Termez, an exhibition titled “Surxon Oasis – Land of the Baxshis” was presented at the Termez Archaeological Museum. According to the decree of our President Sh. Mirziyoyev dated November 1, 2018, the International Festival of Baxshi Art is to be held once every two years in the city of Termez. Preparations for the festival and efforts to hold it at a high level are actively underway. The President’s decree emphasizes:

“The ancient history and culture of every nation are, first and foremost, embodied in its oral creativity – its folklore art, epics, and narratives. These serve as invaluable sources for understanding a nation’s identity and for preserving and developing its national values and traditions” [5].

The fact that this festival is held specifically in the Surxon region is no coincidence. Historical sources testify that 3,500–4,000 years ago, alongside early urban development, craftsmanship, and irrigated agriculture, applied arts and cultural life flourished in Surxon. In particular, samples of oral folk creativity – folklore, ethnography, epics, and narratives – reflect the ancient history, culture, national values, and long-standing traditions of the local population [6].

### **CONCLUSION.**

The achievements of independent Uzbekistan in preserving and promoting its cultural heritage are remarkable. The development of ensembles such as “Shalola” and later “Boysun”



demonstrates the country's commitment to nurturing national identity through the arts. These ensembles have successfully elevated traditional dance, music, and folklore from local practice to professional recognition, both nationally and internationally.

The Boysun ensemble, in particular, stands out for its dedication to presenting ancient traditions authentically, allowing audiences to experience the richness of Surxondaryo's cultural heritage. Festivals like the International Festival of Baxshi Art not only celebrate this heritage but also serve as a vital platform for passing oral traditions, epics, and folklore to future generations.

Ultimately, the preservation and promotion of folk arts, music, and ethnographic traditions are not merely artistic endeavors – they are essential for sustaining national identity, instilling pride, and fostering a deeper understanding of the nation's historical and cultural legacy. The legacy of ensembles like Boysun ensures that Uzbekistan's rich oral and musical traditions continue to inspire, educate, and unite people both within the country and across the world.

#### **References:**

1. Surxondaryo Regional State Archive, Fund 313, Record 1, File 18, Page 36.
2. Directives of the CPSU and the Soviet Government on Ideological Issues, 1917–1957. Collection of Documents. In 4 volumes. Moscow: Gospolitizdat, 1957. Vol. 2, pp. 142–144.
3. Pravda Vostoka newspaper, January 10, 1934.
4. History of Kolkhozes and Sovkhozes, Book VIII. Tashkent: "Uzbekistan," 1973, pp. 142–143.
5. S. Tursunov, Q. Rashidov, Boysun. Tashkent: "Akademnashr," 2001, pp. 327–328.
6. Surxondaryo Regional State Archive, Fund 39, Record 1, File 7, Page 148.
7. On the Repertoire of Dramatic Theaters and Measures to Improve It // Decision of the Central Committee of the VKP(b) dated August 26, 1946. Tashkent: State Publishing House of the Uzbek SSR, 1952, pp. 9–17.
8. Kyzyl Uzbekistan, April 9, 1951, p. 1.