

# **The Role of Folk Amateur Art Groups in the Promotion of the National Cultural Heritage.**

**(In the Example of the Ethnographic Folklore Ensemble of Boysun)**

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## **Abstract**

This article analyzes the role of the Boysun folklore ethnographic ensemble in preserving our national cultural heritage and promoting national customs and traditions. Also, the activities of this ensemble to promote national culture not only in the country and abroad were evaluated.

## **Introduction**

As a result of the acceleration of globalization [2] and the intensification of social, political, economic and environmental conflicts in the world, various pressing issues are emerging. In particular, attempts to use global change for unhealthy purposes in spiritual life are leading to an increase in spiritual threats, information attacks, and an intensification of popular culture and ideological struggles. Attempts are being made to deprive some nations of their future by alienating them from their culture and national identity. Mankind's many thousands of years of experience have shown that when the world's violent and aggressive forces seek to subjugate, subjugate, or seize a nation's wealth, they first seek to disarm it, that is, to deprive it of its greatest wealth, national values, history, and spirituality [3].

Consequently, any threat against spirituality can in itself become one of the serious threats to the security of the country and its national interests, the future of a healthy generation, which can ultimately lead to a crisis in society.

For this reason, the issue of preserving national identity and national cultural heritage, its widespread promotion and inculcation in the minds of young people is urgent. It is known that issues in the field of culture are one of the priorities of the state policy of the Republic of Uzbekistan. In particular, as the President of the Republic of Uzbekistan Sh.M.Mirziyoev noted, "At the same time, in the field of culture we have very important tasks to fight against ignorance, to teach our youth to understand the real art, to form their aesthetic world on a healthy basis." [5]. In this regard, the country is laying the foundation for a process of large-scale reforms and significant renewal. In particular, many decrees and resolutions have been adopted in the field of culture, among other areas. These decrees and decisions became the basis for the development of the cultural sphere.

Art teams also play an important role in fulfilling these tasks. During the years of independence, art groups have been tasked to further develop and pass on to future generations our original values, which are an integral part of our national heritage - the masterpieces of folk art - centuries-old traditions and customs, oral art, performing arts. Today, more than 400 amateur art groups with the titles "Halq (People)" and "Namunali (Exemplary)" [4] operate under the cultural centers of the

Ministry of Culture of the Republic of Uzbekistan [9]. In particular, there are many art groups among the most advanced artistic groups of Uzbekistan, such as in the Republic of Karakalpakstan "Tumaris" and "Miyras", in Andijan "Zilol" and "Maqom", in Bukhara "Mohi sitora" and "Lola", in Jizzakh region "Zomin sayqali" and "Chorvador", in Navoi region "Nurjahon" and "Jastulek", In Namangan "Dilshod" and "Hazratibob", "Maqom", "Chavqi" in Samarkand, "People's Theater" in Pastdargom district, "Moranbon" Korean dance ensemble and "Sayhun yigitlari" in Syrdarya region "Bulbuligoyo", "Kuralay", "Boysun" in Surkhandarya, traditional folk circus group "Vodil chinori", ensemble "Anor" and "Qaro kozim" in Fergana, ensemble "Doston", "Kaldirgoch" in Khorezm region, "Chol chamani", "Momogul", "Chirakchi Chichiglari" ensemble in Kashkadarya, "Gulyor", "Dugoh", "Shans" ensembles in Tashkent region, "Osiyo", "Karvon", "Yashlek" ensembles in Tashkent [9].

Within the framework of their activities, these art groups carry out tasks such as the restoration of national values, forgotten traditions, national games, centuries-old national traditions and national art, their search and promotion among the people. Art communities play an important role not only in restoring the national cultural heritage, but also in introducing it to the general public. We will consider these as part of our research.

### **Main Results and Findings**

One of such artistic groups, which plays an important role in the cultural life of Uzbekistan, is the folklore ethnographic group "Boysun". [8] This ensemble was founded in 1967 under the House of Culture of Boysun district of Surkhandarya region. [10]. In 1969, the ensemble was awarded the title of "People". The ensemble consists of amateur performers, musicians and singers from 10 to 60 years old, dancers, master singers, actors and musicians.

Initially, the ensemble consisted of the following singers and musicians: A.Abdulkhaev, Z.Umarov, H.Nazarov, O.Mukumov, V.Mukumov, R.Doniev, H.Nasriddinov, R.Abdurahimov, later, J.Narzullaev, A. Jalolov, I.Jumaev, B.Qosimov, E.Abduraimov, H.Salimova, Sh.Khamdamova, Z.Juraeva, K.Pulatov, U.Turobov, S.Qosimova, S.Qozieva, J.Sayfiev, A.Oripov, N.Oripova, D.Abduraimov, E.Niyozov, X.Karimov, S.Badriddinov, G.Sayfieva. They made a great contribution to the popularity of the ensemble in the republic [10].

While the ensemble initially worked in the art of singing and dancing, it later developed in the direction of folklore. The ensemble has done a lot of research on the immortal heritage of the people, from status, melodies, works of traditional performance, to ancient melodies, customs and traditions, leaving them for future generations.

However, during the Soviet era, the ensemble was repressed for nearly a decade because of its condemnation from the grand rostrum that "there are legacies of nationalism and antiquity" in its programs. [6]. But the Boysun artists remained faithful to their work and persevered, not allowing their ancient art to disappear. With the direct assistance and participation of research scientists of the Tashkent State

Institute of Culture Saodat Yuldasheva and Bahodir Sarimsakov, the materials collected by the creative group were scientifically studied, and on the basis of these materials programs for the ensemble were prepared. At the suggestion of members of the creative group and scientists Saodat Yuldasheva, Bahodir Sarimsakov, the ensemble was renamed the folklore ethnographic group "Boysun". The members of the team set a difficult goal - to collect, study and bring back to the stage the disappearing ancient cultural heritage of the Uzbek people, ancient dances, ancient songs, ancient traditions. They revived more than 50 forgotten folk songs and brought them to the world. Out of this folk ensemble grew artists who have gained the attention of the people.

This ensemble took part in the republican stage of the All-Union Festival of Folk Art in Tashkent in April 1987 with its 30-minute program "One Year of the Farmer". [6]. At this festival, for the first time in the history of the Republic, the ancient ceremonial songs of the Uzbek people "Sust-Khotin", "Navruz", "Khop mayda", "Chorlov", "Lola-sayli", "Yaqu-yaq", "Ufu-jaqala", Kelgin yor "and dances. This program of the ensemble made a great impression on the audience and the jury. The ensemble's work was highly evaluated by the jury and awarded the highest award. Later, the repertoire of the ensemble included "Sarakhbori navo" and "Sarakhbori iraq", "Segoh" maqoms, "Sadqa", "Ha yor-yor", "Kuydirma", "Lolacha", "Yamgir", "Gap-gashtak", " National songs such as "Gam gashtak", "Boysun mavrig'i", "Turna keldi", "Shoxmoy", "Ufu", "Boysuncha yor-yor" [6] were the result of the team's research. This ensemble also took part in competitions in the country and achieved high results. He has also actively participated in international festivals in foreign countries such as England, France, China, India, Turkey, Malaysia, Germany, Poland, Bulgaria, Afghanistan. [10].

In particular, in 1975 he took part in the VIII World Festival of Mountain Peoples in Zakopani, Poland and took 2nd place. In 1985 he was on creative trips to Bulgaria and in 1986 to Afghanistan. In September 1988, he participated in the International Folklore Festival "Golden Rooster" in Moscow, was awarded a diploma of the 1st level of the festival, and as the winner of the festival won the right to participate in the International Music Festival in Billingham, England. [6]. The ensemble won a prestigious award in 1989 at the Golden Apple International Festival in Almaty, Kazakhstan. The ensemble toured 11 cities in the UK during its August-September 1990 tour of the UK, participating in six prestigious festivals such as the Billingham International Folklore Festival and the Milton Keynes International Music Festival, and received six letters of thanks from the festival organizers. In 1993 and 1998, he made a creative trip to Turkey, and later in France, he was honored to introduce the Uzbek national art to the world. [6].

The ensemble's prestige increased during the years of independence. He became a regular participant of the celebrations of "Navruz" and "Independence Day" in Tashkent. By this time, the ensemble's tireless creative work was highly valued. Uzbekistan has played an important role in promoting its cultural heritage around the world. In fact, the ensemble has gained the respect of foreign countries as a result of promoting Uzbek culture and art around the world. As a result, the Uzbek national

culture and art were recognized by the world. In particular, in April 1999, when the international organization UNESCO declared the territory of Boysun district as a "Pearl of World Folk Art", the role of the folklore ethnographic group "Boysun" was invaluable. At the initiative of UNESCO, a festival called "Boysun Spring" was organized in Boysun district. Festivals have been held successfully since 2002.

### **Conclusion**

In short, the ensemble "Boysun" has shown great respect for the rich heritage of our people. This ensemble differs from other ensembles in the Republic by the richness of its repertoire, perfection of performance style, scientificity of programs, high mastery of performers. The team became known not only among our people, but also abroad, performing theatrical performances that reflect the ancient folk songs and dances, sayings, national folk games, customs and rituals typical of their region.

### **References**

- [1.] Since 1990, the festival has been called the Voice of Asia.
- [2.] Globalization means, first of all, the unprecedented acceleration of the picture of life.
- [3.] I.Karimov. (2008) High spirituality is an invincible force. Tashkent: Manaviyat, p.8.
- [4.] Considering his fruitful work for the development of culture and art, the formation of a sense of national pride in young people through art and their education, his contribution to the promotion of amateur art, winning prizes at national and international competitions and festivals. The Board of the Ministry of Culture of the Republic of Uzbekistan confers the titles of "People's Amateur Team" and "Exemplary Children's Team".
- [5.] Mirziyoev Sh.M. (2019) The development of literature and art, culture is a solid foundation for the development of the spiritual world of our people. See: <https://jahonadabiyoti.uz/2017/12/07>.
- [6.] Tursunov S., Rashidov Q. Boysun. Page 262, page 263, page 264.
- [7.] Current archive of the Ministry of Culture of the Republic of Uzbekistan. Report on the work done by the Ministry of Culture of the Republic of Uzbekistan in 2017-2018. P.1.
- [8.] The group was originally called the Shalola Song and Dance Ensemble.
- [9.] These groups include: song and dance folk ensembles, folklore and ethnographic folk ensembles, folk dance ensembles, vocal and instrumental folk ensembles, folk choirs, folk theaters, puppet folk theaters, miniature folk theaters, maqom ensembles, gatekeepers, circus groups, folk philharmonic, groups of trumpeters, folk studios of fine arts, folk ensembles of musical instruments. See: <http://folklore.uz/hal-izhodi-yoti-bulimi/>12.08.2019.
- [10.] Why is the festival called "Boysun Spring"? See: <http://surxontongi.uz/festival-nega-bojsun-ba-ori-deb-ataladi/12.02.2020>.
- [11.] Amateur art is the foundation of professional art. (On the example of the most advanced art communities in the republic). Tashkent, 2008, p.41.