



THE ROLE OF FOLK CUSTOMS AND TRADITIONS IN FOLKLORE AND FOLK SONGS AS A RITUAL-MUSICAL PHENOMENON (ON THE EXAMPLE OF THE SURKHAN OASIS)

Termiz davlat pedagogika
institute, Magistratura bo`limi
Musiq ta'lim va san'at mutaxassisligi
1-bosqich magistranti Sulaymonov
Sardor Sattor o`g`li

Abstract

This article provides an in-depth analysis of the role of folk customs and traditions in folklore and examines folk songs as a ritual-musical phenomenon within the cultural space of Uzbekistan, with particular emphasis on the Surkhan oasis. The research explores how customs and traditions function as stable socio-cultural mechanisms embodied in folklore genres and how folk songs serve as a primary medium for transmitting ritual, ethical, and aesthetic values. Using interdisciplinary methods, including cultural-anthropological, folkloristic, and ethnomusicological analysis, the study identifies the distinctive features of Surkhandarya folk songs, emphasizing their ritualistic integrity, functional stability, and symbolic richness. The findings demonstrate that folk songs in the Surkhan oasis play a crucial role in preserving collective memory and sustaining cultural continuity.

Keywords: folk customs, traditions, ritual folklore, folk songs, Surkhan oasis, musical culture.

Introduction

Folk customs and traditions represent one of the most enduring foundations of national culture, reflecting a people's historical experience,



worldview, and moral values. In folklore studies, customs and traditions are not merely residual cultural practices but active components of social organization and symbolic communication (Madayev, 2012). They are preserved, transmitted, and reinterpreted through folklore genres, particularly through ritual and musical forms.

In Uzbekistan, folklore has historically functioned as a primary mechanism for maintaining cultural continuity. Folk songs occupy a special position within this system, as they combine verbal text, musical structure, and ritual action into a unified cultural phenomenon (Mirzayev et al., 2020). Songs associated with life-cycle events, seasonal labor, and communal ceremonies perform not only aesthetic functions but also social, educational, and integrative roles.

The Surkhan oasis, located in the southern part of Uzbekistan, represents a unique folkloric region where ancient traditions have been preserved with remarkable integrity. Due to its geographical position, historical development, and relatively stable traditional lifestyle, Surkhandarya folklore retains archaic features that have been partially lost in other regions (Safarov, 2009). This article aims to examine the role of folk customs and traditions in folklore and to analyze folk songs of the Surkhan oasis as ritual-musical phenomena within the broader cultural landscape of Uzbekistan.

Materials and Methods

Research Design

The study adopts a qualitative, interdisciplinary research design combining folkloristics, ethnomusicology, and cultural anthropology. This approach allows for a holistic analysis of folk songs as cultural texts embedded within ritual and social practices.

Methods

The following methods were applied:



- cultural-anthropological analysis to interpret customs and traditions as social institutions;
- folkloristic textual analysis to examine poetic structures and symbolic motifs in folk songs;
- ethnomusicological analysis to study melodic patterns, performance contexts, and ritual functions;
- comparative method to contrast Surkhan oasis folk songs with those of other Uzbek regions;
- source analysis based on monographs, dissertations, textbooks, and archival materials.

Key sources include works by Safarov (2009), Rajabov (2019), Madayev (2012), Urinbayeva (2018), and Mirzayev et al. (2020).

Results

Folk customs and traditions form the semantic and functional core of folklore. They regulate social behavior, structure communal life, and establish moral norms within society. In folklore, these customs are encoded in symbolic forms, ritual actions, and verbal formulas that are transmitted orally across generations (Madayev, 2012).

In Uzbek folklore, customs related to birth, marriage, labor, and death occupy a central place. These customs are closely linked to ritual folklore, where verbal texts, music, and performance act as a unified system. The ritual context ensures the stability of folklore texts and preserves their original meanings.

Ritual folklore in Uzbekistan encompasses a wide range of genres, including ceremonial songs, blessings, lamentations, and seasonal chants. These genres are deeply embedded in traditional customs and reflect the collective worldview of the people (Safarov, 2009).

Regional diversity plays a significant role in shaping ritual folklore. While the general structure of rituals may be shared across regions, their



musical and poetic expressions vary according to local traditions, dialects, and historical experiences.

Folk songs represent one of the most dynamic and multifunctional folklore genres. As ritual-musical phenomena, they integrate verbal content, melody, rhythm, and performance context. This integration creates a powerful medium for expressing communal values and reinforcing social cohesion (Rajabov, 2019).

In ritual contexts, folk songs serve specific functions:

- marking transitional moments in human life;
- invoking symbolic meanings associated with fertility, prosperity, or protection;
- reinforcing collective identity through shared performance.

The Surkhan oasis is distinguished by its ancient history and cultural continuity. Located at the crossroads of Central Asian civilizations, the region has preserved unique forms of folklore that reflect both indigenous traditions and historical interactions.

Surkhandarya folk songs are closely tied to ritual practices, particularly wedding ceremonies, seasonal labor rituals, and communal celebrations. These songs often retain archaic poetic formulas and melodic structures, indicating their deep historical roots (Safarov, 2009).

Ritual folk songs in the Surkhan oasis demonstrate strong functional stability. Wedding songs emphasize family values and social harmony, while seasonal labor songs reflect the relationship between humans and nature. The ritual function of these songs often outweighs their aesthetic dimension, highlighting their role as cultural instruments (Urinbayeva, 2018).

Discussion

The findings confirm that folk customs and traditions are not passive cultural remnants but active mechanisms shaping folklore genres. In the



Surkhan oasis, folk songs function as ritual-musical phenomena that preserve cultural memory and reinforce social norms.

Compared to other regions of Uzbekistan, Surkhandarya folklore exhibits a higher degree of ritual integrity. This can be attributed to the region's historical continuity and relative resistance to rapid modernization. The preservation of ritual contexts has allowed folk songs to maintain their original functions and symbolic meanings.

The study also demonstrates that folk songs serve as an effective medium for transmitting cultural values to younger generations, ensuring the continuity of traditions within the community.

Conclusion

This study highlights the crucial role of folk customs and traditions in shaping folklore and emphasizes folk songs as ritual-musical phenomena within the cultural landscape of Uzbekistan. The Surkhan oasis serves as a compelling example of how regional folklore preserves archaic features and maintains cultural continuity.

The results underscore the importance of systematic scholarly attention to regional folklore traditions and their integration into educational and cultural preservation initiatives. Future research may focus on the digital documentation and pedagogical application of Surkhandarya folk songs.

References

1. Madayev, O. (2012). *Folklor va xalq dunyoqarashi*. Tashkent: Fan.
2. Mirzayev, T., Turdimov, Sh., Jo'rayev, M., & Eshonqulov, J. (2020). *O'zbek folklori*. Tashkent.
3. Rajabov, D. Z. (2019). *The structure of Uzbek folk songs: Composition and imagery* (Doctoral dissertation). Tashkent.
4. Safarov, O. (2009). *Xalq urf-odatlari va marosim folklori*. Tashkent.
5. Urinbayeva, D. B. (2018). *Statistical and synergetic study of Uzbek folklore genres*. Tambov.



6. Шафоатович, Р.К. (2021). Уникальные способы организации первых уроков игры на фортепиано для взрослых. *ACADEMICIA: Международный междисциплинарный исследовательский журнал*, 11 (11), 259-261.

7. Shafoatovich, R. H. (2022). The Study of the Historical Roots of the Art of Bakhshi by Means of Words and Music. *International Journal of Culture and Modernity*, 15, 45-47.

8. H. S. Rakhmatullaev, "Music, Man and Artificial Intelligence," *Central Asian Journal of Social Sciences and History*, vol.3, no.12, pp.93-96, December 2022.

9. Raxmatullaev X.Sh. (2022). Another Look at the Turkish Heroic Epic.

10. Raxmatullaev X.Sh. (2022). Blind Son or Infant Son? Heroic Epic of Turkish Peoples through the Eyes of the World.

11. Orinovich N. M. et al. MUSIQA ORQALI STRESS VA RUHIY ZO'RIQISH HOLATLARINI KAMAYTIRISHNING PSIXOLOGIK ASOSLARI //KONFERENSIYA. – 2025. – T. 1. – №. 1. – С. 216-222.

12. Shafoatovich R. X. et al. QADIMGI MISR VA ELLAM TAMADDUNLARIDA MUSIQA //Pedagogs. – 2025. – T. 80. – №. 1. – С. 224-231.