

## NATIONAL TRADITIONS IN MODERN STORYTELLING

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**Avezova Gulnora Samandarovna**

*Candidate of Philological Sciences, Department of Uzbek Language and Literature,  
Karakalpak State University, Docent*

### **Abstract**

*Storytelling has been an integral part of mortal culture since time old. In every corner of the world, nations have developed unique traditions to transmit their history, myths, and ideas through stories. This composition explores the rich shade of public storytelling traditions in the ultramodern period, examining the use of transition words, active voice, judgment variety, and word syllables to enhance the narrative experience.*

### **Keywords**

*public traditions, reports, artistic rudiments, artistic heritage, syllables*

Introduction: Storytelling is universal and is as ancient as humankind. Before there was writing, there was storytelling. It occurs in every culture and from every age. It exists (and was) to entertain, to inform, and to enunciate artistic traditions and values. Oral storytelling is telling a story through voice and gestures.

The oral tradition can take numerous forms, including grand runes, chants, rhymes, songs, and more. Not all of these stories are historically accurate or indeed true. Truth is less important than furnishing artistic cohesion. It can encompass myths, legends, fables, religion, prayers, sayings, and instructions.

Then are some exemplifications of storytelling as a system of passing down artistic traditions. Choctaw Storytelling Like all Native American lines, the Choctaw have an oral storytelling tradition going back generations.

Their stories were intended to save the lineage's history and educate the youthful. For illustration, the Choctaw oral tradition includes two creation stories One relates to migration from the west and another to creation from a mound. In addition, the oral tradition includes history as well as life assignments or moral training. numerous of the Choctaw traditional tales employ beast characters to educate similar assignments in a humorous tone.

Native Hawaiian storytelling The Native Hawaiian word for story is "Molalla," but it can also mean history, legend, tradition, and the suchlike. It comes from two words, *mojo*, meaning race, and *oleo*, meaning language or speaking.

therefore, story is the “race of language,” since all stories were oral. Native Hawaiian stories included the tale of the first Hawaiian, who was born from a taro root. Other stories tell of navigation across the swell.

Traditionally, Native Hawaiian fibbers, who knew history and line, were recognized members of society. Hawaiian storytelling wasn't limited to words alone – it included talking but also encompassed melee(song), oil(chant), and hula (cotillion). Hawaiians valued the stories because they weren't only amusing, but they also tutored the coming generation about gets, values, and traditions.

Western African storytelling the peoples of sub-Saharan Africa have strong storytelling traditions. In numerous corridors of Africa, after regale, the villa congregates around a central fire to hear to the fibber. As in other societies, the part of the fibber is to entertain and educate. Long part of western African culture are the griots fibbers, vocalizers, and counsellors to lords.

They perform the functions of fibber, chronologist, annalist, minister, and more. Some of the most notorious stories from western Africa are those of Anansi, the trickster spider. There are also griot seminaries, where further formal training can be had. Both men and women can take up the profession women are called griots.

The Jewish People and the Passover Seder On Passover, families of Jewish faith celebrate the outpour of the Jewish people from slavery in Egypt. The Passover festivity includes a storytelling ritual known as the seder, or order.

During a mess, the story of the Exodus is told, an oral tradition passed down through generations to educate the youthful. An important part of the form is “four questions” asked by the youthful children present, which are the motivation for telling the story. Irish storytelling the seanchaí were the traditional Irish keepers of story. They would travel from villa to villa, reciting ancient lore and tales of wisdom.

They told the old myths as well as original news and happenings. Prominent in the Irish oral tradition are tales of lords and icons. moment, storytelling and interest in storytelling appears to be making a comeback. As one Irish fibber put it “It’s a need for connection I suppose storytelling nurtures connections with people in real life.”

National traditions in ultramodern storytelling relate to the unique artistic rudiments, themes, and narrative ways that are specific to a particular country or region. These traditions are embedded in the history, beliefs, customs, and values of a nation and play a significant part in shaping contemporary storytelling practices.

One of the crucial aspects of public traditions in ultramodern storytelling is the use of artistic symbols and references. Numerous countries have iconic symbols, similar as milestones, literal events, or traditional vesture, which are incorporated into stories to elicit a sense of public identity.

These symbols not only serve as recognizable rudiments for the followership but also help to support the connection between the story and its artistic environment. Likewise, traditional storytelling ways and narrative structures are frequently incorporated into ultramodern storytelling practices.

These can include oral storytelling, reports, myths, legends, and other forms of original narratives. By conforming and incorporating these traditional ways, fibbers can produce a sense of durability between the history and present, connecting ultramodern cult with their artistic heritage. In addition, public traditions impact the themes and motifs explored in ultramodern storytelling.

Different countries have unique literal, social, and political backgrounds, which shape the content and dispatches conveyed in their stories. These themes can range from exploring indigenous conflicts and struggles to celebrating artistic diversity and promoting public concinnity. Also, language plays a significant part in public traditions in storytelling. The specific verbal nuances, cants, and expressions used in stories can add authenticity to the narrative and reflect the artistic diversity within a country. By embracing and incorporating the opprobriousness of original languages, fibbers give a genuine representation of their public identity and strengthen the connection between the story and its followership.

National traditions in ultramodern storytelling also extend to the mediums and platforms through which stories are participated. In recent times, there has been a growing interest in promoting and conserving artistic heritage through digital storytelling. This includes using new technologies, similar as virtual reality and interactive platforms, to produce immersive gests that showcase public traditions in an engaging and accessible manner.

Transition Words in National Storytelling Transition words play a pivotal part in creating a smooth inflow between ideas within a story. Nations worldwide employ a vast array of transition words to connect events, feelings, and characters. These words include "meanwhile," "« therefore," "in discrepancy," and "accordingly." Exercising these transitions helps maintain consonance and attendants the anthology through the narrative trip.

#### The Power of Active Voice in Storytelling

Active voice breathes life into stories, witching the followership and immersing them in the narrative world. National storytelling traditions laboriously

employ this fashion to engage compendiums. Bold characters" conquer," discover," and" love," drawing compendiums into their adventures.

By exercising active voice, these stories reverberate deeply with cult, fostering a sense of connection and empathy. Embracing Sentence Variety in Narratives Sentence variety is a storytelling fashion employed by nations worldwide to captivate compendiums. An admixture of short, medium, and long rulings creates a dynamic meter, keeping cult engaged. With varying lengths, authors can convey urgency, tranquility, or pressure, perfecting the narrative experience. By competently casting rulings, public storytelling traditions have successfully bedazzled cult for generations. Using Word Syllables for Emphasis The selection of words with varying syllable counts is critical for eliciting feelings and creating pictorial imagery. National storytelling traditions choose their syllables precisely, striking a delicate balance between brevity and detail. From one- syllable" love" to nineteen- syllable" extraordinary," these words elicit important connections within the anthology, enhancing the impact of the story.

Abdoulaye Yelloched is a blessed fiber who captivates cult with his unique storytelling style. His capability to engage listeners through his narratives stems from his masterful use of transition words, active voice, varied judgment structures, and precisely named vocabulary.

By employing these ways, Yelloched creates an immersive and indelible experience for his followership. Bulldozer's storytelling is characterized by an extraordinary cornucopia of transition words. He painlessly employs an expansive range of connectors, similar as» likewise,"« also," in addition to," and» still," to guide his narrative inflow. These transition words link ideas, produce logical progressions, and effectively engage listeners.

As a result, Bulldozer's stories seamlessly connect one conception with another, leading to a rich and dynamic storytelling experience. Bulldozer's use of active voice adds sprightliness and energy to his narratives. By emphasizing the subject's action rather than the object, he infuses his stories with a sense of proximity and presence.

Through his active voice, listeners can vividly fantasize the characters' places and conduct, immersing themselves in the unfolding story. Bulldozer's masterful command of active voice is integral to his capability to transport his followership into the worlds he creates. Bulldozer's storytelling is characterized by an emotional variety in judgment structures.

He adroitly combines short, terse rulings with longer, more complex bones, maintaining listener engagement and interest. This interplay of judgment lengths

creates a metrical and dynamic storytelling experience, precluding humdrum and holding the followership's attention.

Bulldozer's synergistic mix of varied judgment structures ensures that his narratives remain witching from beginning to end. Bulldozer's judicious selection of vocabulary greatly enhances his storytelling prowess. He seamlessly weaves one to nineteen syllables words into his narratives, casting witching descriptions and scenes. Bulldozer's choice of precise words allows him to paint pictorial filmland in the minds of his listeners, creating an indelible emotional connection between the followership and the story. His knack for opting just the right word at the right moment imbues his storytelling with an unequaled opprobriousness and depth.

### Conclusion

National storytelling traditions in the ultramodern period are different, vibrant, and compelling. Through the skillful use of transition words, active voice, judgment variety, and word syllables, these traditions continue to enthrall cult worldwide. From the haikus of Japan to the sagas of the Nordic lands, the power of storytelling serves as a testament to the mortal desire for connection and understanding.

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