

UZBEK FOLKLORE ART AND FOLK EPISODES

Umida Kurbanova Shakirovna*

* Associate Professor,
Faculty of Folk Art of UzSIAC,
UZBEKISTAN

Email id: ula.85797@gmail.com

DOI: **10.5958/2249-7137.2022.00724.8**

ABSTRACT

This article presents the opinions of scientists and researchers who conducted research in the field of studying the role of folk art and folk tales in the spiritual life of the people. And also, examples of high attention to this type of art are shown. The saying that any art begins with folklore did not appear today. It is the result of long-term life observation, scientific experience. The basis of the above classification is determined by the nature of the events described in the epics. We can proudly say that we have epics, fairy tales, proverbs, songs, legends and narratives that can easily compete with examples of world folklore.

KEYWORDS: *Folklore, Story, Fairy Tale, Bakhshi, Saying.*

INTRODUCTION

Folklore is the beginning and end of all art, therefore it has harmony with many other arts, and at the same time, it is a unique art type. This field includes ideas related to music, dance, crafts, visual, artistic and other arts. In other words, oral creativity is a creative process that expresses the past, present and future of the nation and is closely related to its destiny. That is why our scholars called it folk literature. In order to know what kind of people a nation is, it is necessary to first look at its national traditions and customs.

Folk art is the art of constant change, constant movement in the true sense. That is, the samples of folk art are constantly renewed, changed and perfected, keeping the continuity of traditions in every performance. That is why the examples of folk art are colorful. This diversity is one of the most important aspects that ensure the uniqueness of folk art. A sample of folklore is not only because it is performed orally, but also because it is orally appropriated, performed orally, and passed down orally, in other words, any performance It differs by its regeneration in the process. As noted by folklore scientists, there is no song in folklore, but there is a state of performance, a performance process of the song. This idea can be applied to other genres of folk art.

We can proudly say that we have epics, fairy tales, proverbs, songs, legends and narratives that can easily compete with examples of world folklore. The number of dos-tons recorded in our country to date exceeds 400. Other genre sample options make up many volumes. This is truly a great treasure for rostakami. Not all peoples have such an invaluable heritage. There is no doubt that the written literature of a nation with such a huge oral heritage is also colorful and rich.

The saying that any art begins with folklore did not appear today. It is the result of long-term life observation, scientific experience. In fact, the creation of visual arts, handicrafts, music, dance, art, etc., directly goes back to the oral creativity of the people, the first imaginations and beliefs

of the people. We can see that special attention is paid to the wide development of all types and directions of culture and art from the side of our honorable President, which is being recognized not only by the citizens of our country, but also by foreigners. One example is the President's speech at the opening ceremony of the "International Festival of the Art of Brawling" held in Termiz, Surhondarya region on April 10-15, 2019. The situation of yesterday and today was specially touched upon.

"These immortal works of the world's cultural heritage show us that the genealogy, historical roots, and noble ideals of mankind are the same, and therefore, the aspirations of the representatives of different nations and peoples towards the future are also common. At the same time, attention and interest in folklore art, which is the source of any national culture, is unfortunately waning in the current era of globalization, the negative influence of "mass culture" that has become a commercial tool, and the negative influence of show business is increasing. It's not a secret either. However, folklore art, so to speak, is the childhood song of humanity. It is a bitter truth of our time that such a unique and great art has become a mere example of a cultural monument, is being forgotten in many places, and is in need of protection. The disappearance of this beautiful and unique art worries art people more. Therefore, preserving and developing our incomparable spiritual wealth, classic art, rare examples of national creativity, and passing it on to future generations is the duty of forward-thinking scientists and artists, state and public figures, and people of all cultures. It is our duty," says President Sh.M. Mirziyoyev.

In fact, it is no exaggeration to say that today, as a result of the high attention paid to folklore art and folk epics, our immortal values, national customs and traditions, and rare masterpieces of epics are being rediscovered.

Folklore and history are a really hot topic. After all, epics, that is, epics that are an example of oral creativity, are not just works of art, but also a national encyclopedia that embodies the history, culture, customs and traditions of the people, and the way of thinking.

Let's take just one "Alpomish" saga. This epic has a special position not only in Uzbek, but also in world epics, its historical foundations are ancient, and it is considered an example of high artistic epic creation.

This saga has been studied a lot. However, the role of this epic in world folklore, its mythological foundations, and artistic layers require repeated and repeated study.

"Epic" in folk art has attracted the attention of folklorists, it is the most studied part of Uzbek folk art, it has caused great debates, moreover, Uzbek folk art It is a genre that made the legacy of his work known and famous all over the world.

Scholars consider the epic to be a syncretic genre. The word "syncretic" is united in Greek; part means divided into pieces. When it comes to the epic, the word syncretic explains the harmonious manifestation of the arts of words, music, singing, poetry, artistic reading, oratory, and acting in works of this genre. In fact, in the process of directly seeing and hearing the performances of Bola Bakhshi (Gurbannazar Abdullayev), Chori Bakhsh Khojamberdiyev, Shomurod Bakhsh Togayev, Qahhor Bakhsh Kadir Bakhsh o'g'li Rahimov, the full range of the above-mentioned arts We have seen the harmony in beauty, and in addition, the artistry of Badiha art has been fully demonstrated in these performers and creators. In order to create a complete picture of the epic according to the four requirements set by Ustoz Muhammadnodir Saidov, we would like to additionally note the condition of enjoying the performance skills of the

bakhshi in a natural situation within the immediate audience. The necessity of this condition is clearly felt as a result of getting acquainted with the performance of the epic through television, radio, and phonograms. Bakhshi feels free when he performs the epic in natural conditions for the audience directly, rather than through technical means (camera, microphone), and has the opportunity to show his artistic abilities better. There is a moment when Bakhshi is enjoying his performance while singing the epic. The listeners make passionate sounds, benefiting from the artist's skill. In such a case, the boiling of bakhshi occurs. Boiling takes place faster under natural conditions. In addition, there is a habit of knocking over the drum. Under the pretext of a little rest, the performer knocks on the drum and leaves the room for air. At this time, the listeners collect their gifts and put them in a box next to the drum. This habit is also easily and conveniently performed during natural performance. Therefore, it is recommended to tell a story in a simple, friendly, natural environment, both for the speaker and the listener.

Thus, dozens of works such as "Alpomish", "Birth of Gorogli", "Princess Aiyor", "Ravshan", "Kuntugmish", "Rustam Khan" from the Gorogli series, "Ashiq Gharib and Shahsanam" are examples of the folk epic genre, and are masterpieces that have been sincerely respected by the people for centuries and have gained fame.

The epic is sung by Bakhshis. Bakhshis are artists who learned the secrets of epic writing from their teachers.

Not all Uzbek epic traditions are limited in size. The treasury of our cultural heritage includes small works such as "Bozirgon", "The Birth of the Master", and at the same time, large epics such as "Alpomish", "Malika Ayyor". Taking into account the relative size of epics, the volume of epics told in Samarkand, Bukhara, Kashkadarya, and Surkhandarya, which are played by drumming, is different from epics of Khorezm and epics of Ferghana Valley. Those in Hajman Fergana valley are much smaller.

The text of the epic consists of poetic and prose passages.

We considered that the Uzbek epic has a different appearance depending on the method of performance. According to the results of studies of famous scientists V. M. Zhirmunsky, H. T. Zarifov, M. Saidov, T. Mirzayev, B. Sarimsakov, epics are divided into types such as proverbs, fairy tales, and songs. Noting that there are differences in the classifications of our scientists, in general, according to some sources, it is said that epics are divided into the following types:

1. Heroic epics ("Alpomish").
2. Romantic epics ("Ravshan", "Kuntugmish").
3. Battle epics ("Yakka Ahmed").
4. Book epics ("Oshiq G'arib va Shohsanam", "Sayyod va Hamro").
5. Historical epics ("Oysuluv").

The basis of the above classification is determined by the nature of the events described in the epics. First of all, there are no epics without scenes of love, heroism, adventure, and battle. No matter what epic you hear or read, the hero of the work will certainly win respect for us with his bravery and courage. Of course, he loves someone and goes on a long journey. But despite this, a certain topic is the leader in the general content of the work.

To the Folklore Archive of the Institute of Language and Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan, which, thanks to the honor of independence, has been doing great work in collecting, systematizing, public and academic publications, and creating large-scale fundamental research. given the status of one of the unique scientific objects embodying the rich cultural heritage of our country. Taking into account that the Folklore Archive is one of the leading scientific funds of our country, and the materials stored in it are a source for the creation of major scientific works that define the development of Uzbek philology, we recognize the great achievement of the devotees of the field who are conducting research today.

Therefore, showing our identity, the history of world culture and civilization, and our worthy place today is closely related to the study and promotion of folklore. The above summation of our thoughts can provide students and masters with some necessary resources on the essence, object and subject of folklore science, research methods, theories of leading scientific schools in world folklore, history of Uzbek folklore, and serves the noble purpose of realizing national identity.

REFERENCES:

1. President of the Republic of Uzbekistan Shavkat Mirziyoev's speech at the ceremony dedicated to the opening of the International Art of Giving Festival. 10.04.2019. Surhondarya. We sweat.
2. Jabbar Eshanqul: "Folklore is the eternal history of the nation." "Youth" magazine, 2014, No. 8
3. Imomov K., Mirzaev T., Sarimsakov B., Safarov O. Uzbek folk oral poetic works. - T.: Teacher, 1990. - B. 227
4. Epic genres of Uzbek folklore / Studies on Uzbek folk art. Book 7. - T.: Science, 1981.
5. Saidov M. Artistic skill in Uzbek epic. - T.: Science, 1969.
6. M. Joraev, "Fundamentals of folklore". T.: Science, 2009. – B 188.