

HISTORICAL FORMATION OF PERFORMANCE AS EXPRESSED BY NATIONAL FOLKLORE

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ABSTRACT

This article examines the rich and colourful folklore heritage of the Uzbek people, the diversity of their ethnic composition, ways of historical development and religious beliefs. The history of folklore samples collection includes the analysis of ancient memoirs, historical monuments, religious and scientific works.

KEYWORDS: *Folklore, Ethnography, Spectacle, Culture, Art, Image, Tradition, Ritual, Composition, Plot.*

INTRODUCTION

The development strategy of the new Uzbekistan defines the development of culture, science, literature and the arts as the main thrust of social development. Today, raising the cultural level of the population, especially young people, providing them with the best examples of national and universal culture, bringing up spiritually mature and harmoniously developed individuals and realizing the potential of young talents is becoming a priority task for our State [1-1]. Therefore, one of the most important tasks is to study, analyse and transmit to future generations the processes of historical formation of our ancestral culture and the most ancient examples of folklore, which is a source of folk wisdom.

Main body

The Central Asian region, including the ethnic groups and states that have emerged between the two rivers, plays an important role in the development of history and culture, primarily due to the fact that the region is located in all favourable geographical conditions. The first president of the Republic, I. Karimov, said in his book "**High spirituality - an invincible force**" that "*the world community acknowledges and recognizes that our ancient and beautiful land is one of the cradles not only of the East, but also of world civilization*" [2-2]. In this process, folklore-ethnographic heritage, which is the basis of folklore, developed in connection with artistic and practical activities in practical ornaments, period architecture, types of folklore-ethnographic creativity.

The Uzbek people have literally created a rich cultural and folkloric-ethnographic heritage. In particular, its folklore deserves special attention for its volume and artistry. In the first president's book it is said that: "*our ancient ancestors developed a whole set of moral*

requirements for a perfect man, an oriental code of morality, in modern parlance. There must be an uncompromising rebellion against impurity and injustice in the human soul" [2-3].

Folklore is the oldest and most ancient branch of the art of literature. The increase of human experience through labour, the development of consciousness through speech and the desire to portray ideas about nature and society through imagery led to the emergence of folklore forms. As folklore differs from music, circus, dance, and arts and crafts in that it is the art of speech. It has been passed down by word of mouth, from generation to generation, performed by talented folk. With the passage of time, folklore works are not preserved as they were originally created, but their creation and performance are altered, interpreted, enriched with new specimens and adapted to the environment. The field of science that studies it is called "folklore" - folkloristics. Folklore has been considered a part of ethnography, anthropology, musicology and even sociology at different times and in different countries.

Hodi Zarif used the term in Uzbek folklore in 1932. The scholar's first book for university students was entitled "**Uzbek Folklore**". Prior to that, the term "folklore" was replaced by such terms as "*folk literature*", "*oral literature*" and "*oral literature in the Uzbek language*". For example, for other types of folklore, the name of the domain is added, and musicologists refer to folk music as "*folk music*".

Folklore is also called a syncretic-mixed art form, as folklore performance combines elements of word, music, dance and theatre, combining artistic and aesthetic views. This harmony reflects a deep popularisation of the content and idea of folklore works [3-4].

The science of folkloristics, which studies the development and perfection of folk art, analyses the specificity of field types in relation to the aesthetic thinking of the ancient world. In particular, the written information of tourists and historians of the ancient world about legends and myths, customs and rituals of Central Asian peoples is the main source for studying folklore. According to folklorists, the first specimens of folklore are phenomena associated with the emergence of human speech. The conditions of that period, people's labour and life experiences, worldviews, customs and rites played a decisive role in its emergence. It consists of tales and legends with imaginative purposes. It also consisted of sample songs representing the labour process. For example, exhortations emphasising the traditional repetitive labour process in folk songs can be described as a form in which the elements of exhortation are directly preserved.

The earliest examples of Central Asian folklore have been preserved in historical monuments, memorabilia and religious or academic works. They consist of myths, war legends, bylaws of heroism and valour, songs and proverbs. For instance, Orkhon-Enasai's inscriptions and Mahmud Kashgari's "**Devonu lug'otit Turk**" reflected the people's religious beliefs in the form of animism, totemism and fetishism.

They form a system of ancient ideas about animistic, totemistic and fetishistic beliefs of Turkic peoples. It is known that Ancient Man, frightened by the seemingly invisible forces of Nature, at the same time tried to overcome them, unable to do so, worshipping Nature, worshipping unnatural phenomena, which elevated them to the level of mystery. As a result, their view of inanimate objects in nature as living and their identification with the forces and phenomena of nature became known as science-animism.

Animism believes in the existence of souls and spirits, as vividly exemplified by the old motifs of fairy tales. In *"Yalmogyz kampir"*, people are turned to stone, while in *"Kylych botir"*, the hero's soul is in the sword. The above tales contain pleas such as **"Crack, crack, stone"**, **"Open, open a reed"**, **"Sim-sim open your door"**; such pleas are symbolic expressions of the notion that there is life in it. Incidents of throwing pots, cups and buckets are also traces of animism in the folk imagination.

Totemism stems from the belief that humans are often associated with animals or plants, sometimes with inanimate objects or natural phenomena. The ancestors of Turkic peoples, including the Uzbeks, worshipped the sun, water and fire, and later believed in horses, oxen, snakes, wolves, dogs and other animals known as ancestors of tribes. Thus the symbol of totems was formed. So the totem is the symbolic protector of this or that seed. There are several legends associated with totems, which also depict horses and wolves [3-5].

In archaeological excavations, images of half-horse and half-man, some farm fields and the fact that a horse's skull is placed as a keeper in its gardens are examples of the belief in horse-worship. It is no coincidence that equestrian symbols such as *Girat*, *Boychibor*, *Jyronkush* and *Majnunkok* play an important role in Uzbek folk epics.

Fetishism is the worshipping of inanimate objects, preserving them as signs, realizing that they have power. The custom of keeping feathers, teeth, skull, horns and skins of animals as symbols is widespread among our people, and of wearing them around the neck or on clothing. Elements of fetishism are also present in folklore. For instance, handing over a fairy, giant or magical object to the protagonist or using its magic is also preserved in folklore representations [3-6].

Ancient myths also played an important role in the formation and development of folklore. "Myth" actually comes from the Greek word "mythos", which means myth, legend. There is a comment on this subject in the National Encyclopaedia of Uzbekistan: *"Ancient man was a totality of the primordial notions of existence, the universe, the creation of man, plants and animals, the appearance of celestial bodies, the causes and essence of natural phenomena, mythical heroes, goddesses and gods. Myth is an expression of the ancient man's unconscious emotional attitude to the reality; it is a series of the earliest fantasies explaining the essence of various sides of the nature and public life. Although mythological imagery interprets the essence of this or that reality through imaginary fiction, where myth is created and popularized, it is accepted by its creators and performers as a description of what really happened"* [4-7].

It is clear from the above that the word myth is used in national literature to refer to legends and myths. This is due to the fact that the oldest examples of folk artistic thought are myths, which were subsequently enriched and developed in the collective creativity of the gifted after the unification of tribes or clans. Though the most ancient specimens of myths have come down to us through **Avesta**, some of them have been preserved in various genres of folklore. Myths reveal different aspects of ancient human thinking. They reflect human attitudes towards life, society and nature. Mythology embodies the spirituality of humankind in written form, reflecting high educational and moral issues. Since people dreamt of a bright future and looked forward to its realisation, it means that our ancestors expressed their dreams and hopes in their myths.

In the Zoroastrian book "**Avesta**", the two forces, good and evil, are manifested in the images of **Ahuramazda** and **Ahriman**. Ahuramazda is the god of goodness, light, prosperity and noble powers. Ahriman, on the other hand, rules over all evil and wickedness. He opposes Ahuramazda

and, with the help of his giants, causes misery, hardship and distress to the people. Although Ahriman possesses great power, he is unable and incapable of everything like Ahuramazda, so the forces of evil are defeated in the face of good. In the Avesta, the source of light is indicated as the sun. Sunlight gives life to man. And fire is a part of the sun. That is why man regarded fire as sacred and kept it in fireplaces. In Avesta, which is considered as a Bible of our ancestors, **Mitra** is the god of the sun and light, **Noxit** the god of wealth and prosperity, **Humo** the god of happiness, tole and state, and **Anahita** and **Hubbi** the gods of fruit and water, respectively. Our ancestors, who held fire and water sacred, pictured the symbol of water and beauty in the form of a woman – the goddess Anaxita. **Anaxita-zabardast**, graceful, girdle-clad, rightly so, is a blessed beauty. This goddess granting people strength and abundance of water. **Mirrix** - god of war and victory, **Kayumars** - goddess of goodness are also found among folk rites and folklore patterns connected with the mythological beliefs of the Uzbek people.

Myths related to the '**husband-man**' [*Er-hubbi*] are common in Khorezm and the Fergana Valley. In these myths, the Husband of the Earth appears as the most powerful and merciful hero. He lived in Amigap for seven hundred years and fed on fish. After Jamshid's ascent to the throne, he disappeared. Therefore, one can assume that the names of Khubbiniyaz in Khorezm, Lake Khubbi, and Khoja Khubbon in the Bukhara oasis are connected with this mythology. These myths are valuable in that their glorification of fighters among people is aimed at showing their power as sacred and convincing in the existence of heroes.

The Uzbeks, like the peoples of the world, have myths related to changes in nature - the seasons. Since such myths and tales related to the calendar are present in the art of almost every nation, folklore studies have produced a number of studies dedicated to the study of this type of folk prose. In particular, N.V.Braginsky believes that myths related to calendar include ascetic notions about the Moon, Sun and stars, as well as Myths about cults of dying and resurrecting nature. [5-8] From our point of view, although celestial luminaries have played an important role in the origin of the traditional folk calendar rather than myths and legends about the Moon, Sun and stars, such as "Solar Calendar", "Lunar Calendar", "Star Calculation", "Correct Calculation", "Kambar Calculation", "Circle of rotation". [6-9] It would be more correct to classify myths about the origin of various timekeeping operations such as "*kambar net*", "*circular net*" [6-9] as belonging to this type. In folkloristics, myths about the "cults of dying and resurrecting nature" are also characterized not as part of the "calendar myths", but as a separate independent type of myths. The archaic form of the mythological plot was also popular in the style of the ancient "calendar myth", which actually embodied artistic ideas about the mutual attraction of winter and spring and the victory of the season, which was regarded as a symbol of good in this symbolic struggle.

CONCLUSION

The patterns of folklore are created by talented artists and tell the history of their tribe and descendants, their habits, beliefs, dreams and desires, and their relationship with nature. Patterns of folklore that appealed to members of the tribe or clan, glorifying them, passed from mouth to mouth and became the product of collective creativity. Thus, they developed from collective creativity and became the public domain. That is why the performers of folklore - narrators, storytellers, singers, anecdotes and asciiis [*askiyachilar*] - have always recognised the works created by the community as "folk". As a result, it is not uncommon that talented individual

artists might follow the traditions of the collective and try to adapt to folk life, and the tastes and needs of the people on whom he or she depended.

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