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Some Aspects of Scientific Research of Folklore Art in Uzbekistan

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Abstract

The article analyzes the opinions of specialists and scholars in the study of folklore, the current state and prospects for its development, presents data on folklore groups, conducted research, and based on the collected materials, proposes author's conclusions on the scientific study of folklore art.

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In the years of independence, our precious values, customs and traditions are being revived. At the same time, significant work is being done to develop folklore art, which is considered our intangible cultural heritage.

The adoption of the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 222 dated October 7, 2010 "On approval of the State program for the protection, preservation, promotion and use of intangible cultural heritage objects in 2010-2020" is important in raising the activity of folklore-ethnographic ensembles to a new, higher level. became important. Today, folklore-ethnographic ensembles operating in our country master the art of national singing and forgotten traditions and present them to our artistic people.

Resolution No. 371 of the Cabinet of Ministers of the Republic of Uzbekistan dated May 18, 2018 on the organization and holding of the "Great Silk Road" International Folklore Music Festival" Wide promotion of unique examples of culture and art, its preservation and development, love for art in the hearts of the young generation - in order to develop feelings of love, further strengthen inter-state, inter-national friendship, fraternal ties, creative cooperation, expanding the range of cultural and spiritual relations on an international level, according to the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 486 of June 27, 2018, the organization of the international folklore festival "Nurli navolar" and about conducting a wide promotion of folklore art, which is a masterpiece of national singing art, among the creators of folklore art, which combines genres such as song, dance, music and stage performances of different peoples, enriching their lifestyle, traditions and values, as

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well as their spiritual world. The goal of establishing creative cooperation, further development of Uzbek and Karakalpak folk art, and glorifying the traditions of folk art to the world opens wide opportunities for in-depth study, promotion and scientific research of Karakalpak folk art.

President of the Republic of Uzbekistan Sh. Mirziyoyev, "We have a great history that is worthy of envy. We have great ancestors to be envied. We have immeasurable riches to covet. And I believe that if we are lucky, we will have a great enviable future, great literature and art" [1], and his words show that great attention is being paid to the intangible cultural heritage of our people.

The people of Karakalpak have rich and ancient epic traditions, created and polished for thousands of years, and passed down from generation to generation through unique creative gifts. After we gained independence, the revival of folklore-ethnographic ensembles was a huge and commendable social event in our national spiritual life. In the period of the former Soviets, folk songs were banned because they did not correspond to the spirit of the times, but independence started a new stage in the development of folk art. Today, folk ensembles are working as a creative workshop in preserving the ancient traditions of our people, unique examples of folk art, polishing them and bringing them back to our people.

According to expert Jabbor Eshankul, who has a lot of experience in the field of folklore, today we cannot imagine our national values and traditions without folklore. Folklore is the core of our national traditions. These traditions and values were first sung and glorified in oral works. Let's turn to the facts: in no epic has the domestic life, national values and traditions of our people found their artistic expression on such a wide scale as the "Alpomish" epic. Before the birth of a child, go hunting, get a water bottle, birth of a child, give a name to a child, put it on a skirt, cradle wedding, wedding advice, place a herald, give a dowry, cradle wedding, give a second name, go to a fire party, find a suitor, to negotiate (wrestling, kopkari, race) the bridegroom works, nine plates, the groom plate, spin the grass, the girl hid, the representative father, give the representative, catch a tick, the dog barks, shows a mirror, strokes the hair, holds hands, the groom is a goat, opened his face, It is important that various customs and rituals, such as bowing, greeting, saying goodbye, yor-yor, bridal greeting, have a place in the "Alpomish" epic. This topic requires a separate study [2].

Director of the scientific-methodical center of folk art and cultural-educational affairs (hon.) Azamat Haydarov: "I would like to express my opinion on the legal bases related to the folk art created by our ancestors and passed down from generation to generation. Currently, 146 folklore-ethnographic groups are operating in our republic. 73 of them have the title of folk amateurs, 8 are children's folklore ensembles, and 65 are adult folklore ensembles. Teams with the title have only 2 state units, and the rest of the participants work on a public basis, that is, in a free team. For this reason, at the same time, all participants need state protection. It is a pity that the local governments do not seriously deal with all the issues related to the development of folk art in their regions, including artistic costumes, musical instruments, rooms needed for groups to practice, providing them with vehicles during holidays and financial incentives. [4] - , states that.

According to E. Musurmanov, a literary critic who commented on the art of Bakhshchik, folk epics are not meant to be read, but to be performed to the accompaniment of music. Such performance is carried out by the Bakhshis. The performance art of Bakhshis, its archaism, simplicity and simplicity indicate that the root of such activity is extremely ancient.

"Bakhshi" is a Mongolian word that means teacher, enlightener. Among the people, bakhshi is called by several other names. In the southern regions of Central Asia, it is known by names such as yuzbashi, sozanda, soki among the Uzbek-lakai of Tajikistan, counter in the Fergana Valley, as well as jiro, bakshi qissakhan, etc. in the Republic of Karakalpakstan. Such folk artists also exist among other

Turkic peoples, they are called aqin and jirov among the Kazakhs, manaschi among the Kyrgyz, tolchi among the Mongols, and uzan among the Oghuz. In Tajik folklore, performers of folk epics are called hafiz and poets. However, the performer of the dos-tons of the "Goro'gli" series is also called Goroghilisaro. Bakhshi is a folk artist who performs folk epics at a high, professional level, mainly accompanied by dombira, as well as kobuz, dutor, and passes them down from generation to generation. In "Korqut Ota Book", Korqut Ota appears as the great elder of the clan, as well as a singer and at the same time a shaman who informs about the future of his people. This gives rise to the notion that in the past, Bakhshis, along with singing folk epics, also performed the functions of spiritual influence and healing of the sick. In fact, it is known that Kyrgyz manaschi sang epics to relieve the pain of seriously ill patients and pregnant women. In addition, Turkmens understand the people's hafiz by "bakhshi", while Kazakhs call the kinnachi-shaman "bakhsu".

Most of the Bakhshis of Samarkand, Kashkadarya, and Surkhandarya change their normal voice to the tune of the musical instrument while singing doston. Voice accompaniment is called "Golden scale" among Bakhsh.

There are several other series of creators among the Bakhshis. Some of them recited epics in the usual way by tapping the drum, but without changing the sound, while other performers recited epics without any words, only orally. One of such performers is the son of famous poet and storyteller Rahmatulla Yusuf.

He learned the art of bakshi from Ergash Jumanbulbul and Polkan bakshi. He also sang epics from the Gorogli series.

Bakhshis used to change the text of the epic they were singing based on the demands of the listeners. In this case, it is possible to extend or shorten the prose narrative, to develop certain episodes. However, such changes prevented deviations from established traditional patterns. It should also be noted that the interpretation of the style of the epic work should be done only on the basis of the original historical performance text. Because meddling with the text of the work and trying to make changes can seriously affect the artistic level and historical value of the epic work.

Bakhshi kept in mind his favorite option for retelling a work in a way suitable for the time and period. Such activity of the Bakhshis required them to have an extraordinarily strong memory and to be a storyteller. In particular, the poet Polkan (1874-1941) memorized more than 70 epics at the end of his life. Each of them consists of two to three thousand verses to ten to fifteen thousand verses and almost as many prose parts. The largest of them, "Kiron Khan", contained about twenty thousand verses. Such amazing abilities and talents indicate how much potential the Bakhshis had. As confirmation of this, Hodi Zarifov cites an example: after the son of the famous Bakhsh poet Ergash Jumanbulbul read twice the Kazakh epic "Girl Zhibek" published in Tashkent in 1922, a month later, with a creative approach, he recited and wrote it almost exactly in Uzbek. It was enough to read a work or two for the Bakhshis to remember.

In order to have an extraordinary memory and to become a poet, the Bakhshis trained their students from a young age according to strict rules and regulations. Many famous bakhshis were not only creators, but also mentored several bakhshis at the same time. Such benefactors taught their students for free for two to three years, and in some places five to six years, and young artists looked after their teachers in household chores.

Future bakhshis accompanied the teacher and matured by listening to friends from village to village. Under the supervision of the teacher, the students first memorized the traditional parts of the epics, and then gradually memorized the entire text of the epic. When the student could perform most of the

pieces in the master's repertoire by heart, the master organized a special test for the student: the student had to sing an entire epic in front of a selected audience. If it is performed in accordance with the requirements of the teacher, only after that the student received the name of bakhshi and could carry out independent activities.

In folklore, there was only information about the Bulung'ur, Kurgan, Shahrisabz, and Khorezm epic schools. Tora Mirzaev discovered several other epic schools: Nurota, Sherabad, Kamay, Piskent, Southern Tajikistan. We will dwell on some of them.

At the end of the 19th century and the beginning of the 20th century, there were two schools of philology in Samarkand - Bulung'ur and Kurgan. Epic art was mainly developed in these schools, and the great artists of their time - Fazil Yoldosh and Ergash Jumanbulbul Oglu - grew out of them.

The representatives of the Bulung'ur school mostly sang heroic epics such as "Alpomish", while the Korgan school focused on romantic epics. Naturally, under the influence of the content of the epics, the ways of singing it were also different. For example, Bakhshis from Bulungur sang the work in a very traditional and archaic way, while artists from Kurgan sang artistic diversity and poetic silence. Images from Arabic and Persian-Tajik literature, plots from Uzbek literature are also found in the performances of the representatives of the later schools, which indicates that the Kurgan Bakhshis were well aware of school or madrasa education, and that their performances were influenced by written literature.

Another school of Bakhshi culture existed in Shahrisabz in the 19th century. Its prominent representative is Abdulla Nuraliogli (1874-1957), who is a student of the great epic poet Rajab Bakhshi. The peculiarity of this school is that the bakhshis here sang the epics in a cheerful, joyful, upbeat spirit, performed the tunes at a high professional level.

Epics such as "Golden pumpkin", "Malla merchant", "Ollonazar Olchinbek" performed by representatives of the Sherabad epic school, which unites the bakhshis of southern Uzbekistan and Tajikistan, were performed by representatives of the above-mentioned epic schools. Bakhshi Shernazar Beknazar son, who raised many students, is a famous representative of this school.

Among the Uzbek-Lakai people living in southern Tajikistan, there is also a special school of philanthropy. Folklorist scientist M. Mirkamolova, during her folklore expedition in Southern Tajikistan in 1961-1966, gave information about 114 soki (bakhshi) that she created while living among the Uzbek-lakai, which indicates that the tradition of epic writing was widespread among the local Uzbeks [5].

Doctor of Art Sciences O.K. Tozhiboeva's dissertation entitled "The role of folk epic in the history of Central Asian theaters" "The artistic nature of the epic, especially the uniqueness of the Central Asian folk epics M.M. Bakhtin, A.N. Veselovsky, V.V. Bartold, V. ... researched by scientists such as The relationship between theatrical art and epic was studied in the works of M. Rahmonov, M. Kadirov, N. Dovgoraev, N. Lvov, T. Bayandiev, K. Kerimiy, E. Jakupov, S. Kabdieva, A. Tojiboev. The question of the role of Uzbek folk art in the development of stage dramaturgy T. Abdurahimov, S. Hegay; and the issues of execution of bakhshi were analyzed in candidate theses of N. Sodikov, A. Bozorov. The relationship between performance and theater art in folklore is in the dissertations of O. Kaydalova, B. Kondokboyuuli, T. Allanazarov, Sh. Gulliev, M. Allakhverdiev, J. Imonkulov, and M. Saidov, M. Hamidova, L. I. Bogatenkova, E. In the researches of the leading scientists of the region, such as Ismailov, S. Kabdieva, the issues of epics and theater are partially considered. However, it was noted that the common and special characteristics of the Central Asian national theaters in their approach to the epic, their interaction and influence, the appearance of epic works in the text of theater studies, the

process of inter-art diffusion in a holistic way, on a dialectical basis, have not been specially studied at the level of fundamental research" [6].

The following conclusions can be drawn from the above-mentioned opinions of specialists and scientists who worked in the field of folklore development:

- For the further development of folklore art, the relevant regulatory and legal framework has been formed in our country;
- The practical aspects of folklore (master-disciple traditions, succession) are developing in a traditional way and have further expansion tendencies in the future;
- There is a lack of scientific researches that combine the comprehensive analysis of folklore art, the scientific experiences of foreign schools of folklore studies, and the in-depth analysis of practical folk art. Therefore, it is necessary to pay greater attention to these aspects, to train young researchers who conduct scientific research in the field of folklore.

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