



The Concept of "Folk Performance Art" And its Essence

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Abstract: *For many years, our folklore has passed through a large and complex arc of development and has taken a worthy place among social sciences. His development path was straight, not smooth, of course. Folklore idealized or, on the contrary, totally denied folk art, has achieved commendable achievements in recording, publishing and scientific research of examples of oral creation, such as Alpomish epic, Shashmaqom music. In this article, we would like to discuss about folk art.*

Keywords: *folk theater, folklore, folk art, tradition, anecdote, epic, tune, yalla, myth.*

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For a hundred years now, "what is folklore?" There is a heated debate around the question. Although Russian folklorists have clarified the issue, the debate is still ongoing. Mistakes often arise from different understandings of the so-called "folklore". Previously, the concept of folklore included traditions, proverbs, etc. of ancient times. In the following periods, two conflicting tendencies appeared in defining the object of folklore and the scope of its concept: one considered the entire folk culture as folklore and greatly expanded the scope of the concept, the other limited the object of folklore only to works related to the artistic word and narrowed the scope of the concept extremely. put The first trend confuses folklore with ethnography, while the second interprets it only from the position of literary studies. Neither trend is true, of course. In recent years, folklore has been described as "folk creativity", "folk oral creativity", "folk art". Among them, in our opinion, the concept of "folk art" more accurately expresses the essence of folklore. But even then, folklore is not the entire folk art (for example, folk practical and decorative art is not included in it), but according to the definition of folklorist V. Ye. - is a part of artistic performance in choreographic and dramatic forms. In other words, folklore studies as a science is not limited to the creation of artistic words of the people (such as proverbs, anecdotes, fairy tales, epics, legends, riddles), but the creation of music (song, tune, yalla, chant, yor-yor, alia, folk musical instruments and khakozo) and folk performing arts (such as folk theater, dance, circus) should also be studied. In **Uzbek** folkloristics, three main interrelated objects were studied: philological, musical and "stage" (theatre) directions. The service, level, reputation of this direction is not the same. Since then, philological folklore studies, founded by HTZarifov, has dozens of highly qualified specialists, has carried out many important works in the leading fields of science, including collection, study and publication, has gained great scientific experience and has been formed as a school. Due to the consistent work of musicologists such as VM Belyaev, VAUspensky, NNMironov, Ye.Ye.Romanovskaya, Yu.Rajabiy, ILAkbarov, FMKaromatov, KAAkhmedova on folk music, musical folklore was formed. The practice of professional theater in oral ariana, associated with ritual, "stage" performances, folk dances, and circus games, was less consistent. But in the last twenty years, the expeditions and scientific-research works carried out by theater scholars

have led to the emergence of a unique "stage" folklore study on the basis of folklore and theater studies . First of all, about the concept of "folk performance art". In the past, folk artists performed on the occasion of Nowruz holiday, harvest festival, folk ceremonies, holidays and weddings. Performances of clowns and entertainers performed together or side by side in parks and wedding halls where thousands of people gather, puppetry, gatekeeping, goat, race, wrestling, blindfolding, trickery, hanging, dancing, Mooring, bear, goat, elephant, monkey, snake playing, ram, cock, quail fighting, etc. are among them.

In fact, they are related to traditional theater, folk dance, circus art , and even sports, and although each of them is independent in its own right, they form a single artistic organism due to the form of spectacle (spectacle and fun), intended for the mass audience. . Therefore, ulami can be called "folk performance art" . Of course, people's artists have been fighting for their rights. Advanced-minded scientists, poets, scholars came to the side of the ulama and tried their best to protect the ulama from unfair slanders, taunts, persecution and pressure, and promoted a democratic approach to art and folk performances . However, the people's artist did not get rid of the persecution , pressure, and slander, he lived in a strange poverty. No one was interested in organizing, developing, and leading folk art.

Three periods are visible in the study of the performing arts of the Uzbek people . **The first is** a rich practical period related to writing and artistry. During this period, XXNiyoz, followed by A. Qadiri, G'. Zafari, K. Yashin, S. Abdulla and others focused on creating works of art that accurately reflect social life and are pleasing to readers and viewers. , studied people's life, traditions , oral creativity, and in this connection, they are also the first researchers of the performing arts. My writer's observations, knowledge, and examples of the performing arts have been incorporated into the content and form of most of his works. Khamza's comedy "Maysara's Work" and A. Qadiri's novel "Mehrobdan Chayan" are vivid examples of this. Along with this, writers and artists tried to express the opinions of the Uzbek people about the performing arts in the form of articles. At this point, it is necessary to mention G. Zafari's "Uzbek folk theater" and A. Qadiri's "About laughter" (1926). After all, for the first time, they have an objective opinion about the performance art, its leading type, the theater of clowns and amateurs. In particular, A. Qadiri's comments are noteworthy, because he tries to interpret art forms related to laughter, that is, satire and humor, from the point of view of social life and class. The second period in the study of performing arts is the ethnographic-folkloristic period. In this regard, AK Borovkov's "Dorboz", MFGavrilov's pamphlets "Puppet Theater in Uzbekistan", AL Troitskaya's " People 's Theater in Uzbekistan", Ye.B. Bakht's "Big Game" It is impossible not to mention the major researches named The merit of this work is that they are described in relation to the paintings of the performing arts. At the same time, they have shortcomings such as not being able to reveal the specific characteristics of each art, not being able to see the components that make it up, and finally, showing weakness in analyzing the skills of the artists of this field. In some of the ethnographic-folkloristic works, one can see the tendency of the performance art to interpret the past life of the species as an unchanging, fixed, single event. Also, sometimes this or that type of art is shown to be subordinate to Iran due to its origin , and its independence is questioned. An example of this is ALtroitskaya's works dedicated to the folk theater and circus. The third period is the period of art historians. Art historians relied on the treasure collected by ethnographers in the study of visual art and tried to enrich it as much as possible. It started with taking the Institute of Art Studies named after Hamza under the care of the Academy of Sciences of Uzbekistan. During these years, theater historians, art historians, musicologists, and dance scholars who have a deep knowledge of the fields of performing arts have grown up. A number of scientific works created by them not only gained importance in the study of the history of performing arts based on scientific methodology, but also made a significant contribution to the formation and development of art studies in our republic. In this regard, M. Rahmonov's "Uzbek Theater", "History of Uzbek Theater", MXKadirov's "Traditions of Uzbek

Theater", "People's Puppet Theater", TXObidov's "The Story of Doorkeepers", "O Uzbek circus masters", T.Tursunov's "Karim Khyun", LAAvdeeva's "Art of dance in Uzbekistan", "Tamarakhanim", "Mukarama Turgunboeva", R. Karimova's "Fergana dance", "Khorazm dance", It is worth mentioning a number of monographs, brochures, essays and manuals such as "Dance of Bukhara"

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