

THE PHENOMENON OF POST-FOLKLORE IN THE FOLKLORE OF THE UZBEK WEDDING CEREMONY

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ABSTRACT:

In the article, socio-political changes in the society, acceleration of development and processes of globalization are analyzed as factors that caused the observation of the post-folkloric phenomenon in the folklore of the Uzbek wedding ceremony.

Keywords: Uzbek wedding, ceremony, examples of folklore, post-folklore event, society, globalization.

Introduction

Socio-political processes and historical changes in the twenties of the last century pushed traditional folklore aside. The introduction and popularization of inanimate technology in human life made the songs related to the season, threshing, and labor obsolete, while the popularization of the gramophone, gramophone, and later radio and television began to push aside the folk songs related to the wedding ceremony. Russian folklorist B.N. Putilov said that the historical and domestic basis is necessary for the survival of folklore genres and the creation of new examples. The backward and stagnant socio-cultural life in the village, the lifestyle with limited informational communication ensured the lively existence of folklore [8; 16.] In addition, "as a result of the dominant position of written literary creation, folk oral creativity fell behind in the artistic reflection of the reality of the violent times" [9; 19]. This situation worried devotees of enlightenment and culture at the beginning of the last century.

RESEARCH METHODS

Folkloric-ethnographic expeditions were organized and rare examples of folk art were recorded on the spot. As a result, the priceless creations created by our people over the centuries were saved from being completely lost. Poet Elbek (1898-1939) shows dedication despite the beginning of dangerous periods in the history of the nation and the country. He "organized an expedition to Bostanliq district in 1921-1922, and to Ohangaron and Chirchik districts and Ferghana valley in 1931 in order to collect and study folklore materials" [12; 176].

RESULTS AND DISCUSSIONS

Poet Elbek about the lapar genre of folklore of the marriage ceremony "This literature, which was copied and recited from wedding to wedding by our grandfathers with great enthusiasm, is dying today. In order to show that lapar has a special meaning among the folk literature, it is said that today's Uzbeks, among the young people in the village, say it in the girls' weddings, depending on its importance, it is said that it will be moved" [11; 106-107].

In addition, folklore devotees such as Ghazi Olim Yunusov, Hodi Zarif, M. Alaviya, and later T. Mirzaev, B. Sarimsakov, and M. Joraev did significant work in this regard. Moreover, the genres of wedding ritual folklore have been published several times as independent collections, even extending their life in paper. No matter how much publications inform us of valuable resources, they are of course no substitute for live performance. The matter is further complicated by the fact that the live singers of folk songs have passed away, and in some cases they have taken all they knew with them. Even the most modern tools that progress has gifted us cannot replace live performance. "In the 20th century, the society's achievement of mass literacy gave priority status to the written form of speech art in social and cultural life. No matter how positive it is, it has led to a slowdown in the development of folklore art, which is considered one of our centuries-old national values" [9; 23]. "Until the 70s of the last century, there was a ceremony called "aytishuv" at bride's weddings in Zamin. It is known that Kazakh and Kyrgyz brothers still have similar Udum. In recent years, young people began to look at such habits that require creativity as old-fashioned, and this tradition has almost disappeared. However, speaking is of incomparable importance in terms of sharpening the minds of young people, developing their taste, and teaching them to be creative and resourceful" [10; 35].

Unfortunately, issues related to the decline of examples of folk art do not concern only the Uzbek people. According to O.N. Dmitrieva, the "algys" that are sung on the wedding day were collected by ruby foliologists from the beginning of the 19th century. "Algys" is to give life to all traditions and ceremonies of the wedding [3;11].

According to O.N. Votintseva, "Oh you are my aunt" and "As in those years with the father" songs were sung singly when the girl was handed over in Nizhnevochegodsky. ...At the end of the 20th century, the songs "Songs are funny", "Parental home", "Wise Neighbors" were sung to cheer up the bride [2;10].

According to I.Z. Bogatyreva, the custom of sending the bride away from home - "unenshe" - has completely changed. In ancient times, on this day, it was customary to sing a ritual song - "unenshe uered" (bride passing song) at the hearth, and today it is completely out of tradition. Even the sayings " grandmother's care", " Whirl cup with handle " are being forgotten [1;16].

These scientific opinions mean that development, modernization in society had an equally negative impact on the oral creativity of all nations. The introduction of the term "post-folklore" in the last decade of the last century is related to this. According to the Russian folklorist Yulia Lanskaya, this term was first used by the Russian folklorist S.Yu. Neklyudov [5;3]. In fact, this was noted in S. Yu. Neklyudov's article "After folklore" [6].

Due to the impact of the globalization process on society, this term is gaining more activity. Post-folklore is a branch of speech art in which the text is presented in the style of folk art, but does not correspond to the concept of true folklore. It is primarily considered written network folklore, like graffiti and girl albums [14]. Folklorist M. Joraev "The natural living style of a folklore work is based on the direct relationship between the performer and the listener. In interlore, this kind of connection is virtual and differs sharply from the natural form of folklore performance [4; 16-17].

According to Russian literary scholar Sergey Petrenko, "post-folklore" and "modern folklore" were used synonymously with the term "urban folklore" in research conducted in the 1990s and early 2000s. [7;24].

In our opinion, the concept of post-folklore is the present state of creations created by the people, the performance space is disconnected from the ceremony, various holidays, festivals, public events, parades, contests, in some cases showing to foreign tourists, tourism events, TV and radio programs, all types of mass media. is to happen. The Uzbek wedding ceremony folklore, which is our subject, is experiencing exactly such processes, living in new ways with the support of various regional means. In particular, folklore ethnographic ensembles covering the entire geographical breadth of our country are taking a large place in the repertoire. However, it is important to select folklore samples from the repertoire of these ensembles, not to spoil their attractiveness, brightness, and sincerity in the consistent continuation of the succession. In addition, during the performance of the "Kelin Salom" and "Cradle Wedding" ceremonies, which are part of the repertoire of these ensembles, they managed to bring to the stage national costumes and jewelry, headdresses, and ethnographic details specific to the region. They exhibited masterpieces created by our people not only in the territory of our country, but also in neighboring republics and foreign countries. Through these performances, they managed to preserve the texts of folk oral works, magic-ritual dance movements, which are rapidly being forgotten, to meet people's needs, and to feed them meaningfully. Although these ensembles do not provide real creativity in folklore, they manage to perform folklore. Although their repertoire cannot be a research object for folklore studies, it somewhat eliminates the danger of being completely forgotten from the public consciousness of the unique gems created by our ancestors. In a word, this is why it is recognized as a post-folkloric phenomenon. "Folklore traditions of Khorezm weddings were formed in direct connection with the development of khalfa art. "Khalfas make it possible for wedding sayings and songs to be highly traditionalized, their performance is less idiosyncratic, and in turn, wedding folklore genres are preserved from generation to generation." [13; 128].

It is possible to preserve this wealth by creating plays and films based on folklore materials. "But this tool has its own dangerous aspects, such as the "violence" of the scriptwriters and filmmakers over the folklore plot" [9; 48]. This is one side of the matter. On the other hand, grasping the authorship without realizing it creates the danger of mixing up the folk art. In the play "Chimildiq" staged by the Uzbek National Academic Drama Theater (which was later made into a movie), it is noticeable that traditions are mixed together. This was just the

result of the author's lack of understanding of folklore materials, his blind approach. "It is necessary to demand from scriptwriters and directors creative approaches that do not interfere with the ideological-artistic interpretation of the work, and do not divert their ideological-aesthetic direction. That is the only way that the creators of the cinematography will have succeeded in the honorable task of preserving folklore works, thereby leaving priceless literary and visual monuments for future generations" [9; 48].

Unfortunately, one of the beautiful genres of wedding ceremony folklore, olan and lapar, is disappearing. At this point, there is a need to organize competitions of farmers of our country and the surrounding republics, and to seal everything on the tapes as soon as possible.

The 21st century, as the century of technology and development, made it possible for radical changes to occur in the fate of the peoples of the whole world. Television, radio, Internet, convenient mobile communication tools began to decorate people's lives. Art, literature developed unprecedentedly. But these great opportunities created for us have also prepared the ground for the gradual fading of folklore samples that are thousands of years old.

Although considerable material has been recorded and preserved by folklore devotees, there is another side to the matter. I know from my research and recording of folklore samples that no matter what genre they belong to, not all of them were recorded directly during the process of the wedding ceremony. This is extremely important. Because the state of mind, mood, state, social status, life views of the participants of the wedding ceremony, the attitude of the bride and groom, godparents to each other are of great importance in the creation of the folklore work, the use of words, and the use of rhymes. It directly and indirectly affects the performer's mood. Imagine the Russian folklorist S. Neklyudov conducting a crucifixion ceremony on camera for a shaman worried about evil spirits, or recording a gathering of close relatives weeping around a corpse. In this way, the opinion that the text of the ritual songs stored in the archives was recorded later, not during the performance [15], is absolutely correct.

As a researcher, I managed to record the song "Khush keldinz" from Mahkam Zahid's daughter Akhmedova, who lived in Karshi, on two occasions. The first case is at the informant's house, the second case is at a wedding ceremony specially organized for the show. Comparing both cases, despite the fact that the wedding ceremony was organized, high creativity was observed by the performer, an attempt to make others recognize his potential, and an effort to enrich the text depending on the mood and situation of the participants. In the first case, the song was just a collection of words.

It was during the wedding ceremony that traditionalism disappeared and the customs, images, and songs associated with them were valued as values, and the formation of the attitude towards the evaluation of these songs as "old fashioned" led to the life of these songs. In particular, today it is out of the tradition for women who are giving away the bride to perform pleasurable songs. The fact that some people invited a performer who was ready to escort the girl, and the girl and the groom went in a separate light car, also caused the disappearance of individual sidekicks. Or, after the marriage ceremony, the wife's stay with

the girl has already ended, and at the same time, the funny songs and sayings that were sung during this process have become completely out of tradition.

CONCLUSION

In conclusion, it is worth noting that the current state of Uzbek wedding ceremony folklore genres, and how well they serve to artistically reflect problems in keeping with the times, is the task of the time.

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