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Mythopoetic Image In Uzbek Folklore And Cinematography

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ABSTRACT

It is known that the use of traditions of folklore in stylistic and transformational methods in various forms and manifestations of dramatic art has given rise to new types of folklore. Consequently, in recent years, mythological archetypes and images have been widely used not only in various genres of written literature, but also in cinematography. The question of the relationship between folklore and the art of cinema has long attracted the attention of researchers. In this article, I will discuss mythopoetic image in Uzbek folklore and cinematography.

KEYWORDS

Folklore, Uzbek folklore, cinematography, mythopoetic image, dramatic art, traditions.

INTRODUCTION

In Russian cinematography the connection of folklore with cinematography, i.e functional-semantic bases of folklore in cinematography was studied in detail by N.M. Zorkaya, VI Fomin, NA Khrenov. Due to the widespread use of folk tales in children's films and cartoons, special attention was paid to the study of children's film dramaturgy, as the genre of "film fairy tales" was formed [1]. In this regard, the researchers M. Rizoeva, N. Yarashova carried some studies [2,3]. In recent years, as in written literature, the

emergence of syncretic genres such as novel-myth, story-myth, film-myth under the influence of the old tradition of new artistic interpretation of old ideas and beliefs in the art of cinema has not escaped the attention of literary critics.

MATERIALS AND METHODS

The second chapter of the monograph "Mythological images and motifs in folklore, literature and art" by literary critic MA

Khakuasheva, entitled "Mythological images and motives in literature and cinematography" focuses on the analysis of modern interpretations of mythological archetypes in cinematography.

Among the works dedicated to Uzbek cinematography is the complex "Legend of Eternal Love", published on the occasion of the 70th anniversary of the film "Tahir and Zuhra". Theoretical bases of theatrical interpretation of archetypal images in the film "Tahir and Zuhra", film interpretation of traditional epic plot, folklore and cinematography in the articles of H.Akbarov, O.Madaev, D.Osmanova, M.Kuchkarov, F.Ahmedova, S.Allaberganova included in the collection issues such as the methodology of studying the relationship are covered. In particular, H. Akbarov's article "Folklore and Film: Methodological Drawings" contains interesting comments on the poetic diffusion of archetypes in the process of translating traditional epic plots, which have been passed from mouth to mouth through the live performance of folk singers for centuries. He believes that the Uzbek literature, film and television arts pay more attention to folklore traditions and spiritual values not only because of the strength of national immunity, but also because of the need to restore the foundations of national civilization at a time of globalization and globalization.

Today in the world of folklore formed the direction of audiovisual anthropology of scientific research and recording of works of folklore using digital (digital) technologies.

In folklore and cinematography there is not much work devoted to the classification of films based on the materials of folk oral art or under the direct influence of folklore. In

particular, E.A. Moreva classified films with a folklore component into the following types:

- 1) historical films using a system of elements of folklore;
- 2) modern films using a system of elements of folklore;
- 3) Historical films based on the plots of folklore, used to reveal the content of the folklore of ceremonies and traditions;
- 4) Screening of mythology, epics and fairy tales.

In studying the relationship between folklore and cinema, special attention should be paid to the following issues:

- a. the interpolation between two different forms of artistic expression of identity, that is, the development of the principles of shielding of the traditional authentic aesthetic category, which consists in the verbal expression of reality;
- b. artistic mastery and cinematic interpretation of various forms of folk poetry and ceremonial folklore - plot, motive, image and stylistic components;
- c. to determine the role of creative artistic skills in the translation of folklore imagery and artistic conditionality into the language of cinematography.

In our opinion, it is expedient to classify audiovisual folklore in films created during the years of independence on the basis of folklore materials or under the direct influence of folk art traditions as follows:

- i. Audiovisual folklorisms based on the poetic transformation of epic plots;
- ii. Audiovisual based on ethnocultural stylization of customs and rituals.
- iii. Audiovisual folklorisms consisting of mythological notions, poetic symbols of

folk art and visual semantic codes of archetypal details. In essence, the script of the film "Let there be a way" based on mythological traditions associated with folklore traditions, especially ceremonial folklore, folk singing, ancient beliefs and ideas, was written by a well-known folklorist, Sh. Written by Turdimov.

The script embodies the archetypal interpretation of the mythological notions of our ancient ancestors that the universe consists of three dimensions, namely, blue (sky), earth (time) and underground (world of darkness). The screenwriter incorporated the traditional trinity model into the interpretation of film events, which has become a traditional formula not only in Turkic but also in universal cosmogonic (celestial) mythology as a universal formula of spatial structure. The artistic interpretation of the semantic model of the trinity as a symbolic code is the triad of characters in the script (three children come out of the box), three repetitions of a certain action (three bleeds of a child's cock, three blows of a shaman), a triad of symbolic objects (Oyqizmommo, the child's distraction), the trichotomous structure of the spatial direction (the three children running out of the box looking in three directions) and other trinities.

As in many nations of the world, hair is thought to have magical properties in Uzbeks. According to mythological views, hair is something that lives in the soul of the owner and has a magical property. That's why they didn't throw the hair in the trash, they buried the baby's "chilla soch" (haircut taken within 40 days of child's birthdate) under a fruit tree. In our nation, when the first child is born in a family or the next child is born in a family that

has not had children for many years or whose children die at a young age, a bunch of hair are left on the nape of the head when the baby is out of chilla period. (Chilla is a period consists of 40 days after the birthdate of new-born child). The baby's chilla hair is sometimes called "haydar." According to ethnographer G.P. Snesev, the placement of such a kokil in Khorezm was a sign that the child was dedicated to a saint. According to folklorist Z. Rasulova, who gave interesting information about hair magic, some children are given a kokil called "haydar". It is called "kokil wedding". This ceremony is usually held in honor of a baby born in a family where the child does not live, when he or she reaches the age of majority. In order to keep the child growing and not to be harmed, they leave a handful of "belly hair" on the nape of the head uncut. This kokil is called "haydar". It is noted that the custom of putting a "kokil" on the eldest son born in the family and removing it in a special ceremony at the age of 7-8 years is also among the dargins. Ethnographer Yu. Karpov writes about it: "In some groups of Dargins, when the first-born son's hair was cut for the first time, a tuft of hair on the crown of his head was left intact until almost seven years of age. It was worn in a braided kjacchi, and when it was cut off, a big meal was arranged with an invitation to relatives and friends. It is very interesting that this ancient tradition, known among the Turks, the nomadic people, was preserved in a survivor form among the high-mountainous Dargins".

RESULTS AND DISCUSSIONS

The ethnopoetic interpretation of the tradition of "Kokil cutting" is artistically expressed in the screenplay of Sh. Turdimov's film "Yol bolsin" (Let there be a way): "The

hands of ten-year-old men and women sitting in a circle around the pool are open for blessing. An old man with a white beard whispers and recites a blessing. On the ditch side of the spring, a middle-aged man is waiting for the signal of an old man in a circle, ready to draw a knife with the Saint ram (legs tied together).

In the circle, the child, sitting in front of his mother, lowers his open hand for blessing, leans forward, and tries to get a round white stone. His mother pulls him by the shoulder and puts him back in his place. The boy's eyes widen and he begins to look around.

The old man completes the blessing.

- Amen, Allahu akbar!

The old man nodded to the Saint and the butcher, who had been waiting for a signal since the painting.

The butcher and the saint also bless.

- Bismillo ...

The butcher begins his work with a left.

The saint takes the bowl and holds it close to the sheep's neck. The bowl is filled with hot blood.

The water of the spring begins to flow red.

The saint puts a bowl full of blood before the elder.

The father brings his son to the elder and takes the kokil on his neck. The elder touches the blood with his right hand and bleeds the cock three times.

One of the women in the circle stands up and hands the scissors to the elder. when the hand of the old man who is taking the scissors

trembles gently, the broken sunlight on the blade of the scissors shines and shines. the hands of the old man holding the scissors come close to the child's cock, the scissors sink into the cocoon, the glare of the sun passes into the stream of water, the hand holding the scissors begins to cut the stream of water.

The boy's hand came and stroked the area where his neck was crooked.

A handful of kokil is in the father's palm. A hand holding a white, compact bag approaches the hand of the father holding the kokil.

Kokil falls into a white bag.

The branches of the native tree were decorated with various threads and twigs.

A hand holding the white bag comes and ties the bag to a tree branch.

The frame shows a lone birch tree and a bag swaying on its branch. ”

Apparently, this plate reflects all the symbolic rituals of the ritual of cutting the child's "haydar", which is traditionally held among our people. The ritual of slaughtering a ram during the performance of this ritual, that is, the "bleeding" of a child's kokil is a magical act associated with the test-initiation ceremony during the transition of a boy from one age group to another. Because according to ancient mythical views, the cutting of a kokil meant that its owner had symbolically died. Archaeological excavations have revealed that the ancient Uighurs, who lived on the banks of the Ob-Irtysh River, had a custom of cutting off its kokil without killing the enemy commander who had been defeated in battle. Consequently, the cutting of the kokil meant

that all its glory was destroyed by the earth. The essence of the trial-initiation ceremonies also included the symbolic acts of "resurrection" of the person fulfilling the conditions of the test as an individual belonging to the next stage of age-affiliation after the state of symbolic death.

Therefore, according to the ancient tradition, on the day of circumcision, the child's head was cut off and buried under a fruit tree so that the child could grow up and have many children in the future. According to folklorist M. Juraev, the "haydar" circumcision of the child was cut on the day of the wedding or a few days before the ceremony. This ceremony, called a "Kokil wedding," is usually held in a family setting, with neighbors and relatives. The cut "haydar" was buried in a crack in the wall or under a willow. According to popular belief, if a child's hair is buried under a willow, the child will grow as fast as a willow. "[5]

Before showing the custom of shaving the boy's cock before circumcision, the script of the film shows the following scene, which describes the ritual of "alas": "At the foot of Kokilbulak peak, a man and a woman are standing with a boy with a cock. Oyqizmomom sets three white rags, two inches long, on the fire and turns the boy's head three times.

Oyqizmomom sings: (as the fire turns):

- Alas, alas, alas, kulli balodan halos,
- Alas, Alas, Alas, kulli balodan halos,
- Alas, alas, alas, kulli balodan halos.

Meaning: Let it get rid of all the trouble (repeats three times)

The boy's father holds in his hand Oyqizmomom a sheep's rope brought for sacrifice. Momom grabs the sheep's tail by the tail and wraps it around the child. "[6]

The practice of correcting the patients by performing the Alas ritual was performed as follows: they wrapped the cloth soaked in oil on a 50-60 cm long stick, turned it over the patient's head and performed the ritual ritual [7]. This motif is an element of one of the shamanic rituals, which is based on the belief of our ancestors in the placement of evil spirits in the human body [8].

It is no coincidence that the film provides a stylistic interpretation of the stage appearance of the genre of "alas", which belongs to the folklore of the Shaman ceremony. As the rites and rituals based on word magic are reminiscent of a stage play in terms of its way of conducting, the way the participants' performance skills and behavior resemble the performance of a theatrical actor.

CONCLUSION

It is safe to say that the script writer's introduction to the text of the film, "Qoch, bola mast," is the only surviving example of the verbal component of this ancient custom. Although so far the songs "Bola qochdi" (a tradition in Kashkadarya region) and "Bola Keldi" (popular in the Surkhandarya oasis) have been recorded in connection with the preparation of a child for circumcision, but none of the rituals performed in the ritual "Bola mast" it is not known whether the statement was recorded by folklorists. From this point of view, the film depicting the circumcision ceremony in the film "Let there be a way" is also an important source in the

scientific study of the folklore of Uzbek family rituals.

Retrospective rituals and customs, such as "kokil cutting", "alas", "kagimchilik", "bola mast", "tuhum solar", "oyna korsatar" and others which have long been a tradition among our people and are almost forgotten today, are in retrospect. The expressed poetic reconstruction ensured the vitality and populism of the script.

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