



## UZBEK CINEMATOGRAPHY AND ETHNOFOLKLORISM

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### Abstract

Using of folklore in the present Uzbek playwrighting is considered in this article. It is commented on historical bases of playwrighting and ancient views of belief.

**Keywords:** playwrighting, song, stage, motive, new day, ancient belief.

### Introduction

It is known that the use of traditions of folk oral art 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 and cinematography. The question of the relationship between folklore and cinematography has long attracted the attention of researchers. 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 new artistic interpretation of old ideas and beliefs in the art of cinema has not escaped the attention of literary critics.

### Literature review

Among the works dedicated to Uzbek cinematography, the complex "Legend of Eternal Love", published on the occasion of the 70th anniversary of the film "Tahir and Zuhra", is of great importance. 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.



## Analysis

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. H. Akbarov believes that the reason for the great attention paid to folklore traditions and spiritual values in Uzbek literature, film and television is not only the strength of national immunity, but also the need to restore the foundations of national civilization at a time of globalization considers the study expedient.

Art historian O. Tojiboeva, based on an in-depth study of the artistic interpretations of the Uzbek folk epic "Alpomish" in theater and cinema, classified the stage life of the epic into two stages:

- a) Stage interpretations by V. Vitkovich, V. Volkenstein and T. Fattoh);
- b) the use of epic materials in the expression of the author's attitude to the period (works created by U.Azim, A.Jabbor, N.Tulahojaev on the basis of the plot of the epic). This suggests that in the study of the poetic interpretation and semantics of folklore in dramaturgy, the materials of film and television dramaturgy should also be the object of research. Formed as a result of centuries of development of folk art, symbols and images traditionalized in the poetic thinking of the people as a system of universal poetic codes have become one of the important means of expressing creative artistic intent not only in the poetic context of cinema but also other forms of audiovisual art. In particular, popular films such as "Chimildiq" (tabernacle) and "Yo'l Bo'lsin" (Let there be a way), which emerged as a synthesis of folklore in the Uzbek cinema of the independence period, are a great example of the use of traditional material and spiritual elements of culture as connotative units.

In essence, it was written by folklorist Shomirza Turdimov, based on folklore traditions, especially ceremonial folklore, folk songs, mythopoetic symbols associated with ancient beliefs and ideas. The film "Yo'l Bo'lsin" (Let there be a way) is a wonderful depiction of one of the unique local interpretations of the Uzbek circumcision ceremony - the ritual "Bola mast".

According to ethnographic literature, in the past, in order to prepare a child for the practice of circumcision at a circumcision ceremony, a ritual called "bola mast" was performed. At the same time, the young men smoked cigarettes, blew smoke at the child, distracted the bridegroom by lifting his arms over his head and twisting him, and led him into a circle of singing and dancing. The screenwriter,



while creating an audiovisual artistic interpretation of this ancient tradition, effectively used ethnocultural context, music, verbal component, plasticity and psycho-emotional state in drawing its life-natural landscape: "The music is playing. A white toy runs through the open gate. The wedding is in full swing in the courtyard. The boy holding the toy runs around the yard.

Twenty-year-old horsemen line up.

The riders shout the ball, and in turn the wedding boy lifts it up and passes it to each other. When the boy reaches the mare, which is standing at the end of the row, the last rider kisses him and passes it to Aziz. Aziz kisses the child on the shoulder. The men form a circle and surround them. Aziz takes the child to a special room. People say in unison:

Qich-qich, bola mast,

Qich-qich, bola mast,

Qich-qich, bola mast!

A ten-year-old man is sitting in a circle in the room. The stranger picks up a cigarette, which is rising in the middle of the smoke. A man comes to him.

The man holds money in his hand as his mouth is full of smoke blowing into the child's face and he takes off his belt. He hands the cigarette to the man sitting next to him. He, too, smokes a cigarette, blows it on the boy's face, and takes the money as he takes off the boy's cloak.

## Discussion

In this order, when the child comes to his father, who is sitting in a circle, he is left with a doppi on his head and only one round. (Against the background of these images):

"Mast bo'ladi, toybola,

Mast bo'ladi, toybola ", - the song says.

The father takes his son out of the circle.

A woman holding a bowl of flour dips her mother's pinch into it.

Great place. White sheets. The boy is lying naked. A doppi was overturned on his "nightingale".

In the background of this image, the chorus shouts: "Chil-chil hasa yoy, chil-chil hasa yoy."

It is safe to say that the phrase "Qich-qich, bola mast" introduced by the screenwriter into the text of the film 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 Surkhandarya oasis) have been recorded in connection with the preparation of a child to be circumcised at a wedding, 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 plate depicting the circumcision ceremony in Sh. Turdimov's film "Yo'l Bo'lsin" will be an important source in the scientific study of the folklore of Uzbek family rituals.

According to the script, while the child was being circumcised, the scene showed a woman holding a bowl of flour and dipping her mother's pinch into it. This scene is one of the traditional parts of Uzbek circumcision folklore and is a magical act aimed at relieving the pain of a circumcised child.

In our country it is known that there are different local variants of this ritual. For example, in Kumkurgan district of Surkhandarya region, when a child is circumcised, his mother dips her finger in a bowl, while in the villages of Altynsay district, the mother of a circumcised boy dips her finger in water. The custom of the child's mother dipping her finger in salt water during circumcision is also recorded in Bukhara.

The stylized form of the traditional saying about circumcision ceremony is that in the background of the frame, which depicts the circumcised child lying on a white sheet, the shout "Chil-chil hasa yoy, chil-chil hasa yoy" is heard. Folklorist L.Khudoykulova noted that the combination "chuli-chuli hasa" is one of the elements of traditional aytim performed at the circumcision ceremony and is preserved in the Fergana Valley: “In the city of Kokand and surrounding villages, when a child is circumcised, the participants of the circle shout "Chuli-chuli hasa!" They shouted. And the master said, Behold, there is a rod of sticks. Now give him a wanderer!" He says.

## Conclusion

In this sense, there was once a ritual saying or song involving the verse “Chuli-chuli hasa”, but its text may have been forgotten during the historical development of folklore traditions.

The poetic reconstruction of the film script, which is a retrospective expression of ethno-folklorisms such as "kokil qirqish (cut hair)", "alas", "qoqimchilik (stuttering)", "bola mast (child drunk)", "tuxum solar egg-laying", "oyna ko'rsatar (mirror shows)", which have long been a tradition among our people and are almost forgotten today, provided vitality and populism.

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