



IMAGE OF MOTHER IN UZBEK FOLKLORE

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ABOUT ARTICLE

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Abstract: This article talks about the fact that the mother's image is often found in Uzbek folklore, especially in legends, narratives, fairy tales, epics, songs, and proverbs, and its interpretation in various genres shows some commonalities and peculiarities.

INTRODUCTION

Since ancient times, humanity has expressed its reaction to the events taking place in the environment. This relationship was realized primarily through various actions, voices, and passions. Later, feelings were expressed by words, phrases, and dances. Later, people came up with woven stories that explain the creation of the world, nature, animals, plants, mountains, and water. Boys and girls sing love songs. There are legends and stories about the brave and brave young men of the tribe, about their extraordinary heroism. All these are popular among tribes and peoples who live in groups before the writing culture. Today, we are used to calling them "folk art".

The advice of our forefathers, the requirements of being a respected person, the bravery of great children of the country such as Alp Er Tonga, Tomaris, Shiroq, Jalaluddin Manguberdi, Temur Malik, the traditions of our people, and the proverbs that have raised our national qualities to the level of art. it finds its expression in songs, fairy tales, epics, children's works and examples of other genres. That's why it was customary to call folklore a national value. Folk art is called folklore in science. This term was proposed by the English scientist William Thoms in 1846, and its meaning consists of the concept of "folk wisdom". Folklore means all the art examples created by the people. Examples of architecture, painting, jewelry, goldsmithing, music, dance, oral literature - all are considered to be folklore. Each specialist working in the field of art calls his chosen genre "folklore".

THEORETICAL FRAMEWORK

For example, a musician considers folk tunes, a choreographer folk dances, an architect folk architecture, a folklorist scientist folk epics, and fairy tales as works of folklore. As we work in the field of studying the secrets of the art of words, we record and analyze proverbs, riddles, lofs, askia,

anecdotes, songs, fairy tales, and epics as examples of folklore. When we pronounce the term "folklore", we understand the oral creation of the people. A scientist who studies folklore is a folklorist. Folklore studies are increasingly included in the curriculum. Folklore is where fiction starts. Folklore, then, is the earliest period of literary history. As expressed by Republic of Uzbekistan President Sh.M. Mirziyoev, "Our national pride is epic and generosity." Our people must be taught the admirable principles at its foundation."

The foundation of speech art is folklore. Folklore pieces nowadays are always in interaction with live performances. Thus, oral creative works such as songs, epics, fairy tales, and many more are instances of syncretic art in action. The definition of syncretic is to combine, blend, and blend. Music, lyrics, and performing arts all blend harmoniously as the epic is sung. Put another way, he sounds like a singer playing an instrument while telling a narrative in a nice voice. Additionally, the epic is composed of words, and when it is played on an instrument, it takes on the shape of a song and a musician. In addition, he uses his acting, stage design, and sound recording abilities to tell the events of the epic. The result is a syncretic art model. Also, dancing and stage actions are performed in the performance of songs or works related to folk drama. Therefore, as the basis of the work being performed is the word, we cannot imagine its presentation to the audience without connection with other forms of art. So, if we say that most of the art forms that have become complicated today appeared, formed, developed and later became a unique art form during the initial stage of performing works of folk art, we will not make such a big mistake.

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METHODOLOGY

It is well recognized that a person's spiritual image is independent of their socioeconomic status. The person's upbringing, the familial context in which he was born and reared, and the spiritual beliefs of the people to whom he belongs all have a major impact on this. The pictures provide a striking illustration of the creative proof of this important reality.

There are many works in which mother is one of the main characters in Uzbek folklore. In fairy tales, myths, legends, legends, and epics, the mother is embodied as the main character or a supportive, benevolent figure who closely helps the main character.

Also, there are mothers who contributed to folk art, and it is impossible not to mention them here.

In particular, when talking about the son of the famous epic writer Ergash Jumanbulbul, the old woman Sultan, the mother of two poetesses from the village of Kurgan - the mother of Kulsamat Bakhshi and the aunt of Jumanbulbul, Tilla, are remembered with respect. At a time when women and girls are treated with complete humiliation, their basic human rights are violated, and their work and creative activities are completely humiliated, the emergence of folk poets and the fact that their works are not written down, but their names are respected among our people, attracts our attention. Old people tell interesting memories and wonderful poetic lines about the artistic skills of the old poetess Sultan. The son and grandsons of the old woman Sultan, one of the famous Chechen poets of Kurgan village, were also famous storytellers.

According to word-of-mouth information that reached us, one of the Kazakh poets came to the village of Kurgan and expressed his desire to see the poets there and speak with them. They sent him to the gathering of Kurgan village poets. In the middle of the conversation, they began to talk, and Kazakh poetry overcame the poets in the meeting. It is said that one Uzbek bakshi, who recognized the skill of the winner, said: "You are equal to our old Sultan." When Aqin Sultan asked for the old woman's house, they sent him away. As soon as he rode his horse down to the stream, the horse stretched its neck and started drinking water. On a summer's day, the Sultan asked the old woman among the children who were playing by splashing water on each other. When the children turned their backs, Sultan was coming down to the stream carrying a jug. At that moment they shout and introduce themselves. As soon as the poetess reached the river bank, she said: "I ask you a question, how brave are you, standing weak, standing tall?" said Oktov. Then the poet said: "Look at the work of my God, Look at the wings of the sky, I don't know your age, Open your mouth and look at the teeth!" - answered and overcome the flow. This is a metaphor.

DISCUSSION AND RESULTS

Myth or truth - it was not created based on the tendency to show the superiority of one of the poets of the two nations over the other, on the contrary, it was promoted to recognize the ability and skill. Akin overcomes the village poets of Kurgan. One of the mentors of these poets, the poetess Momo, is defeated by the old Sultan. It is emphasized here that both peoples are talented and that the spiritual wealth and artistic skills of women are not inferior to men.

The old woman Tilla is one of the Chechen epic poets who grew up in the village of Kurgan, and one of her epic works that she sang in love is the epic "Oysuluv". Although the artistic text of this work has not come down to us, the full content of it entered the treasury of our folklore as a valuable source due to the fact that Jumanbulbul's son Ergash narrated it to the poet Ergash in January 1937. took The deep social content of the "Oysuluv" epic, the mature images of Oysuluv and his son Kunbotir, literally demonstrate the nationalism and artistic excellence of the work. The character of Aysuluv, who embodies high human qualities with her virtue, morals and manners, intelligence and understanding, patriotism and patriotism, loyalty, and fortitude, is particularly noteworthy as an active statesman, a brave hero who terrifies the evil enemy, a noble and loving mother who raises worthy heroes. In Uzbek folk epics, the development of the image of women at this level can be seen only in the environment of

the old woman Tilla and the sons of Ergash Jumanbulbul. Ergash Jumanbulbul's son's character in the epic "Khaldorkhan" is similar to Aysuluv in many ways.

In our opinion, the creative contribution of folk poets, including old Tila, is significant in developing the image of women with high qualities and great ideas. Jumanbulbul was justifiably proud of being the grandson of this poetess, and he himself became a poet who was respected by the people. Praised as a great epic poet, only five lines of her poems have been preserved orally. According to the following poet's story, Tilla the old woman's husband died when she was young and she was left with her baby. At the same time, the poet got 12 anthrax. The poet expressed the suffering of a young bride's separation from her husband and the pain of anthrax: "Anthrax burned me, My eyes shed tears, It burned my old age, It shriveled my family, It made me wear blue clothes."

Of course, these two poets played a big role in the development of epic writing in Kurgan village. "There were two Chechen old women in our village, they died. "We haven't learned words from them," my father used to say. This word of Jumanbulbul testifies to the great status of the old woman Sultan and old woman Tilla in the first half of the 19th century. We know several epic poets who are famous for their skills, and dexterity in music and words, thanks to the memories of the folk poets we talked to. Unfortunately, almost no examples of their creations have been preserved. But the confessions of these living witnesses indicate that our poetesses also took an active part in continuing the traditions of Uzbek folk epics and Uzbek folk poets.

In Uzbek epics, "Go'rogli" epics, which are considered a special category, the image of mother is often found. The epic "Birth of Goroguly" recorded in the language of the Polkan poet is a highly popular artistic work that starts this series of epics. It is more perfect than the works about the birth and youth of Goroguly in the repertoire of other bakhshis.

In the epic, we can see that the double motif of the birth of Goroguli is worked side by side. One of the motives is that he was born blind in an unnatural condition, and the second motive is related to the fact that his father was actually blind. It should be said that in the versions of other storytellers if there is only one of these motives, only the motive of Gorogli's birth in the grave is found. There are several versions of the epic "Birth of Gorogli", in which the idea that Gorogli did not have a father at all is put forward, which undoubtedly undermines the epic's idea of nationalism. In epics of this type, there is no information about Gorogli's social origin, lineage, or motherland.

The epic "Birth of Goro'glin" was written by a number of folk artists, such as Fazil Yoldosh son, Islam poet, Ergash Jumanbulbul son, Yusuf Otagan son of Kashkadarya and Surkhandarya bakhshis, Ashmurod Sherdana son, Tashmurad poet, Togay Mehmon son. ing to birth only one motive is the hero's birth in the grave.

"Goroghli" epics are more heroic epics according to their genre characteristics and are among the most popular works among the peoples. The Uzbek, Azerbaijani, Armenian, Kurdish, Georgian, Turkmen, and Tajik national versions of this epic are very different from each other, and national traditions, customs, dreams, and social and political views of this nation are expressed in each folk epic.

In Polkan's version of the slogan, the issues related to the birth of Gorogu were successfully solved based on the elaborate epic traditions. In the beginning of the epic, the names of the kings of Yovmit, Mari, Taka-Turkman, and Zargar countries, the names of their children are mentioned, and it is reported that the future hero belongs to the generation of princes. Also, the fact that Gorogli's father, Ravshan, falls into the age and is brought up by a poor shepherd brings the hero very close to the people, and he gradually becomes the ideal hero of this people.

In the beginning of the epic, we learn about the two sons of the Yovmit king Odilkhan - Uraykhan and Ahmadbek, a daughter named Bibi Aisha and Toliboy Sinchi, the son of the king of the Mari region, Kovushtikhan, and the son of Taka-Turkman Beg Jigalikhan, named Gajdumbek, and a daughter named Bibi Hilal. According to the legend, when Qavutish Khan robbed the market sellers of Yovmit, Adil Khan killed him and brought his only son Toliboy to his palace, and later gave his daughter Bibi Aisha in marriage. Bibi Aisha gave birth to a son, who was named Ravshan. As a result of Shahdarkhan, the king of the Zargar country, marching to Yovmit for the purpose of invasion, Ravshan, the son of Toliboy, Gajdumbek and Bibi Hilal, the children of Jigalikhan, were secretly taken hostage by the devil to Zargar. Shahdar Khan is loyal to Gajdumbek, and gives him the position of Yasovulbashi from the palace. Ravshan is brought up by a person named Hamza, a jeweler.

In Bibi Hilal, women's beauty, elegance, understanding, kindness, and patriotism began to form from a young age. He said, "The husni is full like a fourteen-day moon, the husni suits him, the mind of those who see it is in a hurry, the eyebrows are like a pencil, a sharpened bow, the lips are like oil, morning tea, pilaf in the evening, like a sealed paper, if he sleeps in a dark house, the house will become light." Jamal will grow up to be a girl who has no equal. Later, we will see the image of this beautiful girl as a brave and courageous woman, loyal to her neighbor, boundless in love for her country, a loving and kind mother. Bibi Hilal is active in the epic. He even manages to "buy" Ravshan using a trick. The events related to Ravshan and Bibi Hilal develop in Shahdar Khan's dream.

Ravshan appears in the epic as a true patriot, a person whose heart has been hurt by a long sojourn, who prefers the love of the country to the neighbor, who fights for justice and truth. In his first meeting with Bibi Hilal, he declares that the feeling of love for the country is greater than any other feeling in his heart, and he regrets the time when he came to Zargar as a prisoner: "I didn't die at that time, I never knew the value of Yovmit el."

In the epic, Ravshan's critical features are skillfully revealed on the background of life events. He is not afraid to tell the truth, to speak directly to Shahdar Khan, the king of Zargar country. Ravshan praises the horseman's horse as a vulture, that is, "I'm sorry, it's a horse, and if it's angry, it can pull the burden of the light." Shahdarkhan, who was deeply enraged by this, cut out Ravshan's eye. In exchange for this bloodshed, Ravshan only asks for the horse of this horseman. He hesitates to leave his brother-in-law Gajdumbek with his brother to feed the horse and go to his country. Before going to Yovmit, Ravshan meets Shahdarkhan and demonstrates his bravery and courage once again: "Brothers, Shahdarkhan, I have come to pass before you. One is big, one is small, I came to go to Yovmit! - says.

CONCLUSION

Rustam of Gajdumbek, the former shepherd, is another figure from the saga's good character series. He is Gorogli's second rescuer, following Khizr and Chilton. After three years, Rustam finds out that he will be born in an abnormal way in a cemetery. He retrieves the child from Bibi Hilal's tomb, raises him as his own son, gives him an education, and takes on the role of a father for the deceased. The picture of Rustam reflects great traits like courage, polite discourse, and returning compassion with kindness.

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