



## Development Of Folk Oral Creativity In The Kashkadarya Region

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**Abstract:** This article reveals the role of traditional performance in the folklore of the Kashkadarya oasis, as well as badihagoy, epic, askiya.

**Key words:** folklore, creativity, tradition, art, culture, performance, epic, fiction.

## Qashqadaryo Viloyatida Xalq Og'zaki Ijodining Rivojlanishi

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**Annotatsiya:** Ushbu maqolada an'anaviy ijrochilik Qashqadaryo vohasining xalq og'zaki ijodida tutgan o'rni va badihago'ylik, dostonchilik, askiya haqida ochib berilgan.

**Kalit so'zlar:** Folklor, ijod, an'ana, san'at, madaniyat, ijro, doston, badihago'ylik.

In traditional performance, the art and culture of each region is considered unique. The role of the Kashkadarya oasis in this regard is also very important. Traditionalism is especially noticeable in the appearance of Kashkadarya art. Kashkadarya is one of the ancient regions of our country with the richest history and developed culture. The song of the Bakshi young man, who appeared on the stage to show the traditions of such a beautiful region, will take the audience to Kashkadarya. While walking in the mountains of Kashkadarya, if you happen upon a wedding ceremony, you will get to know the beautiful customs of the people of Kashkadarya during the wedding ceremony. Performers perform beautiful poems and songs about Kashkadarya, charming girls dance in Kashkadarya style, which gives a person a good mood. Festive tables are also very refreshing, everyone is invited to dance around the table, songs are sung.



Events showing the greatness and antiquity of Kashkadarya were also celebrated with great festivities. In particular, the 2700th anniversary of the cities of Shahrisabz and Karshi was celebrated at the international level.

Classical and modern art and culture of Kashkadarya have a complementary harmony. Especially the modern interpretation of folklore performance has surprising features.

Folk art is the oldest type of fiction. Kashkadarya folklore has a number of its own characteristics, as in the oral works of all peoples of the world. These characteristics of the sign are mainly the distinguishing features of the examples of speech art in the oral form from the works of written literature. Folklore scholars have different opinions about their order. For example, O. Madev considers traditionality to be the first characteristic of folklore. We agree with the proponents of the following procedure:

1. Orality and fiction.
2. Community and public.
3. Traditionality.
4. Multiple copies and network.
5. Anonymity.

Orality and artistic expression are related to the formal appearance of works of oral creativity. Epics, fairy tales, songs, proverbs and other works that have come down to us over the centuries were created orally, orally passed from generation to generation and became the oral heritage of the people's culture. For many years, the observations made on the study of examples of oral creativity confirm that there are positive and negative aspects of orality. In our opinion, word of mouth has a positive value in the spread of folk art among the masses and in its wide spread. Because the performance of works in this form does not impose excessive responsibility on the performer. But the second side of the issue should be noted, in particular, because some works are performed orally, with the death of the performer, the life of the work ceases and is forgotten. Due to the fact that some examples of creativity were not mastered by students or were not recorded by scientists, they are forgotten over time, the work is lost.

Badihagoy is a sign that arises from the nature of direct orality in folk art. Fiction does not exist in written work, because the writing process is connected with individual creativity. Narrative is manifested in connection with the listening audience. It is impossible to imagine the askiya genre in folklore without badiha.



Also, during the performance of epics, fairy tales and other examples of folklore, the performer can gradually make changes to the text of the work, sometimes invent new scenes, and abandon some of them.

In the course of the historical development of folklore, you can witness that some badihago poets-singers weaved separate fairs for each of the guests. It can be said that the importance of badihago is also significant in creating new copies of epics, fairy tales, and folklore samples in general.

The concept of community and publicness is also an important sign in folk art. At this point, it is necessary to emphasize that the creation of the work is connected with the community, and its spread among the people is connected with the public. The emergence of each work of folk art, its improvement as a genre, and its influence on the people as an example of speech art are determined by the participation of the collective. There is a difference between the concept of teamwork in folklore and the concept of teamwork in the implementation of some physical work. According to folklore scientists, it is possible to pick cotton as a team, to build a building, but it is not possible to create a work directly as a team. In the formation of epics and fairy tales, the concept of collectiveness has a relative meaning. Because the first task in the creation of a folklore work is performed by a person who has the ability to create. However, as a result of years of oral performance of the original work created by an individual, changes are repeatedly made to it by other talented children of the nation, and as a result, it is formed as a collective work.

Observations of scientists confirm that even during the performance, the listeners make changes to the copy of the work by expressing their interest in the events depicted in the work. We think that it will be possible to connect this process with the symbol of collectiveness in folklore. Therefore, the concept of collectiveness and individual creativity in folk art do not negate each other. Popularity is related to the spread of the created folklore sample in all regions where people's representatives live. True, these areas can sometimes be limited historically and ethnographically. For example, works of epic, fairy tale, askiya and other genres are not performed in the same way in all regions of Uzbekistan. But despite this, the popularity of the distribution of works confirms that each sample belongs to the cultural heritage of the Uzbek people.

Traditionality is one of the main features of folk art that has been tested in life experience over the centuries. Performances of epics, tales, songs, askiya, and riddles, which are considered the main means of recreation and cultural



recreation of the people, have been subject to a certain tradition since ancient times. It is possible to record this situation in several directions

1. In the oral creation of folklore works.
2. In the text of oral works.
3. In the form of execution. Folklorist scientist Omonilla Madaev considers traditionality to be the main and first feature of folklore. According to folklore scientists B. Karimov, H. Zarifov, M. Afzalov, M. Alaviya, Z. Husainova, performers followed strict customs when performing works of oral creativity. In particular, after gathering the audience of storytellers, they put water, ash, soil, incense, broom, comb, stick, etc. in front of them and start telling a story. In the case of riddles, the conditions for determining the winners and losers are announced. The traditions of the Kashkadarya oasis became popular in the performance of the epic. Therefore, during the performance of works of various genres, constantly repeating traditions played an important role. Undoubtedly, it is more important to pay attention to textual traditions in folklore studies. Here we refer to the prose and poetic forms of works belonging to the genres of epics and fairy tales, as well as traditional places at the beginning of the work. Concepts such as creating an image, conflict artistic image tools are considered leading features in literary studies. From folk songs to epics, from proverbs to fairy tales, creating an image, telling a story, and using the means of artistic representation have their own characteristics. That's why creative performers who grew up among the people and have special talent created their works taking into account the traditions of each genre. As a result, the new work they created was not traditionally original. That is why the person creating a new fairy tale or saga did not dare to mention his name as the author. Thus, it will be possible to show traditionalism as one of the important features of folk art.

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