

## HISTORY AND TYPES OF FOLK PERFORMANCE ART

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### Annotation:

In this article, the history, types, development and protection of the intangible cultural heritage of Uzbekistan's folk art, the organization of national performance art in history, and various celebrations and public events in order to ensure its traditionality are described as intangible cultural heritage. It is said that special attention is paid to the preservation of heritage.

**Keywords:** Folk performance art, president, gatekeeping, goat, race, wrestling, blindfolding, trickery, dance, hunting, spiritual heritage, ancient history, ethnographic-folkloristic, theothemistic, Iran, repetition.

First of all, we need to have an understanding of what the "art of folk performance" is. In history, people's beloved artists performed performances on the occasion of Nowruz holiday, harvest festival, folk ceremonies, festivals, holidays and weddings. Performances of clowns and amateurs performing together or side by side in parks and wedding halls where thousands of people gather, puppetry, gatekeeping, goat, racing, hunting, wrestling, blindfolding, tricks, dancing, bear, goat, elephant, monkey, snake playing, ram, cock, quail fighting and others are among them. In fact, they are related to traditional theater, folk dance, circus art and even sports, and although each of them is independent, they form a whole artistic organism due to the spectacle and fun of the performance form, which is intended for the mass audience. That's why they were called "People's performance art". "Certainly, the spirituality of any people or nation cannot be imagined without its history, unique customs and traditions, life values. In this regard, spiritual heritage, cultural wealth, old historical monuments serve as one of the most important factors," says our first president I.A. Karimov in the work "High spirituality is an invincible power". But no one was interested in organizing, developing and leading folk art.



When studying the performing arts of the Uzbek people, we can see three periods. The first is a practical period inextricably linked with writing and artistry. During this period, Kh.Kh.Niyazi, followed by A.Qadiri, S.Abdulla, K.Yashin, G'.Zafari and others created works of art that correctly describe social life and can be enjoyed by readers and viewers. They studied the people's life, traditions, oral art, and in this connection, they also went down in history as the first researchers of the performing arts. The writers' information, knowledge, and recorded samples of the performing arts were poured into the content and form of some of their works. Hamza's comedy "Maysara's Work" and A. Qadiri's novel "Mehrobdan Chayan" are living examples of this. It should also be said that a number of writers and artists tried to express the opinions of the Uzbek people about the performing arts in the form of articles and succeeded in doing so. The second period in the study of performing arts is the ethnographic-folkloristic period. Speaking of this, A.K. Borovkov's "Doorboz", M.F. Gavrilov's "Puppet Theater in Uzbekistan", A.L. Troitskaya's "People's Theater in Uzbekistan", Ye.B. Bakht's "The Big Game" It is impossible not to mention the manuscript-researches named. The essence of these works is that they are described in close connection with the traditions of the performing arts. At the same time, we can certainly find several shortcomings in them, such as the inability to discover the features of observation and editing, the inability to see the components that make it up, and finally, the inability to analyze the skills of artists in this field. In some ethnographic-folkloristic works, it is possible to see and interpret the life of the performance art in history as an unchanging phenomenon, and in some cases, one or another art type is subordinated to Iran according to its origin. and its independence is questioned. A.L. Troitskaya's work on folk theater and circus can be cited as an example. The third period is the period of art historians. Ethnographers are art historians who rely on the treasure they have collected and try to enrich it as much as they can. It started with taking the Institute of Art Studies named after Hamza under the care of the Academy of Sciences of Uzbekistan. During these years, theater experts, art experts, musicologists, and dance experts who have deep knowledge and skills in the fields of performing arts have grown up. Many of the scientific works created by them not only gained importance in the study of scientific skills of the history of the performing arts, but also made a significant contribution to the formation and development of art studies in our republic.

If we look at the history of the origin of the traditional art of the Uzbek people, the lifestyle and customs of our ancestors in history are closely related to each other. Because in ancient people's rituals and ceremonies related to hunting, various games



were played in order to make the hunt blessed, to bring luck to the hunters, and to influence the hunted animal. The first elements of the performing arts grew out of such hunting rituals. Hunting games were created on the basis of the symbolic behavior of ancient people imitating the state of hunting. Ancient hunters in many cases invented their dances and games in imitation of the animals they hunted. Such dances often embody belief in magic, sorcery, theothemistic imaginations and pre-hunting activities. The art of hunting is considered one of the types of performing arts.

Another type of art that reflects the noble and life-giving traditions of our people is the art of gatekeeping. In fact, this art is one of the favorite forms of art of our people. The art of gatekeeping is a gallows game, that is, the art of performing on a high gallows, a genre of circus art. One of the main criteria of the art of goalkeeping is the ability to keep the balance of the body correctly on the fence in any situation. Gatekeeping appeared in the East approximately 2,500 years ago, and later spread to other countries of the world. At first, the tower was built in a low position, and as a result of rehearsals and rehearsals, the games became more complicated, and from the end of the 18th century, it was built higher, performances were staged on the circus stage, and a new era of development began. The art of Uzbek fencing has a long history, and we can see in some sources that wonderful fencing games were performed during the reign of Amir Temur. The doorman genre developed in all cities of Uzbekistan, mostly in Kuva, Asaka, Kokand and Fergana. If we look at the past, there is information that Uzbek goalkeepers revealed their skills and capabilities in Afghanistan, Iran, China, India, and Russia in the 18-19 centuries. By the 20th century, the art of Uzbek gatekeeping was developed in a new way, and its traditions have been enriched and passed on from generation to generation. In addition, Toshkonboy Egamberdiyev, one of the famous representatives of the dynasty of Asaka goalkeepers, has made a great contribution. In order to develop and promote the art of goalkeeping, many goalkeeping competitions are held in our country. Currently, there are more than 40 family goalkeeping groups in Uzbekistan. Among them, the teams of "Uzbekistan Gatekeepers" under the leadership of Olimjon, Tahir and Murad Tashkonbayev of the "Uzbekdavlat sirk" Republican Association enrich the traditions of the ancient art of gatekeeping with the artistic means of modern circus and continue the "Traditions of the Master's Apprentice" they pass on the secrets of the art of gatekeeping to their students.

In short, the existence of unique examples of performance art of each nation is closely related to the artistic and aesthetic views, national mentality and social



development of that nation. Of course, the Uzbek people have long associated seasonal and religious holidays with certain dates and held many ceremonies and holidays, folk festivals, traditional performances, various games in the form of performance art. These shows have definitely become a tradition. Historically, in order to organize the national performance art, to ensure its traditionality, special attention has been paid to the preservation of intangible cultural heritage of various celebrations and public events. All these are the intangible cultural heritage of our people. The Cabinet of Ministers of the Republic of Uzbekistan "State program for the protection, preservation, promotion and use of intangible cultural heritage objects for 2010-2020" was approved by the decision No. 222 of October 7, 2010. The purpose of this program is to establish measures for the protection of traditional festivals, fairs, weddings and other events performed in the form of theatrical performances, as well as various fields of folk art, and to serve as a legal basis for the implementation of protection on a large scale. is doing Preserving, promoting and passing on this heritage to younger generations is the main task and duty of us young people.

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