

SYNCRETISM AND PARALLELISM AS VISUAL TOOLS IN FOLKLORE WORKS

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Abstract: This article is dedicated to the analysis of syncretism and parallelism, which occupy a significant place as expressive and visual tools in folklore works.

Keywords: Folklore, syncretism, parallelism, lyrical song, dastan (epic), ritual folklore, magic of words.

The collection and publication of materials related to Uzbek folklore have been observed sporadically since the second half of the 19th century; however, systematic collection and publication efforts were genuinely established in 1919. The initial phase of Uzbek folkloristics (1918–1925), which began to form in a new direction, is characterized by a consistent endeavor to assimilate the achievements of Oriental studies and local lore studies of that period, the intensive accumulation of folklore materials, and an attempt to penetrate into all aspects of folk life and daily livelihood. Initially referred to as "popular literature," "folk literature," "oral literature," and "oral creation," the oral poetic creation of the Uzbek people became widely popularized as "folklore" and "Uzbek folklore" through its initial application by H. Zarif in 1934–1935.

Over the years, within the sequence of established schools, the activities of prominent epic storytellers (dastan-chis) such as Ergash Jumanbulbul oghli, Fozil Yuldosh oghli, and Pulkan Shoir began to take shape. For the first time, epic works were recorded in their entirety from their performances, and original observations were conducted by treating folk artists as genuine creators. In the 1930s, folklorists like B. Karimov, Sh. Rajabov, M. Afzalov, M. Alaviya, and Z. Husainova joined the field of folkloristics. Concurrently, V. Uspenskiy, Ye. Romanovskaya, N. Mironov, Ilyos Akbarov, Yunus Rajabiy, and others made substantial contributions to the study of musical folk art. The noble ideas promoted in the samples of Uzbek oral creativity are of great importance as they are inextricably linked with folk pedagogy. Furthermore, Uzbek folklore maintains an organic connection with a number of disciplines, including ethnography, dialectology, the history of language and literature, cultural studies, music, literary theory, linguistics, history, and archaeology.

Bright examples of this include the creation of monographs dedicated to various genres of folklore, the emergence of series of collections under the titles "Essays on Uzbek Folklore" and "Research on Uzbek Folk Creativity," as well as the execution of monumental publications such as "Uzbek Folk Creativity," "Melodies of the Nightingale," and the academic edition of the epic "Alpomish." Folklorists such as H. Razzoqov, T. Ghoziboyev, O. Sobirov, J. Qobulniyozov, M. Saidov, M. Murodov, A. Qahhorov, X. Egamov, T. Mirzayev, K. Imomov, G'. Jalolov, B. Sarimsoqov, O. Safarov, S. Rozimboyev, M. Jorayev, and A. Musaqulov contributed immensely to the realization of these endeavors. Today, a number of young researchers are also directing their scientific work toward studying and analyzing various features and types of folkloristics. The main goal of such research is to analyze the formation and development processes of the world's peoples up to the present day and to define important objectives for the advancement of science.

Syncretism and parallelism hold an essential place in the analysis of folklore works. In its initial stages of creation, oral folk art combined oral speech, music, choreography (dance), theater (performing arts), and visual arts. These art forms were inextricably linked with one

another, forming a syncretic (fused, integral) art form. In literary studies, parallelism (from Ancient Greek: *παράλληλισμός*) is considered one of the poetic speech techniques and visual tools. Parallelism requires a similar or identical arrangement of speech elements within interconnected parts of a artistic text. In this phenomenon, two events are typically depicted side by side (paralleling each other). This can manifest itself through demonstrating the mutual similarity between an image drawn from nature and an image from human life, as well as in the form of contrasting the opposing sides of two mutually similar images. There are also instances where two events that do not repeat but rather complement each other in theme or logic are placed side by side. Parallelism originally spread widely in oral folk art and was subsequently adopted by written literature. In Persian and Turkic literary studies, parallelism was termed *mutobiqa*. There are many mature examples of *mutobiqa* in classical Uzbek prose.

Uzbek folk lyrical songs were first scientifically investigated by the renowned song scholar M. Alaviya. She advanced valuable insights regarding the ideological content, artistic features, and compositional structure of lyrical songs. While D. Qozoqov specifically researched the satirical nature of humorous songs, A. Musaqulov conducted scientific investigations on the historical foundations of Uzbek folk lyrical songs and the historical-artistic interpretation of symbolic images within them. F. Rayhonov explored the rhyme system in lyrical songs, Sh. Turdimov studied symbolism in folk lyrics, and D. Orayeva investigated the essence of parallelism phenomena, putting forward important conclusions. All of these studies are of significant importance in generalizing the genre-specific features of lyrical songs.

In many examples created in folklore, an intermingling between various genres occurs in connection with the hopes and dreams of the people. This specific feature distinguishes oral creativity from written literature. In this article, we subject to analysis certain examples that embody both syncretism and parallelism.

In our nation, getting married and leaving a legacy is one of the goals, hopes, and dreams set by every individual. This theme is also presented in the episodic reality of childlessness in the nation's major epic, "Alpomish," and this event has been affectingly sung by bards (*baxshis*) in various versions.

There is a chant (*aytim*) related to this theme, which the author personally heard in his early youth during the 1980s from the performance of a late elderly mother, Oghiloy Ona, and was a direct participant. In those times, the marriage of girls was a more critical issue compared to today's developed era. Although a year or two had passed since the granddaughter graduated from secondary school, there was no sign of a matchmaker (*sovchi*)... The granddaughter would act affectionately toward her grandmother, venting her inner "dreams and sorrows," and the grandmother, with a smile on her face but secret anxiety within, would gently scold her granddaughter, though hiding her worry about her destiny. At that time, she would gather us children, pop some corn for us, and recite the following chant:

Aynoq, Jaynoq, Ersak, Tersak

Mavlyudani erga bersak.

(Aynoq, Jaynoq, Ersak, Tersak / If only we could give Mavlyuda away in marriage).

It is well known that many rituals of folklore include traditions associated with cooking food and its symbolic meanings. Navruz dishes, rituals related to superstitions, and others serve as examples. A similar tradition takes place in the short chant we are analyzing.

Pointing to the symbolically popping corn kernels, she would ask, "Where did it come from?" We would chatter and point to the corn kernels that were opening and bursting out. This question was not accidental. The popping corn kernels are a symbol of matchmakers.

The corn being scattered in the middle and eaten amidst joyous clamor is a symbol of a wedding—that is, abundance. Its conclusion, where an innocent child joins the elderly mother in prayer (duo), is linked to superstition and ritual. The origin of the chant itself brought about a new instance of creation resulting from our people's frequent recourse to folklore samples in those times and their listening to epics by bards. The plea of the elderly mother is infused with the dastan's main character, Ravshan—implying that since there is no answer from Ravshan, if matchmakers were to come from these bald men, this girl would also become the owner of a household.

As can be seen, several genres of folklore are intermingled (syncretic) within a single small specimen. Thus, the source of the chant is derived from the epic (dastan), the preparation of the food belongs to ritual folklore, and the recited prayer is related to the magic of words, thereby generating syncretism.

Another such active visual tool in folklore is parallelism. These expressive tools occupy a wide place in lyrical songs. We provide an example from the following source (this source is connected with life prior to the 19th century and the beginning of the 20th century):

Olma deb otgan otam,
Behi deb sotgan otam.
Sevmaganimga berib,
Jabrini tortgan otam.

(My father who threw me away calling me an apple, / My father who sold me calling me a quince. / Giving me to someone I do not love, / My father who suffered the agony of it).

In this quatrain, the anguish of a father who, out of necessity, traded his young daughter for gold—"quince"—and subsequently regretted it, is depicted. In folk songs, eating an apple signifies union (visol), while not eating it signifies separation (hijron). The quince image in the source does not merely depict a reality related to its color. The taste of its flavor expresses the father's inner torment.

In conclusion, it can be stated that a substantial portion of folklore works is occupied by the visual tools of syncretism and parallelism, which hold significant importance in the comprehensive comprehension and analysis of the artwork.

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