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Section 1. Folklore

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COMPOSITION OF IMAGES IN THE GENRES OF "OLAN" AND "YOR-YOR" OF UZBEK WEDDING RITUAL FOLKLORE

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Abstract

The purpose of research: This article analyzes the use of symbols, similes, similes, exaggerations, and comic art in describing the images of the "olan" and "yor-yor" genres of Uzbek wedding ritual folklore.

Research methods: All genres of wedding ceremony songs have a special spirit and, when appropriate, sad nature, cuteness, playfulness, delicate artistry, composition of unrepeatable images, gain a lot of importance in Uzbek folklore.

Research results: In the process of analysis, it can be seen that all these songs contain the beliefs of our ancestors, their imaginations and beliefs, their attitude to life, and their dreams. Another important point is that these songs use philosophical observations, beautiful allusions and symbols to portray the characters of the active participants in the wedding ceremony.

Practical application: It is worth noting that it is necessary to analyze and deeply understand the essence of all images and symbols reflected in folk songs, their ethnographic-philosophical-historical features.

Keywords: *Uzbek wedding, ceremony, folklore, "die", "yor-yor", image*

Introduction

According to scientists, "Olan" songs, based on the competition, sung by the groom and the bride on the day of the Uzbek wedding in the mountain, sub-mountain villages, and steppe regions of Uzbekistan, differ from other genres with their originality, enthusiasm, and beauty.

In particular, "...the key to the treasure is in knowing the magic word". It is under-

standing the meaning of the WORD and finding the tone and saying it" (Turdimov, Sh., 2020), says teacher Sh. Turdimov.

Wedding ceremony songs – "Olan", "Lapar", "Yor-Yor", "Welcome to the bride", "Welcome" in addition to being diverse according to genre, the abundance of unique symbols and symbols in each variant speaks of the wisdom of the people. "The world is made up of symbols, and this was the first but true

creation of mankind. Folklorist J. Eshankulov is right when he says that this creation could unite the ages” (Eshankulov, J., 2011).

Until the middle of the last century, in the remote, mountainous districts of the Fergana Valley, Tashkent region, the dead and the sayings were said during the wedding ceremony. This competition served to show the speaking skills of the groom and the bride. Olan is one of the most beautiful genres of Uzbek wedding ritual folklore. This can be said not by a person who wants a genre, but by a performer who is skilled in connecting words to words, eloquent, a high poet, who has the ability to give a worthy response to a line spoken by a colleague.

Boy: Даданг менга берармикин, туя берсам, дейди,

Топганимни олдига уя берсам, дейди.

Дадангни мен қулимас, ули бўлсам, дейди

Ёмон-ёмон феълимни қўя берсам, дейди.

Girl: Дадамди оқ уйи бор, минг қўйи бор, дейди,

Дадам сенга бермайди не зўринг бор, дейди.

Ким сенга ваъда берди тегаман деб, дейди

Ўзим сени хоҳламайман совчи қўйма, дейди.

It can be seen that in order to connect words to words and create a wonderful text, to provide information to the listeners through that text, to nourish them spiritually, it is necessary to be experienced, to become a jeweler of words. A young man is ready to leave everything, give a camel, that is, bet his life, to get a girl's visa. But the girl does not want to bow her head at all, her “father has a white house and a thousand sheep”. The girl is reporting her father's wealth and opportunity through the white house complex. The young man's insistence that he is head over heels in love with his mistress means that he has reached the age of starting a family, that he has matured sexually and physically.

Each fighter has the goal of winning over his opponent when he enters the circle to compete. Even then, while reciting the olan, the rhythm is constantly increasing, and an effort is made to maintain the rhythm. There will be those who fight against those who are

equal to them. They don't get into a circle with an opponent who is eloquent and has low skills.

“Olan” recorded by the dissertation from Abdusattor Muhammadiev, who lived in the village of Kokbulok, Qamashi district, Kashkadarya region of the country, and Kyzlarbas Ravshanova, who lived in the village of Kon, is sharply distinguished by local characteristics. Each fighter has the goal of winning over his opponent when he enters the circle to compete. Even then, while reciting the olan, the rhythm is constantly increasing, and an effort is made to maintain the rhythm. There will be those who fight against those who are equal to them. They don't get into a circle with an opponent who is eloquent and has low skills.

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Товдан ошиб келаман ошиқ отиб-ов,

Ошиғим чикка тушди ёр жўғотиб-ов.

Ёрганамнинг дарвозаси арчаданма-ов?

Белин қисган женгсизлари

парчаданма-ов?

In Egypt, the coming of a young man in love to “tov” has gained symbolic importance and is a sign of height. In the eyes of the ancient Turks, oppressors live in high places – mountains, hills, villages. In Oland, the main image is to find a way to the heart of the “friend” and the difficulty of reaching the goal is pointed out by emphasizing that his gate is made of “juniper” and “sleeveless skirts cut at the waist are made of cloth”.

Айтибиргин жавобингди бераламан-ов,
Айтар габим мунчоқдайғана
тераламан-ов.

Сирғаларим жолтираса сенга нима-ёв?

Ирғаларга кирар бўсам сенга нима-ёв?

The use of the word “bead” in the verse of the girl's answer “aytar gabimin muncha-daigana teralaman-ov” is a symbol of mating, reproduction, readiness to start a family.

In Olan, the means of artistic representation are widely used – mengzash, characterization, poetic repetition, kochirim, kesatiq, pitching. Returning a joke with a joke, an attempt to fool the opponent, increases the

attractiveness of the dead. This genre has added interest to Uzbek weddings.

Such sayings are usually said in front of the girl's gate, hospitality with a good mood, wedding customs are allowed.

"yor-yor" is of particular importance among the genres of wedding ceremony songs. In them, symbols and symbols often change, poetic images are significant with their variety, and they are extremely rich in ethnographic details. But it should be noted that the main image in them is a girl who is going to be a bride. In the verses, she sometimes appears as a "girl", sometimes as a "bride", but the address is directed to one person.

Дарёларнинг ул юзида,
Минораман, ёр-ёр.
Ярми тилло, ярми кумуш,
Пиёламан, ёр-ёр.

If we take into account that the girl's heart is reflected in the song, there is a subtle hint that her purity, virginity, the existence of a border between a boy and a girl, and the fact that she is "half gold, half silver cup" are not calm about her future life.

Folk songs, including yor-yorar, often refer to the word water and river. "Each of the four elements considered as the basis for the structure of the universe is an important mythological symbol, a ritual element in all folklore examples, and is poetically observed in a wide and diverse way" (Turdimov, Sh.), says teacher Sh. Turdimov. It can be considered that the river is a symbolic boundary between two hearts. River – purification, renewal, stepping into a new life. It includes motives of wishing light and happiness to the girl who is dying and entering the world of womanhood – a new world. The word "tower" expresses the feelings of a girl's heart hidden from the eyes of others, while the word "peach tree" means that she is approaching the destination of happiness. In the people, there is a lot of confidence woven in connection with the peach blossom. "If you touch a peach blossom, you will be cured", "If you smell a peach blossom, you will become blind." So, the use of the word "peach tree" in folk songs, in particular, refers to the destination of happiness for the bride and groom, and the fulfillment of their dreams.

In some variants of "Yor-Yor" there are jokes and taunts about the son-in-law, but such allusions are not used about the girl.

On the contrary, its definition is expressed in beautiful verses. Her beautiful hair, her face like a flower, her eyebrows arched, her eyes like hers, her teeth like pearls, her manners, morals, and intelligence are written into the lines by the performer.

Қиз таърифин мен айтай,
Қулоқ солинг, ёр-ёр.
Сочи сунбул, юзлари,
Гулбехшидур, ёр-ёр.
Қоши камон, кўзлари,
Оху эрур ёр-ёр.
Тишларидур марварид,
Ажаб қиздур, ёр-ёр.
Ўз тенглари ичида,
Ақли қиз, ёр-ёр.

There are socio-historical reasons for women's obsession with beauty. Women always want to be charming, to attract the attention of others. This is due to their belief in the magic of love. In "Yor-Yor" songs, the poetic expression "chimmat" is used in relation to the image of a girl.

Чимматимга тикканим,
Чим каштадур ёр-ёр.
Келин ойим сўрасангиз,
Ўн бешдадур ёр-ёр.
Ўн бешга бориб бормас,
Ёши бордур, ёр-ёр.
Қалдирғоч қанотидай,
Қоши бордур, ёр-ёр.

"Chim kashta" sewn on "chimmat" in the song represents a poetic symbol. This is a hint of the girl's delicacy, beauty, her own secret. In the later verses of the song, this twist appears. The fact that she is not yet fifteen is reinforced by the fact that her eyebrows look like a swallow's wing. The fact that this beauty is hidden by the price is a sign of the modesty of the girl. In addition, "chimmat" and "chim kashta" are means to protect the girl from evil forces.

In some versions of "Yor-yor" songs, the image of the bride and the groom are praised together. Different symbols are used in this. One is sung with the help of artistically defining symbols such as the moon, the sun, the sun, and the light.

Биринг ойдир, биринг кун,
Ярашибди, ёр-ёр.
Биринг хурдир, биринг нур,
Қарашибдир, ёр-ёр.

“Yor-Yor” songs often use details of flowers, meadows, and flowerbeds.

Бугун тўйинг бўлғуси,
Лолазордир, ёр-ёр.
Борадиган жойларинг,
Чаманзордир, ёр-ёр.

The reflection of the poetic image of the flower in the songs represents the meanings of family, happiness, love, and joy. “In songs, the image of a flower is second only to water according to the level of use. It fulfills many artistic and aesthetic tasks and serves to poetically express emotional experiences, human condition and relationships” (Musakulov, A. 2010). In addition, symbolic images such as the moon, sun, flower, snow, and bird are used to express the girl’s mood. This is also evident in artistic expressions sung from the language of the Goho bride.

But in “yor-yor” the son-in-law is made fun of with various similes. At the same time, characteristics such as avarice and greed found in some people are highlighted by defining the image of the bridegroom. This will cheer up the girl who is excitedly heading towards the bride world.

Араванинг ғилдираги,
Ёриқ экан, ёр-ёр.
Куёв поччам берган қўй,
Ориқ экан, ёр-ёр.
Терисини олиб беринг,
Пўстин қилсин, ёр-ёр.
Ичагин эшиб беринг,
Дастор қилсин, ёр-ёр.
Почасин олиб беринг,
Чорик қилсин, ёр-ёр.

The system of images in the wedding songs is relatively constant. “The main characters in these songs are: mother, daughter, mother-in-law, son-in-law, sister, daughters-in-law, godfathers, daughter-in-law, son-in-law. Among them, the leading image is the girl who is going to be a bride, the bride who has become a bride” (Abdirakhmanova, F. E., 2022).

In the songs of “Yor-Yor”, the new image plays a key role. Because Uzbeks are among the most active members of the new family. He is considered a person who continues the generation. “Our ethno-folkloristic observations show that the history of yanga is to some extent connected with shamanism. In Uzbeks, the image of the representative of the family, known locally as jana, checha, bride-

in-law, is often sung in samples of folk lyrics. ...As for the issue of connection of yanga with shamanism, it should be said that yangas are responsible for performing many rituals and traditional customs at the weddings of our people, protecting the bride and groom from imagined evil forces” (Musakulov, A., 2010).

Қизни олиб янгалари,
Тўрда турсин, ёр-ёр.
Қиёматли оталари,
Рози бўлсин, ёр-ёр.

Usually, the new girl is chosen from among the closest, reliable, loyal relatives of the party, and attention is paid to her being monogamous, having children, and being happy. Because following a girl from the world of girlhood to the world of womanhood requires mental preparation. An experienced, smart, intelligent young person can do this. In addition, the folklorist A. Musakulov stated that “... the girl’s virginity is lost, the ritual dies according to the world of women, according to its historical roots, and witnesses the transition from one world to another” (Musakulov, A., 2010).

“Yor-yor” songs express the mother’s mental state, anguish, and worry about her daughter’s future. Mother’s mood is expressed through the symbols of “gauze shirt” and “white milk”.

Дока кўйлак енгини,
Сутдим эна, ёр-ёр.
Оқ сутингга рози бўл,
Кетдим эна, ёр-ёр.
Оқ сут берган энамиз,
Рози бўлсин, ёр-ёр.
Қиёматли отамиз,
Қози бўлсин, ёр-ёр.

In the next “yor-yor” text, the mother’s condition and separation are reflected through the use of the chimlik detail. Verses related to the girl’s departure from her parents’ garden bring tears not only to her, but also to her friends, aunts, relatives, and neighbors. Also, in the “yor-yor” texts, there are also lines that comfort the girl and serve to seduce her.

Чимилдиқнинг боғини,
Боғлайди қиз, ёр-ёр.
Онасининг бағрини,
Доғлайди қиз, ёр-ёр.
Шалдур шулдур қамишга,
Сирғам тушди, ёр-ёр.
Синалмаган йигитга,

Синглим тушди, ёр-ёр.
Синглим учун қовурғам,
Қайишади, ёр-ёр.
Қўлимдаги қўш узугим,
Майишади, ёр-ёр.

The image of the sister who is fighting for her sister, who is falling for an untried guy, is understood through the detail of the double ring, which is kind to the girl and protects her. Although Yor-Yor's lyrics seem to be based on reassuring the girl by reminding her that she is going to a good family, they cover several consistent motifs. These are motivations for drinking, longing for the familiar parental home, livers. In fact, steel does not rust much in life. The girl's mood and depression are compared to the rusty steel on the shelf. The anguish of his heart is reflected in the image of yogurt spilled on the shelf, and it is pointed out that a change, a renewal has taken place in the life that has always been in the same ceremony. The word "chimildiq" used in the song is used as a means of protecting the bride and groom from evil spirits and external influences. It was noted that the girl who is tying "Chimildik's garden" is still very young, inexperienced, has not yet faced obstacles in marriage, and needs protection.

Токчадаги пўлатни,
Занг босибди, ёр-ёр.
Чиқадиган қизингни,
Ғам босибди, ёр-ёр.
Токчадаги қатикни,
Ким тўкибди, ёр-ёр.
Чиқадиган синглимни,
Ким сўкибди, ёр-ёр.
Иннам учи синди, деб,
Урдинг анам, ёр-ёр,
Энди чиқиб бораман,
Тиндинг анам, ёр-ёр.

In ancient times, marriage of girls was done without their consent. Girls got information about the identity of their husband, his personality, origin, age only after seeing him. This ended with their dissatisfaction with their marriage and their life going cold.

This situation caused the father's image to be introduced from the girl's language in the "yor-yor" songs.

Сотма-сотма деганга,
Сотди отам, ёр-ёр.
Калла билан почаларга,
Ботди отам, ёр-ёр.
Калласини олти ой,
Озиқ қилсин, ёр-ёр.
Почасини молларига,
Қозиқ қилсин, ёр-ёр.
Оч ичагин пўстинига,
Астар қилсин, ёр-ёр.
Тўқ ичагин бошларига,
Дастор қилсин, ёр-ёр.

In the process of recording "yor-yor" from informants, we noticed that there are many variants of these songs. The reason for this is that every singer puts into a song his close and dear environment, the character of the people living there, and his attitude to life. It should be noted that these songs have not undergone significant changes. They sing about the dreams of a girl who is going to be a bride, her hopes for life, the anguish of a mother thinking about the fate of her daughter who is moving away from home, the abundance of good people on the groom's side, and the expectation of happiness. Putting the girl's mind at ease, caressing her will be on the top plan. Another reason why "Yor-yor" songs are close to the heart is the closeness of the images in them, the mixture of love and at the same time, the skillful and skillful use of symbols and symbols.

All genres of Uzbek wedding ceremony folklore are the fruits of high poetic expression of folk culture and values, deep thinking, and wisdom. These unique events were discovered based on the life experiences and conclusions of our ancestors. The reason for the viability of this cultural heritage, the fact that it has passed the test of time and reached today safely and without any loss, is that its original roots go back to the genius of the ancestors, which are extremely clean and pure springs.

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Section 2. Museology

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ABOUT SOME TYPOLOGICAL FEATURES OF LULLABIES

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Abstract

The purpose of the research: The subject of study of this work – a lullaby – is semiotically complicated familiar and one of the archaic genres of folk song. With the expressiveness of the text and the uniqueness of the rhythms, folk songs convey in the best possible way what the people want and what they strive for. It is no coincidence that folk songs are called the beginning of poetry and verbus of literary creativity.

Research methods: The characteristic expressive formulas of a lullaby have been studied using a historically critical method.

Research results: The lullaby is one of the most nationally characteristic and complex folk songs. Here, more than in any other song, there are noticeable changes taking place within the genre, lines of gradual development, genre penetration.

Practical application: Familiarization with traditional genres of folk art in the context of modern culture.

Keywords: *folk art, lullaby song, genre features, poetic text, musical language, Armenian lullabies*

Introduction

As a special layer of spiritual culture, folk song is a source of rich information about history, geography, social life, life, ethical and aesthetic ideals of the co-creator tsium. The connection of a folk song with various aspects of social life forms the basis of its genre differentiation and identification within the invariant genre of such options as labor, lyrical, historical, ritual songs. A special place in this series belongs to the lullaby song.

Lullabies, as an ancient cultural phenomenon, are a treasury of ethical and aesthetic cultural values, customs and traditions of a particular people, which are connected by various threads are involved with all elements of ethnoculture. Despite the value and importance of lullabies as truly important source for the development of literature of any people, they are not equally studied in different linguistic cultures. Moreover, despite the universal archetypal structure, the lullaby in every culture is distinctive and has

unique features in terms of verbal and non-verbal organization of the communicative space of the text. It is from the point of view of multilayer textuality, the lullaby is an interesting object of study, suggesting actual aspect of its study as a complex semiotic system, as a creolized text.

At the same time, the culture of childhood is one of the channels of human self-identification in a multicultural environment, allowing an individual to more confidently position himself as an ethnophor, a bearer of ethnic consciousness in the context of globalization.

The study of the phenomenon of childhood and its role in the process of inculturation has so far been within the sphere of interests of various sciences – philosophy, psychology and pedagogy, ethnology and ethnography, folkloristics and, to a lesser extent, cultural studies. Each science studied its own aspect of the problem using special approaches.

Children's folklore is one of the most important channels of inculturation, which is carried out through the reproduction of ethnocultural stereotypes. The functional significance of children's folklore is explained by the content in it of the main block of ethnocultural stereotypes (Freud, 3., 1990).

Children's folklore also obeys the principles of consistency: the older the genre and the ideas embedded in it, the earlier it is introduced into the repertoire. Thus, by comparing the chronology of the use of genres of children's folklore and the psychological characteristics of the child's development, it turned out to be possible to trace the formation of a system of stereotypes and prove that it is in childhood that this system is laid down to the extent necessary for identification. Prose children's folklore contains a huge block of ideas presented in metaphors. It reveals not only the essence of phenomena and concepts, but also establishes connections between them. The wealth of epithets, the versatility of metaphors, the principle of repeatedly presenting an idea in different ways make it possible to transmit such a large mental volume to children in an indirect way. In prose genres, stem stereotypes are objectified into ethnopsychological ones.

Thus, children's folklore contains a system of ethnocultural stereotypes and con-

sistently transmits them, thereby forming a certain mentality, and, as a result, a representative of the culture. This proves that children's folklore is the main means of transmitting the system of ethnocultural stereotypes, i.e. the main means of early inculturation in traditional society.

According to the degree of complexity, Mari lullabies, as well as lullabies of other Finno-Ugric peoples, can be combined into three large groups. For lullabies of the first group, melody is important, they are characterized by the repetition of certain sound combinations that lull the child to sleep. The second group consists of lullabies with more complex lyrics.

The history of the study of lullabies has its own tradition. The problem of lullaby has been especially actively developed since the end of the 19th century and until our time. The genre of lullabies is characterized by a certain poetics and a number of images. Lullabies have specific composition and classification, unlike other folk genres. Over time, lullabies have undergone historical evolution, which is manifested in the loss of similarities with the charm tradition. The problem of the national identity of the lullaby is still open today. Lullabies of different nations have both distinctive and similar features. Lullabies carry a certain functional load: they promote calm, the accumulation of sensory impressions, the perception of the human voice as a signal of communication, the perception of words, and the understanding of language. The lullaby performs a pedagogical function, or rather, an ethnopedagogical one (Folklore and ethnography. 1977).

The communicative space of a lullaby unfolds not only from the performer to the listener (child), but also vice versa, from the child to the performer. This is especially evident in the acquisition of pre-speech skills in the early period of human development, when, not yet being able to say a word, the baby hums the melody of a lullaby in order to let adults know that he wants to sleep.

Essentially, the lullaby ideally corresponds to the optimal development of the child's communicative behavior in the future, training the mechanisms of the little person's future oral speech: one of which provides the output, and the second – the input of the

human communication system. We believe that when a lullaby is perceived as a kind of verbal-non-verbal-musical unity, the speech-motor and auditory analyzers are united into a common auditory-speech-motor analyzer, which serves as the psychophysiological basis of oral speech. At the same time, there is no doubt that the functional connection between the motor and sensory mechanisms of speech is dynamic. With the psychophysiological development of the child, "the nonverbal-pictorial protosign system is internalized, goes deep into the child's linguistic consciousness, forming the basis for the emergence of a new symbolic (semiotic) function.

The simple nature of the lullaby (both musical and verbal) contributes to the infant's self-learning of language based on imitation and imitation. And the suggestive orientation of the lullaby contributes, in our opinion, to the fact that by the age of six months, the phonetic features of the language spoken by the adults around the child are already well represented in the babble of babies. In addition, we believe that it is no coincidence that in the choruses of lullabies of different nations, various onomatopoeic words are used, imitating the creaking of a rope on which the cradle is tied, or the creaking of a wooden swing on which the cradle is installed. Traditionally, it is believed that orientation toward words in adult language begins to manifest itself by the age of one year. Therefore, the singing of a fragment of a lullaby by a baby (as a rule, either the first word or an often repeated chorus) denotes both the lullaby itself, and the desire to sleep, and the desire to be rocked to sleep (Man and culture: Individuality in the history of culture. 1990).

The communicative space is a set of various forms of communications with the help of which people interact in the process of their cognitive and labor activity, the transfer of one or another content from one consciousness (collective or individual) to another occurs through language and other sign systems recorded on material media.

The communicative space of a lullaby song is special because it is formed at the intersection of non-verbal, musical and verbal communicative subspaces. The communicative space of a lullaby is special due to the inclusion of music and physicality. It is music, the

mother's voice, timbre, tone, touch, rhythm, i.e. nonverbal means constitute, as a consequence, a nonverbal communicative space.

The communicative space of a lullaby unfolds not only from the performer to the listener (child), but also vice versa, from the child to the performer. The lullaby ideally corresponds to the optimal development of the child's communicative behavior in the future, training the mechanisms of the little person's future oral speech: one of which provides the output, and the second – the input of the human communication system (Chistov, K.V., 1976).

When a lullaby is perceived as a kind of verbal-nonverbal-musical unity, the speech-motor and auditory analyzers are united into a common auditory-speech-motor analyzer, which serves as the psychophysiological basis of oral speech.

Verbal coding occurs at the level (vocabulary) of characters in lullabies. The emotive code of a language is implemented in vocabulary marked with emotive semantics. The musical code focuses on the values of the spiritual culture of the ethnic group. Elements of paraverbal space come to the fore in terms of the way they influence the child, especially at an early age. A child, starting from a very early age, is an active participant in the communicative space of a lullaby through the use of proto-language, imitations and psychophysiological reactions of an approving or protest nature.

Nonverbal means of constructing the communicative space of a lullaby are voice, intonation, and touch. Touches convey an attitude towards the child's body as a bearer of the qualities of the archetypal body inherent in a given ethnic group, enhancing the suggestive effect of the influence. Voice and intonation are specific ways of influencing the psyche. When performing a lullaby, the psychological state of the performer is of great importance, which is transmitted to the child at the emotional and somatic level (Erikson E., 1996).

A lullaby contributes to the formation of a child's gender identity. Masculinity and femininity, produced in a traditional lullaby, as cultural concentrations of social consciousness, are an integral part of the conceptual part of the personality. A traditional lullaby acts as a special semantic space formed by the interweaving of various codes. The emotive

code of a language is implemented in vocabulary marked with emotive semantics. Verbal encoding occurs at the level (vocabulary) of lullabies. The musical code focuses on the values of spiritual culture.

The lullaby implements basic communicative strategies: introducing the child to the world around him; an attempt to give the very first ideas about the world, preferable in a given particular enical community. The primary strategy is to put the child to sleep, this is done through sleep verbs, suggestion, and also by the very structure of the lullaby. The main communicative strategy of lullabies is to embed a model of a prosperous life in the child's subconscious.

The spatial aspect of lullabies has never been taken into account, while the semantics of the elements of space for these texts is obviously significant, as evidenced by at least the many constant motifs associated with spatial images. But consideration of their symbolism and semantics without taking into account the cultural context is impossible (V Spitz, 1979).

The lullaby is genetically closely connected with the primitive syncretic ritual-mythological complex, as clearly evidenced by its functional field and formulaic-motivic fund. Ritual (initiator) meanings, clearly preserved in many texts of the genre (just remember the motive of killing and slaughtering an animal), make it possible to attribute its origin to ancient times. Analysis of the corpus of texts in their relationships with other genres led us to the conclusion about the independent emergence of the genre, and not its development from another, for example, from a conspiracy. The utilitarian nature of the use and the transitional status of the addressee of the lullaby also determined its functional content (the function of soporific, protective, prognostic and epistemological functions). The lullaby contains the entire worldview complex of traditional ideas about its recipient – a baby. The traditional cycle of ritual actions “ensuring” the normal development of the baby from the liminal newborn to homo traditionalis is included in the content of almost every lullaby (for example, washing, baking, opening organs, up to the testament). A lullaby becomes a constantly reproduced song-verbal ritual, which every

day, at the moment of a cluster of transitional states, consolidates, defines and “stimulates” the correct and safe, in the ideas of traditional society, development of a new person. At the same time, we observe how the everyday life of the genre begins to hide its ritualism. At the level of consciousness of even a traditional performer, it is felt as utilitarian. Ritual and functional meanings are below the threshold of consciousness and are revealed only through scientific analysis.

The literary lullaby experienced a freedom that was not required in the functional system of the traditional lullaby. The genre is part of the system of aesthetic functions, reproducing traditional functional pragmatics only at the figurative level. The literary hypostasis of the genre determined the desire for originality in the author's “genre embodiment.” The author's stylizations, focused on the model of the traditional genre, appeared quite late, only in the middle of the 19th century, and mainly related to children's literature, where the reader's address (the child) “provoked” this form of the poem.

But the literary development of the lullaby does not indicate a loss of genre unity. For two centuries, folklore and literary genres exist in parallel, in close interconnection and interact at different levels (Huizinga, Y., 1992).

The human voice is the most ancient natural musical instrument, with the help of which you can convey intonation, feelings, experiences, and mood. Through singing, a person expresses his feelings, thoughts, and attitude towards the world. Modern singing can be considered as one of the types of musical culture of our people. The lullaby as a musical genre has been known to everyone since ancient times. It carries not only a calming, emotional element, but also an educational, cognitive function for the child, and also strengthens the close maternal bond with the child, and forms child-parent relationships.

Created in distant centuries, passed on from generation to generation, lullabies have reached our time. They affirm the highest value of the place occupied by the child, because for full mental development it is important for the child to establish that the place occupied by his “I” in this world is the best, his mother is the best, and home is the dearest. Tenderness, affection, warmth, sincerity, re-

laxation, and calmness are conveyed by lullabies. They relieve anxiety and excitement. A lullaby is like a mother's hands closed around a child, preventing the penetration of evil (Man and culture: Individuality in the history of culture. 1990).

Lullabies have an emotional impact on the child and establish a close bond between mother and child. At its core, the lullaby is very close to children; they vividly perceive its calm, affectionate character. The images of the characters in lullabies are connected with the surrounding world and the way of life of people, so the norms and rules of life are revealed to the child in an accessible form, semantic attitudes towards relationships with parents and other people are formed, warnings about possible dangers are formed, and the image of adult life is laid on a subconscious level.

The lullaby was intended not only to calm the child and put him into a state of sleep – it was also a form of introducing the baby to the world of the people around him. Lullabies were sung gently, quietly, the motive was monotonous, but kind, soothing, lulling. When rocking, the cradle makes smooth and rhythmic movements in the directions “up – down”, “right – left”, “back – forward”. Similar to the rhythm of a rocking cradle, the sound “swinging” occurs during the performance of a lullaby. The voice moves up and down: “kach-kach-kach”, “bayu-bayu-bai”, “lyuli-lyuli-lyuli”, etc. Lullabies were performed simultaneously with the rocking of the cradle – in time with each other. In addition, the regularity of lullabies coincides with the pulse rate and breathing, having a calming and soporific effect on the child (Freud 3., 1990).

Thus, lullabies are the greatest achievement of folk pedagogy, filled with folk wisdom, awakening in the child a feeling of his native land, native language and maternal love.

The lullaby, acting as a talisman, protected the baby from the evil eye, problems, troubles, and illnesses. And therefore, the main motives of lullabies are wishes for sleep, health, a good life, charms and charms. People believed that the lullaby had special magic. It was not without reason that various ritual things that performed a protective function were placed in the cradle: a bear's claw, a loaf of bread, an iron object, grains of barley, rye.

It was believed that they would help the baby grow up strong, strong, healthy, and successful (Chistov K. V., 1976).

Ethnographers have shown that the texts of lullabies developed gradually; at first they consisted of chains of interjections and encouraging words, repeated in time with the movements of the cradle. They were also joined by the rhythmic creaking of its wooden parts. Gradually the verbal component developed and lullabies themselves appeared.

Lullabies are what unites all people. The role of lullaby songs in the modern world is undeniable and I think that work on the collection is not yet finished; it is necessary to add and update the texts of lullabies. And the theoretical material of our work, we think, will find application in literary reading lessons when studying the topic “Oral Folk Art” (Erickson, E., 1996).

Lullabies accompany a person throughout his life: first they are sung to the baby, then he begins to sing them to his children. They appeared a long time ago and will exist forever. All or almost all children listened to them from their mothers, grandmothers or nannies. To the sounds of a lullaby, the baby falls asleep, plunging into the world of dreams.

The structure of a lullaby has been formed over many centuries. Something left, something remained. For a newborn baby, the text of the lullaby was not the main thing. After all, in early childhood the baby was not yet able to understand words; he perceives only sounds and intonations. Therefore, in a lullaby, an even rhythm and a monotonous, calm melody are important. In addition, the text of such songs should include words with a large number of hissing and whistling sounds, as if putting the baby to sleep (V. Spitz 1979).

Lullabies consist practically of nouns and verbs, so the child can actually perceive the object and its movement. The lullaby is characterized not only by a swaying rhythm, but also by a monotonous melody. Birds in the ancient Slavic worldview are messengers of God. They are the ones who help take care of the growing baby.

Often, humming a lullaby, the mother told the child about the past day, about the events that had happened, about how the child would grow up and what he would do. The ancients attached great importance to lulla-

bies, because for them it was not just singing, but a kind of sacrament, magic, through which the baby's connection with the entire world around him is maintained. The ancestors believed that the baby was lonely and uncomfortable in the world of adults, and the lullaby was an indicator that everything was in order, mommy was nearby and loved him very much (Dijk T.A., 1997).

Lullabies have been sung for many centuries to all children, regardless of nobility or wealth. Each nation has its own lullabies with its own "secrets": its own philosophy and its own outlook on life.

Thus, folk lullabies are the greatest achievement of folk pedagogy, filled with folk wisdom, awakening in the child a feeling of his native land, native language and maternal love.

It is known that singing a lullaby is accompanied by rocking child, which causes calm and immersion in sleep. Lullabies of different cultures contain the same parameters: elementary poetic forms, dreamy motive and appeal to a child (Spitz 1993).

Lullabies are usually divided into ***narrative imperative*** and ***imperative***, describes the functional, contentual and typological features of lullabies. In narrative songs there are clearly expressed emotions, they tell about the world around them, about the mother's worries and worries. A feature of imperative songs is their emphasis on consumption of constructions with verbs in the imperative mood. In the imperative. In these songs there is clearly a monologue addressed to a child, animals or mythological creatures. Other classifications distinguish between traditional and improvisational new songs. The lullaby is quite normative, improvisations appear when deviation from traditional performance, in the replacement of epithets or rearrangement lines.

Based on the theory of dynamic synchrony, which reveals deep parallelism between the historical evolution of language and typological differentiation of languages, we compiled a classification of lullabies Sen, including: plotless; traditional (folk); copyright (lit. ratio); works of other genres performed as lullabies; fastfolk lullabies.

Initially, lullabies did not have a specific plot and captive verbal formulas, the baby's rocking was accompanied by humming mel-

odies. The first verbal formulas woven into the melody were the words wa tenderness, care and affection.

Based on folk lullabies with the development of writing, books printing, literature in general, literary lullabies appear, which some are perceived as poetic works.

We examined the musical component of lullabies using the example of Armenian folk songs.

The lullaby is one of the oldest and at the same time one of the most vibrant genres of the Armenian folklore song heritage. It can be argued that throughout the ancient Armenian history, the lullaby has always been played as the most important expression of the emotional world and sensibility of the Armenian woman. In Armenian folklore studies, and especially in the genre system of lyrical folklore, the interest in this genre does not decrease. The reason is both the variety of genre characteristics and the abundance of means of expression (Folklore and ethnography. 1977).

Time is a very complex and influential factor in the survival and preservation of any manifestation of traditional, non-material culture, especially folk song. In the context of changing the living environment of the folk song and some issues threatening the cultural ecology, we have tried to consider the special manifestations of the "living" song folklore in a number of rural communities of Shirak.

XXI century at the beginning, despite the influence of modern processes of globalization (television, Internet, other means of communication), folk songs with a predominance of local samples are played in any village of the Shirak region. The bearers and performers of the material are mostly elderly people who treat the song samples they inherited from the older generation like sacred relics (Huizinga, J., 1992).

Thus, a large group of songs that interest us should be seen as a heritage passed down from previous generations to the next. Therefore, these songs mostly live and survive as memories. This is what determines the transformed image of the genre system of songs selective, preferred genres are preserved.

Classical heritage in folk art is not a selection of songs, but a unique musical expression genetic fund, which is instinctively protected in the conditions of active inter-ethnic

interests and interactions. A written, recorded folk song can survive for quite a long time. However, the tradition, the creative mechanism of songwriting, which is based on centuries-old genetic memory and experience, can survive only if there are conditions for the creation and performance of new songs (Matikyan, H., 2015).

In the modern folklore of Shirak, although few, there are samples of songs created by the living tradition of songwriting. They are certainly the product of individual songwriters' talent. It is important that these songs, being created in the community micro-environment, are performed as traditional classical samples.

The vital interrelationship and artistic depth of the inventor's sudden fictional abilities and their equivalent means of expression are especially important. It is because of these characteristics that the lullaby has retained its vitality in Shirak's modern musical folklore as well. Even today, lullabies are remembered and invented anew, preserving the fundamental principles of composition of Armenian monodic songwriting in the best possible way.

Lullaby has had and has a stable function in Armenian musical folklore. In Shirak it is called nanik. As we know, the author of the song is the child's mother, sometimes the grandmother. As a work, the lullaby has been highly appreciated by both collectors

and composers. Studies have shown that this genre has mostly preserved the composition and structure of the melody, form and general stylistic features. Still characteristics from the pagan past (Hakobyan, A., 2022).

Stabilized lullabies, having been created by some talented linguist in time immemorial, have been accepted, loved, spread to take on a finished form. And the fact of many versions is characteristic of any genre of folklore. Their antiquity is undeniable and is expressed in the melodic composition, as well as in the poetic text, by the formulaic thinking coming from archaic times, typical image perceptions.

In terms of the musical element, these samples generally have a low volume, sometimes at the limit of a trichord or tetrachord, probably due to the function of lulling a child to sleep: a monophonic melodic line, infrequent jumps, repetition of rhythmic images. The melody of the lullabies, as it is traditionally, the folklore samples that have come down to us from ancient times, completely corresponds and, one can say, arises from the poetic speech. The song stands out with a bright seal of traditional thinking coming from ancient layers and a unique, formulaic structure so specific to the novel genre (Janikyan, H., 1895).

Let's take one of the lullabies recorded nowadays:

0-րոր, օ-րոր, օ-րոր, օ-րոր, օ-րոր է-նեմ, օ րոր, օ-րոր, է-նեմ, օ-
 4
 րոր է-նեմ օ-րո րո - ցին, բուն կը-տա-նի ա - նուշ բա - լին, նա-նիկ
 8
 է-նե ա-նուշ բա-լես, քը-նի, քը-նի, շուտ մե-ծա-նաս, մե-զի պի - տա-նի մարդ
 12
 դառ-նաս, օ - րոր է-նեմ, օ - րո-րո-ցին իմ ա-նուշ
 15
 բա-լին, նա-նիկ, նա-նիկ նա - նիկ:

The song clearly shows those formulas of exposition, which are very specific for traditional lullaby songs. This is improvisational musical-speech thinking, monotonous rhythmic figures, syllabic singing (Harutyunyan, H., 2022).

Conclusion

Thus, each version of a lullaby song of lyrical folklore becomes an expression of the state of mind, mood, emotions and feelings of a certain person performing it, or his environment at the moment. Hence the persistent musical and poetic living feeling and perception that always accompanies the traditional lyric poem in every performance. The lullaby is one of the most nationally characteristic and complex folk songs. Here, more than in any other song, there are noticeable changes

taking place within the genre, lines of gradual development, genre penetration.

Expanding the boundaries of thematic content, of course, leads to a change in the sound structure, balanced phrases, and principles of constructing a melody in the field of musical thinking. In them, the traditional folklore text appears the same or abbreviated, sometimes in combination with other motives, in different types of songs and, regardless of the melodic interpretation, in most cases ensures the genre affiliation of a given song. It also happens that a verse characteristic of a lullaby is added to the lines of a song, creating the false impression of a lullaby. Here the couplet has only a rhyming meaning. Such songs do not correspond to the laws of the genre and are beyond the scope of our interest.

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EXPOSITIONAL ANALYSIS OF TASHKENT HISTORY MUSEUM

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Abstract

This article discusses the expositional analysis of the Tashkent History Museum. In the Tashkent Museum, special emphasis is placed on showing the Uzbek family. In the center of the porch, we can see a middle-aged Uzbek family talking around sandals and a young bride standing in front of a crib. This image is expressed through a model, and national costumes and jewelry specific to Tashkent are used to make it more natural.

Keywords: *expositional analysis, Tashkent History Museum, Uzbek family, young bride, Stone Age, Late Bronze Age*

Introduction

Objective: Exhibitions, expositions, innovative projects, developments, and ideas created in the Tashkent Museum of History constitute the object of the article.

Results: A scientific analysis of the innovative solutions used in the exposition and concept of the Tashkent museum was carried out.

Scientific novelty: From the point of view of museology, the Tashkent History Museum is scientifically covered.

Practical significance: The results of scientific analysis can be used in the study of museum exposition and provide analytical information.

The Tashkent Museum, dedicated to the history of Tashkent, the capital of Uzbekistan, is considered one of the modern museums based on the most innovative ideas.

The main findings and results

The exposition is based on the interrelated sequence of the Tashkent region – in the Stone Age (650–12 thousand years), the Tashkent oasis in the Late Bronze Age, Choch Antiquity (III century BC – IV century AD), Tashkent in the Early Middle Ages (V–VII centuries), Tashkent in the developed middle ages (IX–XII centuries), Tashkent in the XIV–XVI centuries, it consists of 12 departments, such as “Tashkent – the center of science”, “Tashkent city of tolerance and international harmony”, “Tashkent traditional handicrafts”, cinema hall. The exhibits are commented with texts in Uzbek, Russian, and English languages. Additional information is provided with the help of monitors, info kiosk, and other technologies (Jabborova, M., 2022).

1. Exhibitions called “Tashkent – the Center of Science”, “Tashkent – the City of Tolerance”, and “Practical art. Everyday life and

culture” are organized on the first floor of the museum exposition. On the second floor of the exposition, there are six sections (“Tashkent Oasis in the Stone Age, the Late Bronze Age and the Early Iron Age”, “Choch in Antiquity”, “Tashkent in the Early Middle Ages”, “Tashkent in the Developed Middle Ages”, “Tashkent in the XIV–XVI Centuries”), where ancient work tools, household items, models of steps are exhibited. The exhibits are commented with texts in Uzbek, Russian, and English languages. Additional information is provided using monitors, infokiosks, and other technologies (<http://www.academy.uz/uz/news/ozbekiston-tarixi-davlat-muzeyi-toshkent-muzeyi-filiali>).

The layout of the ancient archaeological monuments of Tashkent is clearly distinguished by its unusual design. An embedded copy of the archaeological object was created on the floor of the museum (Appendix, Fig. 211). This will quickly attract the attention of the viewer and increase interest in the museum than a simple layout. The structure of the museum showcases is drastically different from the usual appearance, it is made in the form of shelves, the brightness of the museum, and the use of warm colors cause the viewer to awaken feelings of revitalization, excitement, and euphoria.

At the entrance to the museum, the Tashkent exposition in 3D size contains modern museum trends. On a large monitor installed in the center, an electronic model of Tashkent creates an idea of what Tashkent looked like in the past and the city’s development processes. The basis of the exhibited exhibits are maps, drawings, archeological and fossil monuments of the Stone Age, and materials that tell about the settlements of Kolbuloq, Obirahmat, Aktash, Kattasoy, Kizilolmasoi. Archaeological objects in the cities of Qang and Tashkent, including Shoshtepa, Mingorik, Yunusabad, Oktepa, Khanabad, etc., form the historical image of the village. There are also ancient coins and documents related to the life of Tashkent, objects of folk art, samples from scientific sources, and photo reports of important events (Jabborova, M., 2022).

In the section dedicated to allomahs that came out of Tashkent, the display of proverbs and sayings written on parchment paper in a relatively large size helps to get into the at-

mosphere of the period (Appendix, Fig. 212). This museum exposition is not based on one exposition method, as in the State Museum of History of Uzbekistan, on the contrary, the possibilities of each method are used as needed. Although it is considered a museum of historical specialization, portraits and examples of easel painting are widely used.

While creating the ethnography of Tashkent, the ensemble method is used more often, the modeling method is used to represent the appearance of historical and archaeological objects. In recent years, in the creation of museums, in contrast to the previous period, a combination of different methods is used to display museum exhibits.

On the first floor, there are expositions called “Tashkent – the center of science”, “Tashkent – city of tolerance”, and “Tashkent – traditional crafts”. The color of other fixtures for the exhibition, opening and highlighting the exhibits, served as an acceptable background for them. Most often, white, blue, and reddish brown colors were used as background colors. The exhibit usually differs in brightness or color background. Brightness contrast is acceptable at a high or medium level. Exhibits are placed using artificial light in almost all the halls of the Tashkent Museum. Special attention is paid to the backgrounds of flat exhibits: photos, documents, etc. Their colors have a more cohesive effect with the plain background color (compared to the larger exhibits), and the exhibits and background colors are carefully coordinated. Therefore, an invigorating emphasis was placed on exposure, and at first glance, a beneficial psycho-hygienic effect was achieved in relieving fatigue. It also affects the selection of the usual color gamut of exhibits. Therefore, the average background of the wall or canvas is chosen for bright attractive exhibits in the museum (Jabborova, M., 2022).

2. The exhibition of the Tashkent Museum includes archeological findings, numismatic items, various ethnographic collections, and archival photographs that reflect the material and spiritual environment of the peoples of Central Asia. The exposition of the Tashkent Museum consists of 9 interrelated, sequence-based sections, which cover the periods of the oasis from ancient times to the second half of the XIX century. In addition, on the first floor of the museum, there is a hall

with a view of the interior of the traditional Tashkent courtyard and the view of the Crafts workshop from the beginning of the XX century. As the object of our study, we will focus only on the above-mentioned hall, which shows the interior view of the Tashkent yard of the beginning of the XX century. In this yard, the ethno-cultural heritage of the region is partially shown through the Uzbek house of Tashkent, where the sedentary lifestyle prevails in Central Asia. The yard is surrounded by a thatched wall, and behind the wall, we see a wonderful picture of the houses of the neighbors. Through this, we will get information about the Uzbek household as an integral part of the neighborhood (<http://www.academy.uz/uz/news/ozbekiston-tarixi-davlat-muzeyi-toshkent-muzeyi-filiali>)

In the Tashkent Museum, special emphasis is placed on showing the Uzbek family. In the center of the porch, we can see a middle-aged Uzbek family talking around sandals and a young bride standing in front of a crib. This image is expressed through a model, and national costumes and jewelry specific to Tashkent are used to make it more natural. In the Uzbek family museum, birds (mainly quail) and partridges are hung on the grapevine above the platform intended for the sum-

mer season. It is common to meet different types of birds in the apartments of Tashkent city. They sat under the chirping of birds and had a cultural recreation with its special pleasure. There are even bird markets in Tashkent. If you look under the carpets on the porch and the platform, the mat used to prevent dirt from the floor has also been removed (<http://www.academy.uz/uz/news/ozbekiston-tarixi-davlat-muzeyi-toshkent-muzeyi-filiali>).

“Ziynat Design” also claims to be the executor of the design project of the Tashkent Museum. On his official pages on social networks, “Ziynat Design” has repeatedly noted that he is proud of the creation of the Tashkent museum.

Conclusion

In conclusion, it should be said that the Tashkent Museum is one of the museums created from an innovative point of view in recent years. Exposition design stands out for its creative projects.

The main purpose of the exposition of the Tashkent Museum is to show the stages of political, commercial, cultural, and craft development of the first large cities of the Tashkent region through historical material evidence.

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Section 3. Theatre

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A PERFECT INTERPRETATION OF THE KING AND THE POET ON THE MUSICAL THEATER STAGE

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Abstract

Objective: Correct interpretation of the language of the work, the speech of historical figures in the process of working on historical works in the musical theater.

Methods: observation, systematic analysis, representative analysis, interview.

Results: This article describes the specific principles of working on historical stage works in the musical theater. Specific aspects of stage speech and musical theater: the issues of word, voice and harmony are studied.

Scientific novelty: In the musical theater, the language of the work, the methods of working on the speech of historical figures were studied.

Practical significance: This article serves as a methodological source for creative processes in the theater and training future actors and directors.

Keywords: *stage speech, historical, stage, play, performance, actor, play*

Introduction

In the years of independence, there have been many attempts to present to the audience on the stage of musical theater plays that reflect the breath of our national culture, history, national values, national customs and traditions. Moreover, one scene after another, historical figures began to find their reflection.

On the stage of the Uzbek Musical Theater named after Muqimi “Nodirabegim” (T. Tula’s work, F. Olimov’s music), “Whoever fulfills” (H. Muhammad’s work, A. Ismailov, S. Hayitbaev, M. Otajonov’s music),

“I am neither a sky, nor an angel” (N. Kobilov’s work, F. Olimov’s music), “Babur shah” (Hurshid Davron’s work, B. Lutfullaev’s music), “Tomaris” (H. Khursandov’s work, M. Bafoev’s music). These stage productions created in the national spirit were a great gift for a true spectator of the theater. National spirit, experiences, musical performances with lyrical melodies, achievements in acting were noteworthy.

Performances on historical themes include works that reflect the life and work of historical figures, great people who embod-

ied the idea of the time in their time, statesmen, military leaders.

Research result

While researching historical performances, the history of their creation, the difference between work and interpretation, the playwright and director's solution, the idea, the originality of the performance, I witnessed that the interpretation of this type of work requires great skill and responsibility from the creators.

Indeed, history is a set of truths that cannot be analyzed or changed. Even a small mistake made in it can lead to big misunderstandings. Therefore, the directors who created it in this regard were very careful. Although most of the historical performances on the theatrical stage are based on fabricated images and events, the creative team still seeks to embody it on the basis of real and historical facts. Their efforts were not in vain due to the knowledge and experience they had accumulated in this regard. That is, they managed to preserve the vitality of historical performances.

One of them is the play "Babur shah", which emphasizes the complexity of the image of the great poet, commander and statesman Babur Mirza, the contradictions of the time, the details of the battles and the closeness to the historical truth. This play lived long on stage with the interest and applause of the audience. When director Rustam Madiev began working on Khurshid Davron's two-act musical drama "Babur shah", he wondered how to stage a musical image about a famous poet and king Zahiriddin Muhammad Babur. At last, he decided to work with great preparation as a result of his research, and he staged the play in 2003. The director demonstrated the importance of the system of events that take place in the play in revealing, justifying, convincing the audience of its historicity, the uniqueness of historical events and personalities.

The events of the work take place in a distant Indian land. The last years of Babur's life are burning with nostalgia for the homeland. In the most painful moments, with this valuable person he soothes the heart. He calms down by talking to historian Khandamir, who is always with him on good and bad days.

During this time, the poison given by Princess Bayda showed its strength day by day,

and Babur shah's condition worsened. Heavy trade, such as seeing the suffering of Princess Dildorbegim, who is grieving over her son's serious illness, also adds to Bobur's grief.

Babur asks his Creator to save the life of his son Humayun Mirza and in return he vows to lay down his life. Humayun Mirza survived due to his sincere supplication to his Creator. Babur shah, who had vowed to "give his life for his life", died.

The play was staged under the name "Babur miss". Likewise, Rustam Madiev staged it in a unique way and portrayed Babur himself.

The protagonist of the play, Babur, is a very complex person, he is a poet, a commander and a king. Babur is a great man who has left a big mark in art and culture, in the history of mankind in general. Babur, who conquered India, built a powerful state there. He did what he could not do in his homeland, and played a major role in the cultural history of India. Jawahirlal Nehru writes, "Babur marked a few hundred years of progress for India and moved it forward" (Qobilov, X., 2010).

In R. Madiev's interpretation despite the fact that Bobur is such a powerful person, he still seems to be an ordinary person, a gentle poet, a loving father. He embodies the longing for his homeland, the tragic person who created a powerful state, a handful of the soil of this country, a state that has achieved with a thousand sufferings to be in this country for a second, ready to give up its wealth.

The director clearly found and interpreted the genre of the work. He was also able to build an event system very well. He also worked tirelessly on the word. From his own experience, he literally understands the importance of beautiful and pleasant speech, which is a powerful means of theatrical expression and expressiveness in art, and reads books tirelessly to improve his speech. However, he understands the complexity of working on speech and is frightened by the difficulty of the task on his hand.

"That's when I realized that we are not only on stage, but also in real life, that we are illiterate, that the usual simplicity of our speech does not correspond to the stage," said R. Madiev. It is clear from the comments that instead of live speech behavior, it is sometimes sad that the actors sometimes shout on stage, fake simplicity, dry speech.

Although Babur conquered India, after many years of wandering and fighting, he sang an aria based on the ghazal of his friend Khandamir Babur, which begins with the words “Charxning men ko’rmagan” (which means I have not seen the wheel) to relieve him of his grief.

*Charxning men ko’rmagan xasta ko’nglim
chekmagan*

*Jabru jafosi qoldimu, dardu balosi
qoldimu.*

*Meni xor etdi-yu daxridun parvarni o’zga
Muddaig’a parvarish, muddaosin
qoldimu.*

*Ey ko’ngil gar Bobur ul olamni istar qil-
ma ayb*

*Tangrichun de bu olamning safosi
qoldimu.*

*Charxning men ko’rmagan xasta ko’nglim
chekmagan*

*Jabru jafosi qoldimu, dardu balosi
qoldimu.*

The Khandamir aria, based on Nasrulloi’s melody, was performed by the theater’s talented actor, Honored Artist of Uzbekistan Mehmonali Salimov. The actor sang, paying attention to the following words, which were the culmination of the aria.

O soul, if Babur wants the world, don’t blame him ...

Since the director himself was very demanding on the word, he worked on the word without melting even with the actors. For this reason, the pain in the arias affects the human heart through words. The arias performed by M. Salimov are precisely the pronunciation of the words, the emphasis on the accents.

There are specific requirements of the musical drama genre. Going from word to aria, from aria to word, the content and tone of arias, duets will be strong. Therefore, the musical drama “Babur shah” fully corresponds to the genre.

“Typically, a work that mimics the language of a historical work requires the author to know the literary languages of the period in question, the class of the society in which the individuals belong, the discussion, and the specific features and conditions of the living language” (Khalikulova, G., 2008).

The director R. Madiev paid special attention to these aspects.

A number of historical-themed performances staged in the Musical Theater were distinguished by their artistic fullness. This tradition is still continued today by the theatrical creative team. But the historical performances that are created are left out of the audience’s attention and quickly fall out of the repertoire. One of the reasons for this is that many young people today play a role in the creation of images of historical figures, unaware of history. Such a performance naturally creates mistrust in the audience.

When the actor is able to convey to the audience the inner world, the feeling of the image he is creating, just then historical works will be able to live a long time on the stage.

Summary

Among the plays staged today, it is rare to see performances on a historical theme. The reason for this is explained by the People’s Artist of Uzbekistan, the great director: “History likes silence... History, in order to stage historical performances, the director must first be a person. Not everyone can turn to history. This requires knowledge, experience and artistic taste from the creator. While touching on a play dedicated to the figures of historical figures, I also have the idea that it should be staged without words. The reason is that historical figures were people of silence who loved silence. Today’s problem is that we don’t have playwrights who can write history, directors who can stage, actors who can play” (From the interview with B. Yuldashev, 2019).

In fact, the playwright should play a major role in the creation of historical works in the first place. “When a playwright addresses history in the creation of a historical drama, the history of the original goal, historical events can not only be seen, but also to find aspects and ideas that help to identify contemporary issues, approaching them in terms of progressive trends and requirements of the time” (Tursunov, T., 2008).

For example, details of Pushkin’s life and death are recorded in detail. However, there is no definite information about Nodirabegim’s death, the murder.

The details of Nodirabegim’s death have come in the form of myths, legends, and there are eight different versions of it. Performanc-

es dedicated to the personalities of Ibn Sina and Nodirabegim are staged based on myths and legends.

In conclusion, the creation of the image of historical figures has always called people to courage, patriotism, honesty. From the ear-

liest days of Uzbek theatrical art, historical performances have occupied a special place in the repertoire. It would be good if more works of art were created, emphasizing that the Uzbek nation has ancestors whose names are written in golden letters in history.

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Section 4. Theory and history of art

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GENERAL CHARACTERISTICS OF LANDSCAPE PAINTING OF UZBEKISTAN IN THE POST-WAR PERIOD (30–50-ies of the twentieth century)

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Abstract

Purpose of the study: To explore the specifics of the development of landscape painting in Uzbekistan in the context of cultural trends in art – the 30–50s of the twentieth century.

Research methods: Systematic classification and genre approaches of modern art history, including historical analysis of the development of landscape painting in Uzbekistan in the 30–50s of the twentieth century.

Results: The actualization of tasks for the formation of landscape painting in Uzbekistan, the development of plastic searches related to the trends and cultural heritage of Russian and world art, formed a new typology of images of nature, interpreted in various trends, which was necessary to improve creative research on the further development of the fine arts of Uzbekistan in in general.

Scientific novelty: The artistic process, which determined the general state, achievements and development of the fine arts of Uzbekistan, was based on the relationship and dynamics of such components as: a certain stylistic community, determined by the state of national culture, a set of unique traditions, as well as relations with the so-called modern style, established in the fine arts of Uzbekistan from the second half of the twentieth century; the combination of these factors contributed to the promotion of the landscape genre in art as one of the main ones that reflected the concept of modern culture.

Practical application: The study of the specifics of the development of landscape painting in Uzbekistan in the context of sociocultural trends in art – the 30–50s of the twentieth century, provides an opportunity for further comprehensive study of the development and transformation of landscape painting in Uzbekistan as a whole. The classification of the main trends in the landscape genre of the period under study can be used to create albums on the work of landscape artists, teaching aids, textbooks and monographs on the painting of Uzbekistan.

Keywords: *Art, landscape, culture, painting, miniature, landscape painting, traditions, easel painting, Central Asia, genre, artist, Uzbekistan, school*

Social success construction, the growth of new industrial centers, urban improvement, construction of irrigation canals, these are the main social transformations that characterize the state of the Republic of Uzbekistan in the 30s of the twentieth century. Naturally, all this provided rich material and contributed to the development of the landscape genre. The landscape is gaining popularity at art exhibitions in the second half of the 30s of the twentieth century. Landscape artists are eagerly moving from the exoticism of the old East to reflecting the dynamics of modernity. Along with the industrial landscape, the lyrical and lyrical-epic landscape exists and actively manifests itself. Artists of the older generation, such as P. Benkov, M. Novikov, P. Gan, A. Volkov, and younger, but already established painters, such as U. Tansykbaev, N. Karakhan, also perform in this genre.

The historical turning point in the fate of the country in the spirit of socialist realism was foreseen and then figuratively rethought in the works of avant-garde artists (A. Volkov, V. Ufimtsev, U. Tansykbaev, N. Karakhan). In the early years, some techniques of socialist realism turned out to be a means for a number of artists to express the romantic feeling of the advent of a new era and the transformation of their Earth (U. Tansykbaev, N. Karakhan).

The flourishing of the landscape genre in the late 30s is associated with the name of U. Tansykbaev; N. Karakhan, M. Novikov, the young R. Timurov, P. Gan, P. Nikiforov, K. Grigoryants and others are fruitfully working in this area (Lakovskaya, V. L., 1984).

The development of the landscape of the post-war period was somewhat dramatic, since from the point of view of the ideology of the period under review, the country needed landscapes where the main characters were people transforming their native Earth, and the image of nature served only as a background. Many artists who created paintings in the landscape genre (A. Volkov, U. Tansykbaev, N. Karakhan, P. Gan, P. Benkov, R. Timurov, Z. Kovalevskaya, O. Tatevosyan) of the post-war period still retained the trends that prevailed in the landscape of the pre-war

era. Still, it should be noted that it was the landscape in the work of many masters that served as the driving force, the impulse that would later lead to the creation of unique landscapes and become a recognizable feature of the national school of painting. And in the 50s. In the 20th century, landscape became one of the leading genres in the art of Uzbekistan. However, the landscape genre had trends in common with the development of other genres. Although the ideology of the period under review did not allow landscape, nevertheless, landscape played a complementary role in large paintings. And the most interesting finds can be seen in the sketches. It was the sketches made in the open air that determined the specific features of the development of the landscape of this period. Such, for example, are the works of A. Volkov in the last years of his work.

The war of 1941–1945 also affected the fate of the art of Uzbekistan. But painting still takes the leading position, where important changes are also noticeable. Having gone through the trials of war, the artists saw the nature of their native places in a special way after returning home. Hence the heightened sense of love for nature, a deep awareness of its newly discovered beauty. In the best works of landscape painting of the post-war period, this ideological concept of the artists is clearly revealed. The landscape of the time under study is closely connected with the traditions of Russian realistic landscape, Western European painting of the 19–20s, frescoes, and oriental miniatures. The decisive factor in the formation of its stylistic qualities was the communication of future masters (M. Saidov, R. Akhmedov, N. Kuzybaev, etc.) with living carriers of these traditions (the evacuation of Russian universities to Uzbekistan during the war), the study of monuments of world art from antiquity to contemporary period, as well as consanguinity with these traditions.

The creative achievements of such major masters as U. Tansykbaev, N. Karakhan, P. Benkov, R. Timurov, M. Novikov and others played a huge role in the development of landscape painting. Establishing the idea of a national landscape, these masters mastered

a wide range of artistic tasks with new pictorial means. In the landscape of this time, the problems of the light-air environment were solved and the tasks of the plein air were set. Observing the state of the atmosphere and changes in natural color depending on lighting, artists looked for more accurate tonal-color relationships in the landscape. New techniques of landscape composition were also formed, which made it possible to build landscape space not as a backstage decoration divided into plans, but as a fragment of living nature.

The turn of art towards socialist realism has been noted in the studies of many domestic art critics. At this stage, A. Khakimov's remark is important: "... The birth of the actual art of socialist realism in Uzbekistan dates back to 1933–1934, when the memorial style of the previous decade finally gives way to a new model of plastic and semantic interpretation. This is demonstrated by the paintings of A. Volkov "Construction of a brick factory" [1933], U. Tansykbaev "Autogenous welding" [1930s], "Loading of Martin" [1933], M. Kurzin's "Team of Woodworkers" and "Fire Brigade" (both – 1934). It was from two types of perception of the East (reality in general) – memorial (hedonistic utopia) and futurological (social utopia) – that the entire subsequent spectrum of the plastic language and genres of art of Uzbekistan was formed (Khakimov, A. A., 2010).

This also includes the words of N. Akhmedova: "...During the period under study, the bold searches by A. Volkov, M. Kurzin, U. Tansykbaev, N. Karakhan for the national dominant in Uzbek painting frightened critics as "manifestations of formalism and bourgeois Western influence" (Khakimov A. A., 2010) ...by the end of the 30s, it became clear that the bright individualism of these masters was beginning to "interfere" with the established Stalinist ideology, for which the main thing was the development of the principles of art, developing on the basis of proletarian internationalism and the unity of Soviet culture. The harsh ideological pressure and the establishment of the method of socialist realism radically changed the artistic situation (Akhmedova, N., 2004). Further, Akhmedova notes: The basis for development is the formulation "art is nation-

al in form and socialist in content." By the end of the 30s, these principles began to be considered fundamental, socialist realism was recognized as a unified stylistic method (Akhmedova, N., 2004).

During this period, the architectural landscape received sufficient development in the works of P. Benkov, O. Tatevosyan, Z. Kovalevskaya, R. Timurov. These artists try to convey the national peculiarity, the sunny flavor of the East in their landscapes. National features, namely this aspect of the issue is most prominently shown in architectural landscapes, and are reflected in the work of artists: the traditional complex, rooted in consciousness, although prohibited by Soviet ideology, implicitly pulsed and was constantly reproduced by it. Despite the revolutionary transformations, everything still persisted for a long time and influenced the tastes and needs of the broad strata of society. It is noteworthy, therefore, that in the early 30s, despite the demands of "modern", that is, Soviet, themes in the paintings of A. Volkov, P. Benkov, Usto Mumin (A. Nikolaev), O. Tatevosyan ... there are contemporary reality is still the traditional East and the nomadic steppe (The art of Soviet Uzbekistan. 1917–1972, 1976).

In the post-war period of creativity, a large place was occupied by the genre landscape with human figures, which essentially replaced the multi-figure genre painting characteristic of A. Volkov's work: "In numerous landscapes, the artist conveys the dramatic transitions of the state of nature and man in it – "Evening. Outskirts of the city", "Crossing the stream", "Autumn", "Autumn landscape" [1946–1956]" (The art of Soviet Uzbekistan. 1917–1972, 1976).

A number of artists of the older generation who made a significant contribution to the formation of the painting school of Uzbekistan in the 20–30s, in the 40s and especially in the first post-war decade sharply moved away from their previous quests, and not least – under the pressure of criticism, which dogmatically interpreted the principles of socialist realism. For O. Tatevosyan, N. Kashina, N. Karakhan and U. Tansykbaev, this period turned out to be contradictory, in some ways even a crisis. However, in their works one can also see an overcoming of the

nature-ascertaining direction due to their convergence with the principles of the “Benkov school” (Lakovskaya V.L.,1984). It is

known that Dorival considered impressionism “a variant of realism” (The art of Soviet Uzbekistan. 1917–1972, 1976).

Figure 1. A. Volkov – *Autumn. 1956, canvas, oil. State Museum of Arts of Uzbekistan, Tashkent*



This fact was reflected even more precisely in the study of N. Akhmedova – For A. Volkov, U. Tansykbaev, N. Karakhan, V. Ufimtsev, M. Kurzin, Usto Mumin (A. Nikolaev) – this was a complex, dramatic turning point in their aesthetic views. As M. Zemskaya rightly notes using the example of the evolution of A. Volkov, the transition from flatness, decorative and symbolic understanding of color to the “softening” of these components led artists to a peculiar impressionistic manner, which many of them associated in these years with working in the open air (Akhmedova, N. 2004).

As noted above, this period was marked by the development of the industrial landscape. In 1935, the artist U. Tansykbaev worked on creating landscapes of this type: “...In his paintings on industrial themes of these years, in the construction of volumetric plastic forms and partly in color with a predominance of locally associated, similar in tone colors (brown, blue or red scale) one can also feel the influence of the pictorial concepts of A. Volkov and, more distantly, P. Gauguin (Lakovskaya, V.L.,1984). Tansykbaev’s paintings are still experiments with color, impulsively written literate pieces

of Uzbek life in one breath, but already filled with light and air, the result of constant work in the open air, exploration of the surrounding world. Despite the fact that the artist creates these paintings in the traditions of post-impressionism, they fully contain the national characteristics of the Uzbek people.

Later, already in the 40s, U. Tansykbaev, working in the vicinity of Tashkent and in the valley of the Chirchik River, relying on numerous sketches from nature, created the painting “In the Valley of Chirchik” [1940], which exists in two versions. The main version was first exhibited at the spring exhibition of landscape and still life in Tashkent [1940]. Under the direct impressions of living nature, he created landscapes that were far from similar to diligent academic studies, moving on to free compositions, diversity and generalizations, the highest point of which would be the creation of the painting “Morning of the Kairakkum Hydroelectric Power Station” [1957]. But before that, U. Tansykbaev worked during the war at UzTAGA Windows, N. Karakhan, O. Tatevosyan, A. Podkovyrov worked with him. U. Tansykbaev creates a series of paintings “On the Roads

of War” [1942] – 15 paintings. The paintings are made in the landscape genre in muted tones, with a “severe” color scheme chosen. They cannot be called sketches from life, in the full sense of the word, but they are not yet full-fledged paintings, but rather executed as

plans, as sketches for a cycle of future historical landscape paintings. The canvases were designed as illustrations for written wartime documents. Together they create an atmosphere of horror, chaos and hopelessness. Each picture is a complement to the other.

Figure 2. *U. Tansykbaev – Morning of the Kairakkum hydroelectric station. 1957, canvas, oil. Museum of Oriental Art. Moscow*



A wealth of color solutions is inherent in the work of N. Karakhan, this is the extreme blueness of the sky and mountains. N. Karakhan – boldly uses orange, golden yellow with violet-blue spots of bright green, creating a major chord. The picturesque solution is emotionally impressive and convincingly conveys the unique beauty of the mountain landscape with wheat fields cultivated by man. Mountain sketches” [1937], “Kishlak in the mountains” [1940], “Bukhara sketches” [1943] (in the collection of the NBU), “Native land” [1948].

For this period, the work of P. P. Benkov is characterized by a more emotional intensity of landscapes. They become more lyrical, a slight sadness shines through them, and a feeling of loneliness of the author ap-

pears. The style of writing also changes, the stroke becomes more sweeping and free; detailed elaboration almost disappears; the coloring is calmer, muted. This will further lead to the creation of so-called “mood landscapes”.

Conclusions

In conclusion, it should be noted that by now two large traditions have been deeply rooted in landscape painting – the tradition of A. Volkov, which will receive a rapid dawn in the art of Uzbekistan in the 90s of the twentieth century, when the so-called iconic landscape, landscape-symbol, and also traditions, and laid down by P. Benkov, which is further transformed into chamber-salon landscapes.

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THE CHINESE IMAGE IN GUMILEV'S POEMS

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Abstract

This research article explores the representation of China, its location, culture and specific aspects in the poems of the Russian poet Nikolay Gumilev. In particular, the poet's poem "In China" describes a dragon typical of Chinese culture.

Keywords: *Nikolay Gumilev, Gumilev's poetry, "The Poem of the Beginning", dragon, Chinese image, Chinese motifs*

Nikolay Gumilev (1886–1921) was a Russian poet, literary critic, and playwright, known for his association with the Acmeist movement in Russian poetry.

Gumilev's poetry is known for its vivid imagery, rich language, and exploration of various themes, including love, nature, and the human experience. He often drew inspiration from his travels to Africa and Asia, which influenced his poetic style and choice of imagery.

In Gumilev's poems, the image of China appears as a symbol of the exotic, the mysterious, and the unknown. He often used Chinese motifs to evoke a sense of otherworldliness and to explore the boundaries of the familiar and the foreign. The Chinese imagery in his poems reflects his fascination with Eastern cultures and his desire to transcend the limitations of the everyday world. Never having been to China, he learned about the country and its literature primar-

ily through translations, especially through Judith Gautier's (1845–1917) collection of classical Chinese poetry, *The Book of Jade*, which served as the source for his "Chinese poems," published under the title *Chinese Poets* in 1918 and 1922. He classified eleven out of the sixteen poems as belonging to the category "China".

The works included in *Chinese Poets* combined translations with original poetry, and blended the elaborate details of chinoiserie with an overall impression of a mythical oriental world. They display a kaleidoscope of images from Classical Chinese poetry, infused with a melancholic mood and united with the themes of secret longing and unfulfilled desire. Although all those poems find their equivalents in Gautier's *The Book of Jade*, the two poets have given discrepant names regarding the works' original authors. Gumilev noted the Chinese poet Tze-Tie as the author of the poem "Road", while Gautier

claimed the author was unknown. This suggests that Gumilev used other sources for his adaptations, an idea which is supported by his own notion that the works of Judith Gautier, le marquis d'Hervey Saint-Denis, Huart and Arthur Waley, etc., have been "the foundation of these poems" (Gumilev, N., Struve G. and Filippov, V., 1962).

Researchers of N. Gumilev's poetic cycle "The Porcelain Pavilion" found in it a fusion of the cultures of East and West, finding in mysterious countries a "source of spiritual forces" (Kovalenko A. G., Porol P. V., 2021). N. Skatov wrote that N. Gumilev's late poems are permeated with a feeling of the birth of a new, "sixth" human feeling, "which would help poems – fragments of the ancient, medieval, oriental, Chinese, Russian world to be put together in a grandiose picture of being and comprehend the connection of times and spaces" (Kovalenko A. G., Porol P. V., 2021).

It is known that when creating the "Porcelain Pavilion" N. Gumilev used poetic transcriptions from Chinese into French by Judith Gauthier, the daughter of Theophile Gauthier, who in 1867 under the pseudonym Judith Walter published the book "Le Livre de Jade" ("The Jasper Book"). Accordingly, most of the texts of the cycle contain at least two layers – native Chinese and French. To date, scientists had made correspondences between the Porcelain Pavilion and the Jasper Book, Chinese and French texts.

One of the studies that explore the Chinese image in Gumilev's poetry is an article titled "The image of a dragon in the poetry of N. Gumilev: Chinese subtext" by Polina V. Porol (Porol, Polina 2019). The article discusses the image of a dragon in the poetry of N. Gumilev and explores the Chinese subtext of the image of the dragon in his poetry. The study identifies, describes, and interprets the Chinese subtext of the image of the dragon in Gumilev's poetry, considering the author's reception and comparing the perception of the image of the dragon in Russian and Chinese cultures. The results of the study show the frequency of the image of the dragon in Gumilev's poetry and the poet's use of this image as originally Chinese. The study also highlights the relationship between the descriptions of the image of the dragon in the works of N. Gumilev and A. Tolstoy and the

poet's appeal to Chinese mythology and hieroglyphic writing.

In N. Gumilev's unfinished poem "In China" (1918) (another title of the poem is "Two Dreams. A Chinese Poem") the image of the dragon has a "domesticated" character, it is endowed with a very good-natured appearance: "His huge mustache / Sticking out, cutting the cloud, / Two thin dragonflies / They sat on them, resting" ("In China") (Gumilev, N., 1986). The dragon is the guardian of the Lai-Tse family, the "family dragon": "When, as if reported / A roar rang out from under the ground, / An ancient bronze dragon / Grumbled at the stone gate: // "I have been standing here for five centuries, / And I will still be idle and ten, / My troubling fate / How should I weigh. // The same ones on the porch / Chinese women and Chinese girls, / I remember Lai-Tse's grandmother, / When she was a girl. // One will have a terrible dream, / The other will fall in love with a poet, / And I, their family dragon, / Should I be responsible for this?" (In China) (Gumilev, N., 1986). In July 1918, the poet created a cycle of Chinese poems "Porcelain Pavilion", in February 1921 the first issue of the almanac "Poets' Workshop" – "Dragon" – was published.

N. Gumilev's poem "The Wanderer" is a symbol of China:

Just heard the flute of autumn,
The iridescent sound of cicadas,
Just seeing a cloud in the sky
Spread like a dragon
You will understand all the endless
Sorrow you got

And you will rush off with your thoughts
to your homeland,

Shading his eyes with his hand (Gumilev, N. S., 2000).

The poet shows the perception of the reality surrounding him by the lyrical hero – the Chinese: he yearns for his homeland so much that even the cloud is seen by him as a dragon.

In N. Gumilev's poem "The Serpent" (1916), the geographical origin of the snake is indicated – the Golden Horde, the Chinese plain: "Oh, otherwise in the past years / The earth conjured with heaven, / The marvelous diva ripened then, / Wonderful miracles worked themselves ... // Forgetting The Golden Horde, / The motley rumble of the Chinese

plain, / The winged serpent in the desert garden / Often hid at midnight in May. // Only the girls to see the moon / They went out with a stately gait, – / He quickly picked up one, / And soared, and strove back. // How it sparkled, how it blinded and burned / The copper shell under the predatory moon, / How it flew like a silver ring / A measured scream over forest Russia: // “I am the beauties of such swans / With such milky whiteness, / Never met anywhere, / Neither in an overseas country, nor in an eastern one. // But not one has yet been / In my magnificent palace, in Lagor: / They die on the way, and the bodies / I throw into the Caspian Sea. // To sleep at the bottom, among the monsters of the sea, / Why is it more dear to them, mad, / Than in my mighty arms / On the solemn princely bed? // And sometimes I envy the fate / A guy with a white shepherd’s pipe / In a meadow where a maiden crowd / So pleased with his joke. // Hearing these cries, Volga / Came out and looked gloomily, / Put a bowstring on the horns / of the Belovezhskaya old tour” (Porol, Polina, 2019). The poem was created on the basis of the well-known mythological story about the abduction of a girl by a dragon (Ivanov, V. V., Toporov, V. N., 1991).

N. Gumilev was familiar in practice with Chinese hieroglyphic writing, as evidenced by N. A. Engelhardt: “I remember the poet’s Christmas tree, where, by the way, the famous writer Korney Ivanovich Chukovsky was. Gumilev read me two songs of the poem, which then disappeared. These were two pictures: China and India. The poem was unusually talented. The poet managed to capture the spirit and the whole opposite of the culture of China and India. I interested him in China so much that he took a few lessons in Chinese characters from me” (Gumilev, N., 1994).

Longevity has always been an eternal theme of Eastern philosophy, in which the Chinese

emphasize the value of life. In addition, the expressions “more sons – more happiness” and “children around the knee” are a hallmark of the traditional Chinese concept of happiness. Thus, the continuation of the family lineage is crucial to achieving the ideal of happiness.

“My boat is made of mahogany,
And my flute is made of jasper.
Water removes a stain on silk,
Wine – anxiety from the heart.
And if you own a light boat,
Wine and a sweet woman,
What more do you need?

You are like the geniuses of the sky in everything” (Gumilyov, N. F., 2023).

The true author of “Happiness” is the poet Li Bai (701–762), some Chinese researchers find here similarities with his poem “Elegy about Jianshan”. It can be argued that in his poetry, Li Bai, although showing contempt for worldly life, nevertheless emphasizes the desire for freedom and a better life. In general, the poem reveals a positive ideological meaning. It seems to the poet that in the real world it is difficult to find true happiness. Only having risen from the depths of despair, the lyrical hero finds the light of hope in the happy sky of the Motherland.

Thus, it can be stated that China “went beyond” the geographical concept of reality and became an ideal place for the spiritual “wandering” of the poet. Under the influence of the cultural and spiritual atmosphere of the Silver Age, with a personal interest in world culture, N. S. Gumilev created a unique image of China. Compared with real China, the image of China that exists in the poet’s mind inevitably turns out to be “far-fetched”, fabulous. Nevertheless, the depth and breadth of the poet’s knowledge of China is sufficient to assert that China, to one degree or another, has become a kind of spiritual support in the creative development of N. S. Gumilev.

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