

UZBEK FOLKLORE, HISTORY AND ITS PLACE IN LITERATURE

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ABSTRACT

This article describes Uzbek folklore, its history and the role of folklore in literature. Moreover, different genres of Uzbek folklore are shown with examples.

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Artistic speech is one of the most ancient and long-standing branches of culture. Its buds appeared in the period of the primitive community system. The development of the labor process, the development of people's experience and consciousness created the ground for the development of oral literature. People gradually begin to create the skills to describe and express their life experiences, their thoughts about nature and society through figurative words. The growth of the experience of artistic words, the improvement of artistic taste and pleasure creates various artistic forms and literary genres. In this way, artistic word art appears in the form of oral creation many times before writing and written literature and prepares the ground for the creation of written literature. It is passed from mouth to mouth, from generation to generation, from era to era. However, it never remains as it was originally created, but is creatively processed, undergoes various changes, is enriched with new information, adapts to new historical conditions, and coexists with later works. , lives long. At the same time, he creatively uses the experiences of written literature. This type of oral literature constitutes a large genre called folklore studies in modern literature.

The system of genres of Uzbek folklore based on the art of words, consists of epic, fairy tale, short story, narration, story, legend, myth, praise, anecdote, ritual folklore, children's folklore, oral drama, proverb and wise words, shouting, cheering and cursing. Folklore is the spiritual wealth and great value of every nation. When it comes to the role of folk art in raising a person's spirituality, in fact, this process begins with the birth of a child. Tales, fairy tales, sayings, proverbs and songs told by our mothers and grandmothers are of special importance in the formation of a child's language and worldview. Folk games, which are of equal interest to representatives of all ages, are one of the important factors in the child's mental and physical growth. Also, the linguistic richness of each nation is first of all reflected in its folklore. In order to know what kind of people a nation is, it is necessary to study its folklore. Folklore reflects people's language capabilities, observation style, and creative power.

Allama Hadi Zarif said: "The scientific and artistic value of folklore works is determined by their vocabulary." Linguists of all times have been interested in the study of folk poetic creativity. From the time of Mahmud Koshgari to the present day, whatever has been said about folk art, all of them have contributed their fair share to the study of the great heritage.

Since folklore creations are considered the wealth of the nation, their study has always been one of the most important issues. The science that studies folk art is called folklore studies or

folkloristics. In this sense, the foundations of folklore studies go back to the aesthetic thinking of the ancient world. Records of ancient world tourists and historians about legends and narratives, various traditions and rituals, the first thoughts of writers and composers about folklore are important for folklore studies. As a result of the formation of the unique customs and culture of all periods, folklore studies gradually grew. The book "Thousand Nights", which is a collection of tales and legends of the peoples of the territories of the Arab Caliphate, can be called a unique experience in collecting folklore samples.

The term folklore was proposed by the English scientist William Thomas in 1846, and it means folk wisdom. In the early times, it was referred to as folk literature, folk literature, oral literature, folk oral creativity. Uzbek folk oral poetic creation is used under the name of Uzbek folklore, since the creation of Hodi Zarif, that is, since 1935. In particular, legends such as "To'maris", "Shirok", epics such as "Alpomish", "Ravshan", "Kuntug'mish", tales such as "Malikai Husnabad", "Uch aga-ini botirlar", which are examples of folklore. lyrical songs, ritual and work songs and other examples of oral creativity are an integral part of the values of the Uzbek people. Folklore is the beginning and root of all art, therefore, many other arts have harmony with it, and at the same time, it is an art type that stands out with its unique uniqueness. Jabbor Eshankulov, a folklorist. In fact, we cannot help but recognize this, because the earliest buds of our people's culture can be seen through examples of folklore.

Today, it is known that it is impossible to achieve success in educating a person without affecting his mental state. Generation education in folklore is carried out using this method. The characters of the brave and brave boys and barno and iboli girls, who became the main characters of our epics, will not leave any reader indifferent. Through their mistakes, young people are taught to choose the right path. Not only our epics are educationally important, proverbs are also very important in folklore studies.

A proverb is one of the small manifestations of verbal creativity. In folklore studies, it is also accepted to call small genres paremia. Although the proverbs are small in size, they are comprehensive in terms of thought and content. Proverb is one of the international genres by its nature. There is no nation in the world that does not have its own proverb. Because every nation leaves the product of its views and life experiences to generations in the form of proverbs. Another example of folklore that we should highlight here is riddles. Riddles are one of the small and popular and international genres of folklore. This genre teaches the young generation to know life, to keep in mind the properties of things in existence. The essence of riddles is mainly related to metaphors, and they provide information about the properties of things to be found. According to Aristotle, a riddle is the best way to create a metaphor.

Folklore works, as word art, differ from written literature samples and other types of art according to their specific characteristics. These characteristics of folklore are, first of all, that it is a collective creation. That's why the author of this type of works is the mass of the people. Their exact creator is unknown, that is, they are anonymous, and they are passed down orally from generation to generation and are performed orally. In this, of course, the tradition is followed, and it becomes polished and has variants and versions. Accordingly, **collectiveness, anonymity, orality, traditionality, variation** and **versioning** are indicated as characteristics of folklore. **Community** - Uzbek folklore is created by the people. We know that from time immemorial, our people have been working as a team, that is, they have lightened each other's

burdens. Various songs and lapars were sung during these processes, and in some regions, they are still sung collectively. In the process of improvement of people's life, socio-political relations, and the growth of artistic thinking of people, individual performers - singers, storytellers, entertainers and amateurs, performing schools, teacher-student relationships began to appear. People such as Tilla kampir, Sultan kampir, Zholman bakhshi, Boron poet, Ergash Zmanbulbul oglu, Yoldoshbulbul grew up among the people.

Anonymity is distinguished by the uncertainty of the author of folklore works - anonymity (Greek Anonymis - unknown). Folklore does not have a specific author. Whether it is a folk epic, a fairy tale or a ritual song, it is not clear who and when they first created them. As each work passes from generation to generation, it may undergo certain changes according to the requirements of time and time, but its basis and traditions remain unchanged. In folklore, a work may have been created by someone, but if the plot, image means, and melodic ways of this work are created based on the traditions of folk art, it remains a work of folklore. Over time, it is further processed by folk performers and becomes a real example of folklore.

Orality is a way of living and creation of folk art. Folklore emerges from the source of people's memory, from oral transfer of memory from generation to generation, from mouth to mouth. In this place, general folklore knowledge and folklore traditions serve as the basis. The source of memory and folklore knowledge does not belong to one or a few individuals but consists of the knowledge and traditions of an entire nation. This knowledge and traditions are passed from teacher to student, from generation to generation, from generation to generation, and live in the spirit of the new era, with the potential of new performers and creators. This kind of polishing means making some changes to the form and content of this or that folklore work - adding or omitting something.

Traditionalism is one of the leading signs of folklore that provides a unique way of life, style, and means of expression. Folklore is literally the art of traditions. Traditionalism in folk art does not mean only the relative stability of the text and performance methods of a certain work in the process of word-of-mouth transmission, but also the fact that the characteristics of the original performance of that work have remained relatively unchanged during the process of passing from generation to generation. also means Traditionalism is a product of collective creativity and a way of life, and at the same time, it is a unique form and factor of collective preservation of folklore.

Orality is a way of performing folklore and a way of life, which, in turn, requires the performer to have a great memory, recitation, memorization, and the use of ready-made forms and means of expression suitable for the situation. In this case, traditionalism in folklore is the most convenient and reliable source of power. Among the Uzbek bakshi-poets, the presence of badihagoys, who know and sing many traditional epics, how many terms, and weavers themselves, is a derivative of this traditional need. Traditionalism is also a characteristic of folk music, dance and applied art.

Variantness and **versionality** - each performance of folklore samples is a unique variant. A folklore work is re-created during the performance process, enters a new state of existence, and this state gives rise to its own version. That is, folklore lives in different versions in the performance process. Variability is the lifestyle of folklore. According to scientists, about 100 versions of the epic "Alpomish" are known, of which more than 30 have been recorded.

Variability is a feature arising from the nature of folklore, its creation and the laws of living in a living oral creation, and it fully covers the plot, imagery, poetics, and genre features of folklore works. In particular, Uzbek folklore has many millennia of history and is an integral part of our culture, which embodies all the above features.

Part of the information about Uzbek folklore came through books written by foreign authors. Here we can take as an example the works of the Greek historian Herodotus "History" and Poliene's "Military Tricks". In the following years, it became clear from the TV series "Ramayana Mahobhorat" based on the popular epics of the Indian people, which was shown on television, that the noble ideas put forward in the ancient heroic epics of the Uzbek people are closely related and shared with the views of other peoples of the world.

The importance of folk poetry in language learning is very high. Because before learning the language of any nation, we must have knowledge and skills about the way of life and culture of that nation. All of these are collected in the folklore of every nation. For example, take the proverbs "East or West home is best" in English and "Your motherland is your golden cradle" in Uzbek. In both proverbs, it is reflected how precious the place of birth is for every person, that even the most beautiful corners of the world are more than a compact of soil on which umbilical cord blood has been spilled. We can cite many such examples, but what is required of us is to understand their essence and use them effectively where appropriate. A lot of research has been conducted on folk poetic creation, and this process will continue intensively.

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