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EXPLORING THE DIVERSE DIMENSIONS OF UZBEK FOLKLORE

Abstract. *The present article deals with folklore art in Uzbekistan, particularly, its origin, types of folklore genre, and their distinctive features. Folk art is the historical basis of the entire world artistic culture, a source of national artistic traditions, and a way of expressing national identity. Folk literature is, however, not merely a carrier of cultural values; rather, it is also an expression of self-reflection. It serves as a platform to hold high moral ground without any relevance to present day reality.*

Keywords: *folklore, dastan(epic poem), fairy tales, oral tradition, latifa (type of a short joke), traditional, criticism, performer, culture, rituals, ceremonies.*

O'ZBEK FOLKLORINI TURLI O'LCHAMLARINI O'RGANISH

Annotatsiya. *Ushbu maqolada O'zbekistondagi folklor san'ati, xususan, uning kelib chiqishi, folklor janrining turlari va ularning o'ziga xos xususiyatlari haqida so'z boradi. Xalq ijodi – bu butun dunyo badiiy madaniyatining tarixiy asosi, milliy badiiy an'analarning manbai va milliy o'ziga xoslikni ifoda etish uslubidir. Biroq, xalq adabiyoti nafaqat madaniy qadriyatlarning tashuvchisi, aksincha, bu o'z-o'zini aks ettirishning ifodasidir. Bu bugungi haqiqat uchun hech qanday ahamiyatga ega bo'lmagan holda yuqori axloqiy zamin yaratish uchun platforma bo'lib xizmat qiladi.*

Kalit so'zlar: *folklor, doston, ertaklar, og'zaki ijod, latifa (qisqa hazil turi), an'anaviy, tanqid, ijrochi, madaniyat, marosimlar.*

The term "folklore" (from English folk-lore - "folk wisdom") was first introduced by the English scientist William J. Thomas in 1846 to refer to both artistic (traditions, dances, music, etc.) and material (housing, utensils, clothing) culture of the people [1] [2]. As a scientific term, it is officially accepted by the English Folklore Society [3]. Throughout time, and in different countries, folklore

was understood as folk art in all its manifestations, and more narrowly - "oral literature", "oral poetry" [4]; there is no unity in the use of the term. The traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth. The idea of folklore as part of the traditional peasant culture in feudal society and the remaining layers of the culture of the peasant environment during subsequent periods in the history of society is widespread; at the same time, any amateur art (modern urban folklore) can be attributed to folklore, while the creativity of subcultural groups united by a common occupation (miners' creativity, soldier's, tourist's, student's folklore) or for other reasons is of particular interest [5].

The main purpose of folklore is to convey a moral lesson and present useful information and everyday life lessons in an easy way for the common people to understand. Folk tales sugarcoat the lessons of hard life in order to give the audience pointers about how they should behave. It is one of the best mediums to pass on living culture or traditions to future generations.

Currently, many forms of folk literature have been transformed into books and manuscripts, which we see in the forms of novels, histories, dramas, stories, lyric poems, and sermons. Folk literature is, however, not merely a carrier of cultural values; rather, it is also an expression of self-reflection. It serves as a platform to hold high moral ground without any relevance to present day reality. Instead, writers use it as a commentary or satire on current political and social reality. In the modern academic world, folklores and folktales are studied to understand ancient literature and civilizations.

By verbal is meant the artistic collective creativity of the people, reflecting their life, views, ideals, principles; poetry created by the people and prevalent among the masses (legend, songs, ditties, anecdotes, fairy tales, epics), folk music (songs, instrumental tunes and plays), theater (dramas, satirical plays, puppet theater), dance. The most important feature of folklore, in contrast to literature and modern book culture, is its traditionalism and orientation towards the oral method of

transmitting information. Usually rural residents (peasants) acted as transmitters of folk art from generation to generation.

Some researchers also refer to folk art as all types of non-professional art (amateur art, including folk theaters) [source not specified 1282 days].

Folk art, which originated in ancient times, is the historical basis of the entire world artistic culture, a source of national artistic traditions, a way of expressing national identity. There is an approach according to which the units of folklore, as an integrated system, are not songs, myths, dances by themselves, not separate "works" of folk art, but holistic folklore acts, folklore actions (rituals, ceremonies in the broad sense of the word). For example, any song is considered not as "just" a song in itself, but within the framework of its purpose - as tied to something, structurally and functionally related to something [6]. Likewise with dance, music, clothing, folk theater.

Folklore of a primitive non-literate society is based on mythology and a religious system, in which ritual forms play a particularly important role. The oldest writing genres continue the folkloric traditions of spells, ritual poetry (calendar and wedding), myth, and historical legends; at the same time, literature preserves stylistic means close to folklore: similar systems of repetitions, parallelisms, metaphors, verbal play, etc. At the same time, the most ancient inscriptions are such that their function cannot be adequately realized with the help of an oral folklore word (for example, the ancient Egyptian "autobiographical" inscriptions of nobles and all kinds of funeral texts). After the appearance of writing and literature, in the conditions of the emergence of statehood and the development of more complex religious and mythological systems, folklore continues to function, but such traditional, or "classical" folklore develops into something different from strictly archaic folklore.

The oldest plot fund undergoes desacralization, the oral tradition experiences the multifaceted influence of book literature: for example, the spoken word can reproduce the norms of the written language (especially typical for solemn rhythmic speech), at the same time folklorization and archaization of book sources take place.

In addition to the influence of literature, the influence of the more developed folklore of neighboring peoples may have a similar effect [7].

The evolution in the approach to folklore has led to the fact that the functioning of folklore in society is considered not only from the point of view of literary criticism, but also from the point of view of anthropology and sociology [8]. Many unofficial, non-canonical genres and types of folklore do not immediately come to the attention of specialists. For example, girls' love stories attracted the attention of collectors only in the 1980s, while their existence has an incomparably longer history.

Uzbek literature developed on the basis of oral and written folk art. Oral poetry of Uzbeks is represented by proverbs and sayings, fairy tales and dastan - an epic genre. The verbal creativity of the peoples who have inhabited the territory of modern Uzbekistan since ancient times is distinguished by its colorfulness, wealth and originality. In its history, it has more than one century and is closely intertwined with the folklore of other eastern peoples.

Writing among the Uzbeks appeared quite a long time ago. But until the last century, apart from folklore, no literature anymore developed. Most of the literary Uzbek classics were transmitted orally and, accordingly, their changes were made in accordance with the ethnic and cultural characteristics of the given territory. Here you can find a wide variety of genres: fairy tales, caustic sayings and proverbs, witty jokes, melodious, soulful songs. And the history of each of them goes back to the distant past.

Among the latter are "Alpamysh-Batyr", "Gorogly", "Kuntugmysh", "Shirin and Shokar". Dastan, like a fairy tale, has a traditional plot cliché. An epic poem is developed in Uzbek folklore; there are many legends and epic songs. The most famous performers: Yuldash-oglu, Fazil, Islam-shair, Ergash Jumanbulbul-oglu, etc.

In Uzbek folklore, there is labor, love, ritual songs, some of which are already mentioned in the 11th century. Among them are the drawn-out songs "kushik" and the wedding songs "yar-yar". Ergash Jumanbulbul-oglu was a famous folk storyteller and shoir (poet).

Fairy tales occupy a significant place in the literature of the people of Uzbekistan, especially about animals and magic-fantastic. There you can see the genre of *latifa*, which denotes an anecdote, more precisely, formed around jokers, mainly the famous Nasreddin Afandi, exposing the khans and bays. No less beloved among the people he was the hero of anecdotal stories, who exposed the clergy and nobility. There are many features of social satire in democratic popular versions of the *latifa*. There is also such an epic genre as *dastan*, which has become widespread in Uzbekistan. For example, there are more than 80 plots from 50 storytellers of the heroic epic "*Alpamysh*", more than 40 plots of the heroic-romantic epic "*Gorogly*", the war story "*Yusuf and Ahmed*", romantic *dastans* of adventure-novelistic and fantastic-fantastic content [9].

In Uzbek literature, there are also folklore works such as "*Takhir and Zuhra*", "*Shirin and Shakar*", the cycle "*Rustamkhon*", etc. According to their genetic characteristics, they are subdivided into folklore and book. Book plots, as a rule, are borrowed from classical works in Arabic, Perso-Tajik or Old Uzbek languages. For example, "*Khosrov and Shirin*", "*Leyli and Majnun*", "*Yusuf and Zuleikha*" and others. The difference between modern *dastans* from historical ones lies in the fact that they depict concrete historical reality, such as "*Hasan the laborer*", "*Jizzakh uprising*" F. Yuldash-oglu and others.

According to historical documents, the peoples living in this area, 25 centuries ago, had a diverse folklore in genres, the echoes of which can be found in modern folklore works of Uzbekistan. In folk epic stories (*dastans*), one can even today find elements of the creativity of the Sako-Massaget tribes. For example, the background of the *Aisuludastan* is the struggle between the Massagetki Tomiris and the Persian king Cyrus, which took place 26 centuries ago. There are also references to her struggle in other epics, most of which were recorded by Fazyl Yuldash-oglu. Also, many *dastans* rely on folk legends about Siyavush, who fled from his adoptive mother, performed a number of heroic deeds and died in a foreign country. According to archaeological excavations, this hero is also reflected in the paintings of artists.

Many legends from the Saka epic of the 4th century about Zariandra and the love he felt for Odatida have survived to this day. The image of the dragon conqueror Azhizheis found in the old part of the Avesta and is reflected in some Uzbek epics. Also, probably from the Saka epic, such a character as Rustam appeared in Uzbek folklore, which embodied boundless courage, coupled with high nobility. Another hero of the epic is Afrasiab, whose name was immortalized in the old name of Samarkand. The first written mentions of it are found in the Türkic chronicles of the 11th century.

The international organization UNESCO has included the cultural heritage of the Boysun district of the Surkhandarya region of Uzbekistan in the list of masterpieces of the spiritual heritage of the world cultural heritage and the Uzbek “Shashmakom”, which is part of the Folklore and folk traditions of Uzbekistan, a musical cycle consisting of many classical pieces of music.

Within the framework of the project “Preserving the Cultural Heritage of Boysun for the Future Generation of the Country”, a scientific expedition, a festival “BoysunBahori” (“Spring of Boysun”) and a regional conference were organized in Boysun. Scientific books and multimedia discs “Boysun Art” and “Musical Art of Boysun” were published. A museum and center of national applied arts was opened in Boysun. A center for the development of cultural tourism was established in Boysun, and a folklore academy “House of Culture” with modern equipment was opened. In 2001, UNESCO recognized the Boysun culture as a “masterpiece of oral and spiritual cultural heritage”. “The Boysun Bahori” Festival is a celebration of unique cultures! In modern times, sometimes unique rituals and traditions are lost, and only in places remote from large cities, you can still see a special culture. The purpose of this festival is to collect and show the heritage of the past, which is carefully preserved not only in Boysun, but also in other regions of Uzbekistan.

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