



## FOLKLORE AND ITS CHARACTERISTICS

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### ABSTRACT

This article, the history of the study of folklore, one of the types of folklore, the peculiarities of folklore, one of the examples of folklore, the examples of folklore in the famous Kashgari “Devonu lugatit-turk”, the life of the Uzbek people, Impressions of folk dances, clowns, hobbies, festivals on traditions, oral traditions are described in detail.

### KEYWORDS

Folklore, people, world, science, science, legend, legend, work, tradition, example, writer, composer.

### INTRODUCTION

The word of art immortalizes all the cultural riches of the people. Even when they didn't know what writing was, people knew how to have fun and draw.

The study of folklore is called folklore or folklore studies. The history of the study of folklore is not limited to the observation of its approach to scientific purposes, but also requires the consideration of the

literary interests of scientists and cultural figures who have different approaches to the development of human thought. In this sense, the foundations of folklore go back to the aesthetic thinking of the ancient world. The notes of ancient world travelers and historians on myths and legends, various customs and rituals, the first ideas of writers and composers



about folklore are important for folklore. The first experiments in the recording of folklore dates back to the XI century. Examples of this are the examples of folklore in the famous Kashgari “Devonu lugatit-turk”.

The book “A Thousand and One Nights”, a collection of fairy tales and legends of the peoples of the Arab Caliphate, is also a unique experience in collecting folklore.

The growth of scientific interest in folklore in Europe in the late eighteenth and early nineteenth centuries led to the rapid development of the collection and publication of folk art and its genuine study.

The first to record, examine and publish some samples of Uzbek folklore were European tourists, ambassadors and scientists who lived in the second half of the last century and the beginning of the XX century. Their diaries and works contain important notes on the life, customs and oral traditions of the Uzbek people; impressions about folk games, clowns, hobbies, parties; details of some oral dramas, some fairy tales are noted. In particular, A. A. Kushkevich “Farhod and Shirin”, N. Ya. Lyapunova published the legends “Sweet Girl”, A. Vasilyev – “Khirsitdin Polvon”, “Prince Nazar Muhammad and Princess Nazar Bibi”, A. Samoilovich – “Annamurod Bobo”, “Erni er qilgan khotin”. A. Feinhorn and V. Leysek recorded several folk melodies.

The services of the Russian missionary N. Ostroumov are also significant in the collection and publication of Uzbek folk tales, riddles, proverbs and sayings, as well as examples of oral theater. He has repeatedly published Uzbek folk tales and compiled a collection of riddles. The Uzbek People’s Theater has published a number of articles on ethnography. At the same time, some examples of Uzbek folklore began to be recognized around the world. Herman Vamberi, a Hungarian scientist and traveler, was instrumental in

this. In 1867, he published more than a hundred folk proverbs and a German translation of excerpts from the epic “Yusuf and Ahmad” in the complex textbook “Chigatay language textbook” in Leipzig, along with the Uzbek text in Arabic script. In 1911, he published the Khorezm version of the epic “Yusuf and Ahmad” in full.[1]

In the XIX century, at the initiative of some folklore and book lovers, as well as bakhshis, some manuscripts of folk epics began to appear, and they were widely distributed among the people through copying, and later in stone printing and printing. Among such works are “The Story of Gorogly Sultan”, “Yusufbek and Ahmadbek”, “Tulumbiy”, “Chor Darvesh”, “Rustami Doston”, “Tahir and Zuhra”, “Oshiq Garib va Shohsanam”, Remember “Sanobar”, “Boz oghlon”, “Bahrom va Gulandom”, “Dilorom”, “Hurilqo va Hamron”, “Gulfarah”, “Boz yigit”, “Aldar kosa” and others possible.

There are three main directions of the science of folklore, which determine the goals and objectives of the science:

1. Collection of folklore samples - collection and recording.
2. Perfect copies of folklore specimens
3. preparation for publication and printing.
4. Scientific study of folklore samples.

The work carried out in these three areas is interdependent and determines the theoretical and practical foundations of folklore.[2]

In the twenties of the twentieth century, the work on the collection and study of Uzbek folk art began. In the summer of 1922, Gazi Olim Yunusov visited Tashkent, Sirdarya and Samarkand regions and collected fairy tales, songs, proverbs, riddles, a lot of dialectological and ethnographic materials.



In 1921-1922, Gulom Zafari traveled to the Fergana Valley, Elbek Bostanlyk district of Tashkent region and recorded various songs, lapars, oral dramas. Also, in 1923, Bekjon Rakhmonov published a collection of “Uzbek fathers’ words”, containing five hundred and sixty-four proverbs and sayings collected from Khorezm.

In 1926, the magazine “Education and Teacher” published a “Guide for collectors of information on Uzbek folk literature”. A number of articles by Gazi Olim Yunusov have been published. Since 1926, folklore expeditions to various parts of Uzbekistan have been organized almost every year. During the folklore expeditions under the leadership of such famous scientists as E. Polivanov, A. Barovkov, G. Yunusov, N. Potapova, Hodi Zarif, work was carried out in various places. Later such expeditions were carried out under the leadership of F. Karomatov, M. Kadyrov, M. Saidov, M. Murodov, T. Mirzayev, B. Sarimsakov, K. Imamov.

Uzbek folklore has achieved great success in its early years. Our scientists looked at folk performers as creative and made original observations. They argued that epic works should be studied directly in relation to the place, circumstances, and the singer himself. Such a methodologically correct approach to the study of folk art is evident in the articles of Hodi Zarif (1905-1972) on folk singers.

Another characteristic feature of the period of formation of Uzbek folklore is the attention paid to the development of folklore textology. Along with the collection and study of folk art, it is necessary to publish it and re-present it to the people. Examples include Ghazi Olim’s “Alla” from Ergash Jumanbulbul, Hodi Zarif’s “Tashkent” from Fozil Yuldash’s son, and Polkan’s “Shaibanikhan”.

Thus, in the second half of the 1920s, the science of Uzbek folklore acquired its own scientific direction and its foundation was laid.

In the second half of the 1930s, Mansur Afzalov, Sharifa Abdullaeva, and Yusuf Sultanov entered Uzbek folklore. G. Gulom, H. Olimjon, M. Shaykhzoda and other writers and poets were also engaged in folklore.

Mansur Afzalov (1910-1973) worked for many years with the famous Uzbek bakhshi Islam Nazar oglu. He diligently studied his repertoire and creativity. He wrote the epic “Orzigul” from the poet and published it in 1941.

During this period, the folklorist Buyuk Karimov (1906-1945) also conducted effective research on Uzbek folk tales. In 1939 he published “Uzbek folk tales”. This book was the first large collection of fairy tales.

By the end of the 30s of the XX century, serious attention was paid to folk epics. H. Olimjon, M. Shaykhzoda, Hodi Zarif, Shokir Sulaymon, M. Afzalov, B. Karimov, Y. Sultanov and others presented the best examples of Uzbek epics, such as “Alpomish”, “Sweet and Sugar”, “Orzigul”, “Murodkhan”, “Rustamkhan”, “Birth of Gorogly”, “Cunning Princess”. published and appealed to the students. [3]

During the war, the study of Uzbek folklore continued. The enormous research created over the years has undoubtedly helped V.M. Zhirmunsky and Hodi Zarif's book “Epic of Uzbek national heroism”, published in Moscow in 1947. This book summarizes the achievements of Uzbek folklore up to the 1940s. This work played a key role in promoting the rich oral art of our people to the world and was published in Germany in 1958 in German.

On September 20-25, 1956, a regional meeting was held in Tashkent to discuss the epic “Alpomish”. At the meeting, valuable ideas were expressed about the



ideological content of the epic “Alpomish”, its popularity. Serious discussions were held on the Kazakh, Karakalpak, Tatar, Bashkir, Altai, Tajik branches of this great epic. The epic “Alpomish” has proved to be not harmful, but very necessary and useful for the people.

In 1960-1980, a lot of large-scale research was conducted in the field of scientific and theoretical study of Uzbek folklore. By this time, the study of the art of folklore has become a priority. Well-known folklorists Muhammadnodir Saidov’s monographs “The Epic of Malikai Ayyor” (1964), “Artistic Skills in Uzbek Folk Epics” (1969), Tura Mirzayev’s “Uzbek Versions of the Epic of Alpomish” (1968), Malik Murodov’s Go created research on the series “Rogli”. In particular, Hodi Zarif’s articles “Historical Foundations of Uzbek Folk Epics” (1976) play an important role in the development of science. In addition, on some issues of Uzbek folklore T. Ashurov, T. Gozibaev, H. Abdullaev, O. Madayev, T. Zufarov, A. Qahhorov, S. Rozibaeva, O. Scientific articles and books by Sobirov, M. Obidova, S. Yuldasheva, M. Mirzayev, K. Imamov, A. Musakulov, M. Juraev, M. Boboev were published.[4]

Folklore is one of the oldest forms of fiction. Uzbek folklore has a number of unique features, as in the oral art of all peoples of the world. These features are mainly the features that distinguish the examples of oral art in the oral literature. Folklore scholars differ on their order. For example, O. Madev considers tradition to be the first feature of folklore. We agree with the proponents of the following order:

1. Verbalism and obscenity.
2. Community and publicity.
3. Tradition.
4. Multiplicity and branching.

#### 5. Anonymity. [5]

Orality and rhetoric are associated with the formal appearance of oral works. Epics, fairy tales, songs, proverbs and other works that have come down to us over the centuries have been created orally, passed down orally from generation to generation and have become an oral heritage of folk culture. Over the years, observations of oral art have confirmed the advantages and disadvantages of oral tradition. In our opinion, oral tradition has a positive role in the dissemination and popularization of folk art. Because the performance of works in this form does not impose too much responsibility on the performer. However, it is necessary to note the other side of the issue, in particular, because some works are performed orally, and with the death of the performer, the life of the work is stopped and forgotten. As a result of the fact that some samples of creativity have not been mastered by students or written by scientists, they are forgotten over time, the work disappears.

Badihagoylik is a sign that comes from the direct oral nature of folklore. Bad writing does not exist in writing, because the writing process is associated with individual creativity. Badihagoy is manifested in connection with the audience. It is impossible to imagine the genre of askiya in the folklore without folklore.

Also, in the process of performing epics, fairy tales and other examples of folklore, the performer may make changes in the text of the work, sometimes inventing new scenes, and abandoning some of them.

During the folklore expeditions, we witnessed some famous poets and singers weaving separate quatrains for each member of the expedition. It can be said that the role of fiction in the creation of new copies of epics, fairy tales and folklore in general is significant.



The concept of community and publicity is also an important feature of folklore. It should be noted that the creation of the work depends on the community, its distribution among the people. The emergence of each work of folklore, its development as a genre, its influence on the people as an example of the art of speech is determined by the participation of the collective in it. There is a difference between the concept of community in folklore and the concept of community in the performance of any physical labor. According to folklore scholars, it is possible to pick cotton as a team, to build a building, but it is not possible to create a work directly as a team. In the formation of epics, fairy tales, the concept of community has a relative meaning. Because the first task in the creation of a work of folklore is performed by a person who has the ability to create. But as a result of years of oral performance of the first work created by an individual, it is repeatedly modified by other talented children of the nation, resulting in the formation of collective creativity.

Scholars' observations confirm that even during the performance, the listeners make changes to the copy of the work by expressing their interest in the events described in the work. We think that this process can be associated with the symbol of community in folklore. Consequently, the concept of collective and individual creativity in folklore does not contradict each other. The popularity is due to the fact that the created folklore pattern is spread in all areas where people live. True, these areas can sometimes be historically and ethnographically limited. For example, works of epic, fairy tale, askiya and other genres are not performed in the same way in all regions of Uzbekistan. Nevertheless, the popularity of the works confirms that each sample belongs to the cultural heritage of the Uzbek people.

Tradition is one of the main features of folk oral art, tested over the centuries. As mentioned above, folklorist Omonilla Madayev considers tradition to be the main and first feature of folklore. The fact is that the performance of epics, fairy tales, songs, riddles, which are the main means of recreation and cultural recreation of the people, has been a tradition since ancient times. This situation can be noted in several ways:

1. In the oral creation of folklore works.
2. In the text of oral works.
3. In the form of performance.

According to folklorists B. Karimov, H. Zarifov, M. Afzalov, M. Alaviya, Z. Husainova, the performers followed strict habits in the performance of oral works. In particular, after the audience gathered, the storytellers began to tell stories, putting in front of them water, ash, soil, incense, brooms, combs, sticks and others in a certain order. The conditions for determining the winners and losers were announced. The traditions of Samarkand, Khorezm, Fergana, (Namangan) were popular in the performance of the epic. This means that the traditions that are constantly repeated during the performance of works of different genres have played an important role. Undoubtedly, in folklore it is more important to pay attention to textual traditions. Here we mean the prose and poetic forms of works belonging to the genres of epics and fairy tales, the traditional places in the beginning of the work. In literature, concepts such as image creation, conflict as a means of artistic imagery are the leading features. From folk songs to epics, from proverbs to fairy tales, there are unique ways to create an image, to tell a story, to use artistic means. That is why the talented performers, who grew up among the people and have a special talent, created their works taking into account the traditions



of each genre. As a result, their new work is not traditionally original. That is why the creator of a new fairy tale or epic did not dare to remember his name as the author. Thus, it is possible to show traditionality as one of the most important features of folk oral art.

Variety (multiplicity) and version (branching) are almost invisible in writing. This is because the fact that a work is presented to the reader by the same author with different changes does not allow for the emergence of variability in terms of quantity and quality. Only in a few cases can one think of variability in the written literature. In particular, according to literary critics, Said Ahmad's novel "Horizon" has a magazine "Eastern star" and a separate edition. However, in oral art, the performance of one work by bakhshis creates dozens of options. Folklore knows about 100 versions of the epic "Alpomish", more than 30 of which have been written. [6]

Thus, variability means that a work is performed within a nation with plot and compositional changes. Each performer creates his own copy of the work as a result of incorporating changes in local conditions, his own worldview, and memorable events among the population. This version differs from other performers in terms of storytelling, image creation, and the use of artistic means. Scholars recall that Jumanbulbul followed the epic "Alpomish" as a love epic, and Fozil Yuldash oglu sang it as a heroic epic.

Version is a broader concept than variability. The version is based on the similarity of the names of the heroes in a work of art, the commonality in the description of some events. For example, there are versions of the epic "Alpomish" in Kungrad, Altai, Kipchak, Oguz. These versions are mainly united by some general events, such as the childlessness of the protagonists of the work, the subsequent birth of a

child, the heroism of this child, his captivity, his release. Even from the title of the work, the differences are obvious. It should also be noted that there are Uzbek and Caucasian versions of the epics in the series "Gorogly".[7]

Anonymity is the fact that the name of the first author of the works of folklore is unknown. The Uzbek folklore consists of dozens of epics and fairy tales, hundreds of songs, thousands of proverbs and riddles, but none of the works related to traditional examples of oral art is named after the author who created it, because such a clear author he does not exist. As mentioned above, the creators of oral works have chosen not to publish their names. In folklore, this habit is emphasized as a positive quality of the children of the people.[8]

Anonymity should not be confused with "round letters" written anonymously in public life. Because anonymous letters are the result of corruption and gossip. The anonymity of the oral tradition is an example of the kindness of the people to their people.

Thus, folklore, as mentioned above, has five distinctive features. These features are the features that distinguish oral works of art from written literature, and at the same time folk art from other types of art. It should also be noted that folklore has other features that distinguish it from written literature. For example, in folklore, a relatively romantic and fantastic image style predominates. Most folklore works end in high spirits. For example, the traditional endings in Uzbek fairy tales: "Seven nights, seven days of the wedding - watching and achieving their goals", living breastfeeding".

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