



THEORETICAL BASES OF UZBEK FOLKLORE

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ANNOTATION

The article describes the term folklore and its peculiarities. In particular, Uzbek folklore and its types have been scientifically described.

KEYWORDS: *Folklore, fairy tales, proverbs, riddles, witticism, song, elegy.*

DISCUSSION

Folklore works are distinguished by their vitality, social nature, ideological essence and unique artistic features. The labor, traditions, living conditions, dreams, struggles and victories of the people are reflected in its theme and ideological content.

The popular character of folklore works is connected with their vitality and protection of any worldview. This feature is mainly due to the essence of the main idea, which is present in folklore. Folklore works also have their own artistic patterns. The plot and compositional style of storytelling, especially in fairy tales and epics, is characterized by the fact that the plot events of both genres always have their own beginning and end. Such a feature is not found in the written literature.

Folklore has its own creative method, which can be conditionally called a romantic method of the romantic type, because in folklore works of fiction, fiction, the basis of life, imaginary events and phenomena of life appears as a peculiar style.

The main feature of folk oral poetry is the collective nature of the creative process - the creative and executive process. Its features such as orality, variability, publicity, tradition, anonymity are formed on the basis of elements of poetics, traditional style, created by the collective. It has social and historical significance only if it is intended for a specific group of listeners and is recognized by the collective.

Samples of folklore are characterized by oral creation and oral performance. Its peculiarity is that the collective nature of the oral poetry of the people

does not negate the activities of individual artists. Talented artists aim to create new ones, while preserving and popularizing folklore samples and perfecting them within the framework of their oral traditions. The richness of the language of the people is first of all reflected in its folklore.

To know what a nation is, you have to study its folklore. Indeed, folklore reflects the language capabilities of the people, the style of observation, the creative power. Orality, variability is a characteristic feature of folklore, which emphasizes that the samples of folk art are directly related to the process of live performance, that is, folklore works are not characterized by stagnation, it changes and is renewed in each performance, which means a high demonstration of the possibilities of artistic language. Therefore, it can be said that folklore is not just an example of the art of speech, but also reflects the language, understanding and way of thinking of the people, from the distant past to the present day. It is also the history and culture of the constant movement that coexists with *zi*. Since the transition from mythological to poetic thinking is reflected primarily in folklore, the study of the history of language must be based on examples of folk art. No word in a language arises spontaneously; it arises or assimilates in the course of historical development out of necessity. A word that once represented a mythological image then forgets its original meaning, or the first layer of meaning is blurred, creating the next layer of meaning. Based on the analysis of our existing fairy tales, epics, songs and other genres, it can be said that folklore works reflect the most



ancient ideas of our people about celestial bodies, flora and fauna. These ideas have given rise to many words in our language, to the formation of figurative artistic thinking. Uzbek folklore is divided into the following types: fairy tales, riddles, proverbs and sayings, myths and legends, folk songs, anecdotes and askiyas, etc.

The original specimens of ancient folklore have survived to the present day is also justified by the fact that it is not. This is because they have undergone different changes over time. Some examples of ancient folklore of the peoples of Central Asia have been partially preserved in some historical performers, and memoirs. The mythology of the Turkic peoples is older than other examples of folklore. Another example of folklore is the proverb, a genre of folklore that is concise but profound, based on centuries of observation, social, economic, political, and cultural experiences. Proverbs, by their socio-ideological functions, mainly express the worldview of the general public, and in some cases of certain social classes or groups. The term proverb is derived from the Arabic word "qavlun" (to say, to speak), and in Uzbek it is an example of folk wisdom.

Riddles are the oldest, smallest, and most compact independent genre of folklore, reflecting the life, culture, customs, and artistic and aesthetic aspects of objects. The genre of riddles is used in Uzbek by several terms such as "topishmoq", "topmacha", "topar cho'pchak", "top-top", "jumboq", "matal", "masala". Riddles are considered to be a small genre of folklore. The educational, aesthetic and pedagogical significance of puzzles is that they teach students to be resourceful and think logically. Traditional riddles reflect the lives of the people.

Askiya is of special importance as an independent genre of Uzbek folklore. The composition of Askiya's works is interconnected. The place of satire and humor in Askiya is unique. There are several types of askiyas: payrov, safsata, o'xshatdim, and dialogues. The genre of anecdotes is unique. The anecdote genre has its historical roots. Uzbek folk anecdotes have a system of images, so satire and humor dominate in the anecdote genre.

Songs are one of the most ancient and widespread genres of Uzbek folklore. Uzbek folk songs vary in genre, period of creation, place and type of performance. In this sense, folk songs are divided into ceremonial and non-ceremonial songs. Ceremonial songs were performed at weddings and other ceremonies or in mourning ceremonies. The genre features of the songs vary. Folk songs are classified according to their subject as follows. Ceremonial songs and laments. The main feature of the ceremonial songs is that they reflect the basics of life. Martians, on the other hand, reflect the

worldview, psychology, and aesthetic thinking of the working masses. The songs have a great educational value. The role of the song in Uzbek folklore is unique. The first example of ancient songs is given in Mahmud Kashgari's *Devonu lug'ati turk*. The songs also have rhythms and stanzas. The genre nature of oral works in the song genre is very diverse. The classification of songs is as follows: - labor songs: hunting, animal husbandry, farming, handicrafts, commercial songs.

- Lyrical songs

-Historical songs

- Terms are an independent genre of Uzbek folklore. The role of bakhshis in its creation is primary.

Oral stories, which are connected with the realities of life, are based on life and life fiction, and carry didactic ideas, are called fairy tales. Fairy tales are one of the leading genres of Uzbek oral prose, in which the glorious ideas, worldviews, spiritual experiences, and social and moral ideals of the people are expressed in a unique artistic way. Consequently, fairy tales are never useless, fairy tales are things that always have important social significance. Fairy tales are an independent genre of epic folklore. A distinctive feature of fairy tales is that they always end well. Fairy tales differ from other genres by this feature.

In conclusion, it should be noted that the way of life, national values and traditions of the nation are reflected in the oral tradition of the people. Folklore is the mother world of the nation.

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