



LEXICAL FEATURES OF FOLKLORE

Jurakulov Rustam Davronovich

Samarkand State Institute of Foreign Languages, Associate Professor of the Department of Russian Language and Literature

ABSTRACT

In this article is discussed the lexical features of folklore. The history of the origin of folklore, famous figures and examples of their work are given. The stages of development of folklore are also discussed in detail. The term folklore or folklore, used in the scientific literature, includes examples of folklore that have been around for centuries. Folklore is closely connected with dialectology, history, ethnography, and archeology. The most important feature of fiction is the figurative depiction of human life in artistic form. Folklore, as an integral part of fiction, also expresses the centuries-old life, struggle and aspirations of the people.

KEY WORDS: *folklore, art, oral, lexical features, dialectology, history, ethnography, archeology.*

INTRODUCTION

One of the cultural heritage of the Uzbek people from ancient times to the present day is the oral creativity of the people. The term folklore or folklore as used in scholarly literature includes examples of folklore that have existed for centuries. The term folklore, first introduced into scientific literature by William Thomson in 1846, consists of two English words - "folk" () and "lor" (), meaning the wisdom of folk wisdom. [4]Currently, it is called "Uzbek folklore" or "Uzbek folklore", and this term fully describes the content and purpose of this article. Folklore is the collective creativity of the people, which has evolved and continued for centuries. It vividly reflects the social life, history and struggle of the people. Indeed, the oral creativity of the people is an artistic reflection of the history of the people. Because the centuries-old history of creative people, their life experience, their attitude to natural phenomena, their attitude to social events are artistically expressed in the works of folklore.[6]

MAIN PART

When talking about phraseology in folklore works, linguists distinguish the concepts of folklore phraseology and folklore phraseology as different concepts. In the first sense, phraseology is a limited collection of folklore that remains "only a means of artistic and linguistic expression." [2]

Folklore is closely connected with dialectology, history, ethnography, archeology. "Uzbek folklore" is engaged in the study and analysis of oral art that has developed among our people over many centuries; creativity of folk singers; ideological and artistic features of their works; system of images, means of artistic representation, problems of tradition and innovation in folklore, the influence of folklore on written literature. The most important feature of fiction is the figurative depiction of human life in artistic form. Folklore, as an integral part of fiction, also expresses the centuries-old life,

struggle and aspirations of the people. However, folklore has its own specific features that distinguish it from written literature. Basically, they are: collective, oral, anonymous, variable, traditional.

Folklore is the product of a centuries-old creative process. The creative role of the collective in the development and polishing of works of oral creativity is great.

Folklore works are created among the people by word artists. However, due to the fact that the creative process is closely connected with the folk (collective), their works have become collective. Secondly, each artist of the word made his own changes and additions to the works of folklore. As a result of the collective contribution, folklore works become the product of collective creativity.

Folklore works are created in the form of "badiha" by improvisation, passed from mouth to mouth, and spread. Badiha without special training, sudden words, poems, impromptu, folklore samples: folk songs, lapari are created using the badihi method. The eloquent statements of folk bakhshi are an example of improvisation. This feature of folklore is oral.

Folklore has been around for many centuries, and its original creator and performer is unknown. Since works of folklore are created orally, their original creator is often forgotten. In the process of oral creativity and as a result of the free attitude of the collective to the plot and content of a folklore work, many variants of this work arise. The variability of folklore works makes it possible to preserve these works for many centuries. Because the same plot is performed by different bakhshis in different places. Each performer is free to respond to one or another version of a folklore work, bringing the content of the work closer to the requirements of his time. As a result, dozens and even hundreds of variants of the same plot can appear in folklore. The diversity is clearly seen in the Alpomysh epic. This epic



has been used by professional and amateur performers for centuries.[4]

So, folklore is a product of collective creativity; passed from mouth to mouth, from generation to generation, new versions of it are created, each performer creatively approaches his work of folklore, makes various changes to the composition of the work, fills the plot with new images, visual aids, events, leads to images, events, visual aids which he doesn't like. New images, events, means of expression, which are included in the plot and composition of folklore, form a unique layer. Another characteristic of folklore is tradition. Folklore works preserve the elements of the living language of the people, the dialect features of the place of performance. A characteristic feature of many works of folklore is the presence in their compositional structure of some stereotyped sentences, similar to the model of poetry ("one is", "one is not", "a bird named hawk" ...) images are often found (such as devas, ajina, efendi, yalmogiz), who move from job to job. Traditional folklore also preserves social events from different periods, political events and characteristics of social groups. In particular, the struggle of the Soviet people against the Nazi invaders was reflected in the works of folklore created during the Great Patriotic War, as well as in the works of XIV-XV fairy tales, gentlemen, anecdotes of Alisher Navoi, Amir Temur, Khoja Akhror.[3]

In the works of folklore, a wide range of folk fantasy is given, including the creation of artistic ideas, the idealization of heroes, universal ideas in the depiction of various magical miracles - patriotism, people's freedom, improvement, work experience, love and love, hatred of the enemy, the oppressor.

Due to the fact that folklore is inextricably linked with such types of folk art as music, games, dances, in the early years it was of a syncretic nature, and when performed it combined the skills of playing, music, and artistry. The oldest and richest history has developed into a variety of genres, such as epics, fairy tales, songs, proverbs, riddles, proverbs, askiya, folk oral drama, myth, anecdote. Folklore works were usually distributed not only among the peoples who created them, but also among neighboring peoples. For example, the Alpomysh epic is popular not only among Uzbeks, but also among Turkmens, Azerbaijanis, Tajiks and Karakalpaks. The image of the master is widespread in the folklore of the peoples of the East.[3]

Uzbek folklore had a great influence on the development of Uzbek classical literature. Some plots, images, means of artistic expression of folklore are somehow reflected in the Uzbek classical and modern literature. While there are features that distinguish folklore from written literature, they are both unique artistic expressions. Before the advent of written literature, folklore was known as the art of expression. As written literature began to take shape, folklore actively influenced its form and means of expression, its artistic features. That is why M. Gorky says that "the beginning of the art of speech is in folklore." Great poets and writers from ancient times made excellent use of folk art and created wonderful works of art. Classics of Russian literature A.S. Pushkin, L.N. Tolstoy, A.P. Chekhov, A.M. Gorky Classics of

Uzbek literature A. Navoi, Z. M. Bobur, Gulkhani, H. Kh., A.Jami, H.Dehlavi and others love folklore, those who knew it, loved and successfully used examples of oral creativity; The creative influence of folklore in such works as "Shokhnoma" (Firdavsi), Haft Paykar (N. Ganjavi), "Khamsa" (A. Navoi), "Zarbulmasal" (Gulkhany), "Gul va Navruz" (Lutfiy) is clearly felt.[3]

Not only that, but written literature can have an effective influence on folklore. The role of poets, poets, storytellers, singers, clowns and humorists, storytellers, storytellers and anecdotes in the creation and preservation of folklore is enormous. Today in the development of Uzbek folklore such folk poets as Ergash Zhumanbulbul oglu, Islamic poet Nazar oglu, Muhammadkul Zhomrot oglu Polkan, Yusuf Gizik, Ismailov Jurahon Sultanov was very great.[5]

From the second half of the 19th century, the conquest of Central Asia by Tsarist Russia increased interest in local folklore. In this regard, it is enough to recall the collecting activities of H. Vamberi, N. P. Ostroumov, A. A. Divaev, V. V. Radlov and others. They recorded some examples of Uzbek folk proverbs, fairy tales, anecdotes, songs and even epics. It should be noted that it is difficult to say that any of them did such a job with good intentions. Since the second half of the 19th century, interest in Uzbek folklore has intensified, and one can even say that it has acquired the character of internationalization. As a result, there is a connection between the collection and publication of samples of Uzbek folklore. In particular, due to the growing interest in the epic, some word artists began to rework folk epics, which led to the emergence of an intermediate phenomenon linking folklore with written literature - folk books. Dozens of folk books such as "Takhir and Zuhra", "Yusuf and Zulaikho", "Bakhrom and Gulandom", "Gulfarakh", "Sanobar", "Boz oglon", "Yusufbek and Ahmadbek" with such quality 2.0' Some branches of Uzbek folklore have gone through a long process of historical formation. In particular, M. Kashgari, the Greek historians Poliena ("Light") and Herodotus ("Tomaris"), Beruni did a great job of writing songs, legends and myths. In particular, the Uzbek proverb-paremiology has acquired such a historical tradition for almost a thousand years. In particular, the sphere of writing and publishing paremiographic articles, which are an integral part of it, has developed and accumulated a lot of experience. Mahmud Kashgari, Abulkasim Mahmud Zamakhshari, Muhammadsharif Gulkhani, Roji, Herman Vamberi and N.P. Ostroumov played an important role in this. Therefore, we can say that Uzbek folklore as a science originates from the study of songs and proverbs. From the second half of the 19th century, a movement for composing and publishing Uzbek epics entered the field. This created the conditions for the emergence of epic studies in Uzbek folklore. Later, he began to collect and publish Uzbek folk tales, anecdotes and songs. As a result, Uzbek folklore emerged. Only at the end of the first quarter of the 20th century did Uzbek folklore become a real science: the collection, publication and study of folk art on a scientific basis. If earlier Uzbek folklore was mainly based on collection



and publication, now these processes are supplemented by research. In particular, since the 1930s, a combination of collection, publication and research began to play a significant role. Commission on Uzbek Knowledge of the State Academic Council of the People's Commissariat of Education of the Republic of Turkestan (1921-24), Commission for the Study of Uzbek Studies of the Scientific Center of the People's Commissariat of Education of Uzbekistan (1924-29), Uzbek State Research Institute (1929-30), Research Institute of Cultural Construction (1931-33) and finally. The Department of Folklore of the Institute of Language and Literature (1934-2009) played a special role. It is noteworthy that Uzbek folklorists paid special attention to the fact that such a rich example of folk art was recorded during direct performance. For example, in the summer of 1922, G. O. Yunusov, who was on a folklore expedition to the Tashkent, Syrdarya and Samarkand regions on behalf of the Uzbek Department of Education, read fairy tales, songs, proverbs, riddles from the Uzbeks living here, collected a lot of dialectological and ethnographic materials; For the first time in the history of Uzbek folklore, Fozil Yuldosh oglu and Khamrokul Bakhshi wrote an excerpt from the Alpomish epic. As a result of the expeditions of Gulom Zafari to the Ferghana Valley in 1921-22. and expeditions of Elbek to the Bostanlyk district of the Tashkent region, many songs, proverbs, examples of oral drama, given to the 'plandi, were recorded. Some of these collected materials were published in 1925 in the form of the collection "Songs". In addition, Elbek "Laparlar" ("The Furnace of Knowledge", 1922, No. 1), Gulom Zafari "Chigatai-Uzbek Folk Theater" ("The Furnace of Knowledge", 1923. Bekjon Rakhmonov collected 564 proverbs and sayings from the Khorezm oasis and wrote " O'zbekcha otalar so'zi" 1933) published a collection.[3]

Folklore plays an important role in the formation and development of the lexical system of the Uzbek language, embodying the features of folk speech and literary language, in addition to the direct meaning of the word, folklore contains figurative and emotional-evaluative tones, important for the life and history of the language at different times. The significance depends, first of all, on the lack of clear studies on the dictionary of Belarusian folklore; secondly, the question of its important role in the development of our normative language has not been sufficiently developed; thirdly, the originality of folklore is underestimated in relation to the dialect and literary language of its time. The study of folklore is also of scientific importance in terms of studying visual aids and identifying the features of folklore in relation to the dialect and literary language. The development of this problem became possible due to the identification and solution of the following tasks, including: The basis for the study was the texts of pre-revolutionary songs and fairy tales by some authors, as well as recently published collections of folklore in the series "Uzbek Folk Art", as well as their notes collected and systematized in the harsh conditions of that period. The lexical analysis of Uzbek folklore texts, on the one hand, made it possible to create the basis of their regional vernacular, on the other hand, from a linguistic point of view, the initial

structure, which occupies a special place among vernacular and literary samples.[1] Uzbek language. In total, more than 100 lexical units were analyzed. At the same time, the comparison of the lexical nomenclature of folklore, dialect and literary language was carried out in a comparative way. The facts of the Uzbek language were used in the study of the relevant analyzed units, if necessary.

CONCLUSION

In Uzbek folklore, hexemes occupy a special place not only in terms of the semantic stability of dialect and normative use, but also in terms of the variability of meanings and their shades. Such an additional semantic dimension of many lexemes indicates that the folklore language preserves to a greater extent the local language flavor than other varieties of the Belarusian language, as well as regional features based on the traditions of earlier periods. As is known, the semantic structure of a word is determined by figurative and figurative usage. This variety of vocabulary is largely applicable to Uzbek texts. For example, the lexeme thin woman in folklore serves to designate "poor woman".

BIBLIOGRAPHY

1. *Пропт В. Фольклор и действительность / / Русский фольклор. М., 1999.*
2. *Ройзензон Л. И. О понятии «фольклорная фразеология» / / Проблемы устойчивости и вариантности фразеологических единиц. Тула, 1968*
3. *Язык фольклора: Хрестоматия / Сост. А. Т. Хроленко. М., 2006*
4. *Имомов И.И., Мирзаев В.В. O`zbek xalq og`zaki poetik ijodi. T. 1990 y*
5. *www.ziyonet.uz.*
6. *https://uz.wikipedia.org/wiki/Folklor*