



Analysis of the Development of Uzbek Folklore after the Second World War

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Annotation: The comic direction occupies an important place in folklore works. Examining such characteristic aspects of them reveals the social nature of folklore more clearly.

In the article, the author analyzed the development of Uzbek folklore after the Second World War.

Keywords: folklore, music education, music art, musical knowledge, music methodology, scientific research, scientific potential, music literacy.

Introduction.

In the first years after the war, some achievements were made in folklore studies. M. Afzalov published articles on the folklore of the Great Patriotic War, Bekmurod Bakhshi, Sherabad epics, and created a research called "Farkhod and Shirin" folk version of the epic. Hodi Zarif's "Reflection of the National Liberation Uprising of 1916 in Uzbek folklore", "Ergash Jumanbulbul's son - a famous folk poet", about the epic "Kuntug'mish", "Fazil Yoldosh o g'li" articles were published. He also published Uzbek folk articles, selected works of his son Fazil Yoldosh with introductions and comments. In Russian, the epic "Alpomish" with the foreword by Maqsur Shaikhzade, the collection "Folk Poetry in Uzbekistan" was published. "Educational materials from the Uzbek colloquium" compiled by M. Afzalov reached the hands of his students.

The main part.

In the 1950s, the work of studying and collecting epics in all aspects gained momentum. The collection "Samples from Uzbek folk folklore" prepared by Khodi Zarif, M. Afzalov, M. Alaviya, Z. Husainova was published. Epic works such as "Oysuluv", "Ravshan", "Malika Aiyar", "Kuntug'mish", "Yodgor", "Orzigul", "Shirin bilan Shakar", "Rustamkhan", "Intizor", "Murodkhan" and "O The publication of the two-volume book "Uzbek Folk Tales" had a great political and educational significance. At the end of the 50s, there were some studies that researched some genres of folklore, the work of its representatives, some periods in a monographic way. Muzayyana Alaviya (1909-1988), who began to collect folk songs and folk tales from 1926, published her articles mainly in the years after the war, made a great contribution to this. In his work "Uzbek folk songs" (1959), one of the most widespread, popular, oldest, fighting genres of folklore was analyzed. The addition of a large number of folk songs to the work is also highly commendable.

The first major research on the second epic type of Uzbek folklore - fairy tales is M. Afzalov's book "About Uzbek Folk Tales" (1964). This monograph was created as a result of the author's observations of Uzbek folk tales for several years. At first, the author thinks about the study of Uzbek folk tales, terms, and tries to give a certain classification of folk tales.

Analyzing tales about animals, the scientist was able to show on the basis of rich ethnographic literature that they express the totemistic and animistic views of ancient people towards natural phenomena and certain animals. This shows that some fairy tales were created because people once believed in some animals and kept them sacred as totems. Through the analysis of magic-fantasy tales, the author discusses issues such as the relationship between their images and real-life events,



reality and idealism, and the relationship between life and fantasy. In the chapter of the book "About some unique features of Uzbek folk tales" the author's long-term observations about Uzbek folk tales and fairy tales, the materials he has collected have found their expression, about the artistic and stylistic features of the tales. some points are raised. But the author classifies and analyzes Uzbek folk tales mainly from a thematic point of view.

Folklorist K.Imomov's monograph "Uzbek satirical tales" (1974) discusses the genre characteristics of such tales, the traditional test motive and the social motive and conflict of the comic hero, the artistic characteristics and fate of satirical tales, the relationship between fairy tales and epics. illuminated. G. Jalolov's monograph "Poetics of Uzbek Fairy Tales" (1976) analyzes the genesis and morphology of magic-fantasy fairy tales. H. Egamov's research entitled "Traveling Plots" (1979) studied the Uzbek fairy tales with the tales of the Azerbaijani, Turkmen, Kazakh, Karakalpak, Kyrgyz peoples from a comparative-historical point of view, and made a generalization about their typological and unique aspects. conclusions are drawn. At the same time, special attention was paid to the publication of fairy tales during this period. The two-volume book "Uzbek Folk Tales" prepared by M. Afzalov, Z. Husainova, H. Rasulov was published twice in Russian and Uzbek languages. A number of collections such as "Kenja Batir", "Bori bilan tulki", "Almos Batir", "Chalpak yakkan kun", "Kari naomatak" were published.

Until the following years, examples of oral prose, other than fairy tales, remained out of the attention of researchers. In this regard, K.Imomov's monograph "Uzbek Folk Oral Prose" (1981) was of great importance. Along with the consistent classification of oral prose examples, the specific characteristics of genres such as myth, narrative, and narration were highlighted. F. Yoldosheva's work "The image of Nasriddin Efandi in Uzbek folk anecdotes" (1979) is of particular importance in the study of examples of folk prose other than fairy tales. At this point, it is necessary to show M. Juraev's research on magic numbers created on the basis of oral prose materials.

It should be said that the issues of oral prose poetics were not seriously studied until the following years. B. Sarimsakov's monograph "Sajo in Uzbek Literature" (1978) is a bold step in this direction. In the monograph, the author elaborates on issues such as types of prose, saj and epic poetry, saj and rhyme, appearance of saj in Uzbek literature, character and features of saj in fairy tales and epic prose.

M. Alavia's monograph "Uzbek Folk Ritual Songs" (1974) occupies a special place in the study of folk songs. The author examines the ritual songs in connection with the rich ethnographic material - the life of our people before 1920, traditions, customs, customs and rituals. By studying the historical roots and main characteristics of folk songs, the scientist classified them for the first time and specially researched wedding ceremony songs in a separate chapter. Also, researches were created on labor songs by K. Ochilov, lyrical songs by SH. Turdimov, historical songs by U. Jumanazarov, terma by A. Musakulov, and songs of that time spread in Khorezm by S. Ro'zimboev. J. Qabulniyazov published the collection "Khorazm folk songs" (1965) with introduction and comments. Collections such as "Madhiya", "Svetoch", "Sonmas soln" were published.

At this point, it should also be noted that until recent years, investigations of ritual folklore were one-sided, and they were mainly studied within the framework of songs. B. Sarimsokov's research put an end to such confusion. In his monograph "Uzbek Ritual Folklore" (1986), folklore works related to seasonal rituals and word magic were analyzed in detail, and careful comments were made regarding the consistent identification and functionality of folklore genres with a specific sphere of social and household life.

Some works examining Uzbek folklore from a sociological-historical and philosophical-pedagogical point of view also began to appear. R. Shoyusupova's "Social and Political Ideas in



Uzbek Folk Oral Art" (1965), Z. Mirtursunov's "Folk Pedagogy in Uzbek Folk Oral Art" (1974), A. Akbarov's "Folk Oral Art" Materialistic observation and elements of dialectic in his work" (1977), S. Alimov's "Uzbek folklore aesthetics", T. Turdiev's "The role of folk oral creativity in educating the young generation" are among these works.

In these years, certain achievements were made in the research and publication of little-studied genres such as riddles and proverbs. The services of Z. Husainova and M. Afzalov should be highlighted. Z. Husainova first published a collection of Uzbek riddles with the beginning (1961), in 1966 she published the results of her observations on this genre in the form of a special book. The fact that Uzbek folk riddles are extremely rich and beautiful was scientifically substantiated in this research, which was created as a result of the textological study of thousands of riddles. In the monograph, the main features of the riddle genre, its types, their origin, specific meanings, unique artistic, socio-political, moral, educational and aesthetic importance are deeply analyzed.

After the collection of "Uzbek folk proverbs" (4th edition, 1978) published under the leadership and introduction of M. Afzalov, examples of this genre were published in Uzbek and Russian languages with the introduction of B. Sarimsakov. . Undoubtedly, the biggest achievement in the study, systematization and publication of folk proverbs was the creation of the two-volume book "Uzbek folk proverbs" (1987-1988). This collection, which includes about thirteen thousand proverbs, is one of the serious works of an academic nature.

Another achievement in recent years has been the creation of many small studies on genres that are little studied or almost untouched. For example, M. Kadirov's monograph "Uzbek folk drama" (1963) is one of such works, in which the author describes the character, types, skills of folk actors, as well as the image of the "palace theater", ideological or He was able to provide a thorough analysis of topical issues such as clown repertoire and drama based on the materials he collected from Samarkand, Bukhara and Surkhandarya regions.

The fact that the researcher turns to the materials of Fergana and Khorezm regions is instructive to try to do a comparative study of folk oral drama. M. Kadirov's monograph "Maskha raboz and art of curious people" (1971) is also of special importance. In it, the author highlights the local differences and characteristics of the traditional theater of Bukhara, Khorezm, and Ferghana in the late 18th and early 20th centuries. He analyzes the art of Fergana clowns and clowns on a wide scale. In the scholar's monograph "Traditions of Uzbek Theater" (1976), traditional Uzbek theater and its role in the formation of Uzbek theater are examined. T. Obidov's research on the formation and characteristics of Uzbek circus, and M. Kadirov's investigations in the field of puppetry can also be included in this series.

The comic direction occupies an important place in folklore works. Examining such characteristic aspects of them reveals the social nature of folklore more clearly. In this respect, H. Razzokov's monograph "Satire and Humor in Uzbek Folk Oral Art" (1965) based on the materials of the Ferghana Valley is characteristic. In the work, the concept of satire and humor, its unique manifestation in folklore works, comic situations and conditions, and the means of creating a comic character are put forward.

Uzbek musical folklore is also distinguished by its diversity and richness. It has been seriously studied since the second half of the 50s. Previously prepared works were announced. Yu. Rajabiy, I. Akbarov, K. Alimboeva, M. Ahmedov started collecting and notating works. The activity of F. Karomatov was especially effective in this field. Under his direct participation and guidance, more than two thousand musical instruments were collected and notated. Most of these have been summarized in a number of his studies. The study of the problem of the relationship between literature and folklore in Uzbek folklore began mainly in the 60s. In this case, it is important to



examine the attitude of one or another creator to folklore. O. Sobirov's "Yashin and Folklore" (1973), "Sarchashma in Literary Creativity" (1975), "Folklore in Oybek's Creativity" (1975), "Realistic Prose and Folklore", G. Jalolov's "Hamza Poetry and Folk Oral Creativity" (1975) pamphlets; Articles by M. Afzalov, M. Kadirov, S. Mamajonov, M. Khakimov; "Folklore traditions in Uzbek folk poetry of the 1920s" by S. Askarov (1968); M. Ma'murov's "Folklore traditions in Uzbek folk poetry of the 1930s" (1973); "Uzbek Democratic Literature and Folklore" by A. Jurakhanov (1977); "Folklore traditions in the poetry of M. Shaikhzoda" by K. Kadirov (1973); A. Soliyev's "Kamil Yashin's skill in using folklore" (1973); "Children's Poems and Folklore of the 1930s" by T. Abduqulov (1977), "Formation and Development of Uzbek Literary Tales" by S. Alimov (1981); I. Yormatov's researches such as "Typology of folklorisms in the Uzbek literature of the 60s-80s" (1985) are devoted to this issue. In this regard, N. Mallaev's monograph "Alisher Navoi and folk art" (1974) occupies an important place. Alisher Navoi's attitude to folklore, Alisher Navoi and mythology, the basis of "Khamasa" heroes in folklore, folk versions of Navoi's epics, Alisher Navoi's image in folklore are detailed in the work. One of the important points in the study of the relationship between oral and written literature is the study of "People's books", which are stories created in the field of folklore and literature. This important issue still eludes the attention of investigators. From this point of view, V. Abdullaev's comments in the "History of Uzbek Literature" textbook, R. Majidov's observations based on the materials of the stories "Khurshed and Malikai Dilorom", and H. Oqbutaev's stories "Tahir and Zuhra" are noteworthy.

Children's folklore occupies an important place in Uzbek folklore. But until the following years, this important type of folklore was hardly studied. G. Jahongirov started this good work and created the monograph "Uzbek Children's Folklore" (1974). folklore is analyzed. O. Safarov specially studied alla, children's songs, games, etc. , opened new aspects of these genres, defined the nature and boundaries of a number of genres specific to children's folklore. His remarks about applause, caresses, pranks, judgments, giggles, numbers, mockery are distinguished by their originality.

One of the characteristic features of the development of Uzbek folklore is that in the second half of the 60s, major fundamental works were started. This can be seen both in the publication of folklore works and in its scientific research. Especially since 1964, it was an important event to start publishing the multi-volume "Creation of the Uzbek People". Until now, "Intizor", "Dastagul", "Murodkhan", "Gulihromon", "Orzigul", "Tahir and Zuhra", "Hasankhan", "Latifalar", "Golden apple", "Water girl", "Gulpari", "Oyjamol", "Birth of Gorogly", "Gulnor fairy", "Ravshan", "Dalli", "Askiya", "Gulyor", apple, red apple", "Alpomish", "Khaldorkhan", " He is a reader of about forty volumes, such as Yusuf and Ahmed", "Erali and Sherali", "Riddles", "Soz korki maqol", "Zumrad bilan Kimmat", "Kulsa gul, yygulsa dur", "Luqmoni Hakim". reached his hand.

Another major work in the publishing of folklore works, especially epics, is the creation of five volumes consisting of epics and terms told by the son of Ergash Jumanbulbul and three volumes in Russian. This Kulliyat is the most perfect of Ergash's poet's works and is considered one of the largest collections published at that time based on the repertoire of one Bakhsh. One of the great works in the study of oral creativity of our people is the creation of the series "Research on Uzbek folk creativity" and the publication of its first books. The first book in this series - "Creation of the Uzbek people" was published in 1967 dedicated to the 60th anniversary of the birth of the founder of Uzbek folk folklore, Kh. T. Zarifov. In this work, created by a team of authors, little-studied theoretical problems of folklore were considered, the characteristics and development of certain genres were observed, and some comments on the relationship between oral and written literature were put forward.

The next book in this series, "Issues of Uzbek folk folklore" (1970), was devoted to specific issues of folk folklore. In it, a number of issues, such as the historical roots of folk art in the development



of folk art, features of the development of certain genres, tradition and innovation, relationship between written literature and folklore, were studied. And in the books "Ergash poet and his role in epic poetry" (1971), "Fazil poet" (1973), "Polkan poet" (1976), "Islam poet and his role in folk poetry" (1978) the main features of the life, work and repertoire of the famous epic poets are covered. Special attention is paid to the problem of creativity and performance in folklore. The next book in this series, "Epic Genres of Uzbek Folklore" (1981), covered the specific features of the epic and fairy tale genres, inter-genre relations and the phenomenon of mutual assimilation of genres in folklore. The books published in this series raised the study of folklore from a scientific and theoretical point of view to a higher level.

As one of the last achievements, it is necessary to show the three volumes of "Essays on Uzbek folklore" (1988-1990). In this collective work of a generalizing nature, all genres of our folklore were assessed at the same level and the stages of its development were determined. This type of research summarizing the state of the oral poetic creation of our people at the time of the beginning of collecting works, the characteristics of its living tradition and spread was created for the first time in Uzbek folklore studies.

When we look at the development of Uzbek folk folklore, we see a new field of science that has passed through complex stages of development and achieved great achievements in a short period of time. Uzbek folklorists' great collection and research activities, searches and researches have been effective in science. In Uzbekistan, a Marxist school of folkloristics with its original research characteristics emerged and made significant achievements.

Uzbek scientists developed methodological aspects of studying folklore, especially epic works in connection with their performers and creators, paid special attention to the creative personality of the bakhshi (singer) and made original observations. Therefore, the spread of epic works and living conditions, the singer and his listeners, tradition and improvisation, master and student, epic schools, version and variation, the influence of certain socio-economic conditions on the concrete work, the connection of folklore with social life They have made significant progress in covering issues such as learning without learning.

Summary.

Covering folklore materials on a large scale, involving it in the first-level issues, extremely meticulous and deep scientific, comparative study of the object under analysis with history, archeology, ethnography, material culture, as well as, on the one hand, between versions and options, on the other hand, mixing the creativity of fraternal and non-fraternal peoples, thus striving to reveal its ancient roots and foundations, is one of the characteristic features of this direction. Uzbek folklore continues its work in this direction.

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