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## ANALYSIS OF THE STAGES OF HISTORICAL DEVELOPMENT OF UZBEK FOLKLORE

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Although folklore works in close connection with the science of literature, there are some differences between them. For example, if the ideological and aesthetic analysis of folklore works is carried out at the request of the laws of folklore, the analysis of fiction is carried out in accordance with the laws of literature. In this case, if the literary critic has a clear and ready material on the problem he is studying, the folklorist does not have such an opportunity.

The article provides an analysis of the historical stages of development of Uzbek folklore.

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### Introduction

The science of folklore is the study of folklore, the characteristics of folk art as a verbal art, the stages of emergence, formation and development of folklore, the laws of the creative process and lifestyle in it, the meaning of life, social nature, It discusses issues such as verse essence, artistic originality, specificity of genres, as well as its interaction with written literature, its connections and typology, poetics, method. A specialist in folklore is called a folklorist.

Folklore is concerned with sociology, ethnography, linguistics, literature, history, art history, musicology, and other disciplines. Because folklore, as a syncretic word art, is closely connected with all kinds of art

Although folklore is closely related to the science of literature, there are some differences between them. For example, if the ideological and aesthetic analysis of folklore works is carried out at the request of the laws of folklore, the analysis of fiction is carried out in accordance with the laws of literature. In this case, if the literary critic has a clear and ready material on the problem he is studying, the folklorist does not have such an opportunity. He begins by collecting material from the public on the problem at hand. The peculiarity and difficulty of this process is that it requires a folklorist to engage in long-term collecting activities. He should also pay attention to the fact that the recorded folklore work belongs to a certain ritual, has a melody, theatrical elements, and the vitality of the language. To do this, the collector must be aware of the knowledge in these areas.

The science of folklore consists of three branches:

1. Collection of samples of folk art. Folklore begins with the recording (collection) of samples of folk art. This process takes place in the form of individual, individual initiative and collectively organized scientific expeditions.
2. Publication of collected samples of folklore. This field is called folklore textology. In this case, the variants of this or that folklore work are compared, special attention is paid to the selection of ideologically and artistically harmonious, to the complete and perfect preservation of the live performance of each work, to ensure the naturalness of the language. Uzbek folklore has a rich experience in this field. Ergash Jumanbulbul o'g'lu's five-volume Uzbek-language *Bulbul Taronalari* and three-volume Russian-language *Pesnya Bulbuliya*, as well as a 50-volume Uzbek Folk Art series, are a testament to this experience. effects.
3. To study folklore. It is known that folk songs are associated with melody, some of which are performed in harmony with dance, and folklorists collaborate with musicologists and choreographers in order to comprehensively study these features.

Folklore works deeply reflect the traditions and customs of the people. In this respect, the genres of ceremonial folklore stand out. In studying these processes, the folklorist relies on ethnography, otherwise his research will be one-sided.

While the specificity of the language of folklore works is studied in conjunction with dialectology, the folk pedagogy (ethnopedagogy) reflected in these works also works in conjunction with scientific pedagogy. Thus, just as folklore is unique, so is the science of it - folklore.

The role and importance of folklore in ensuring the maturity of society, the depth of social consciousness and the richness of the human spiritual world was decisive. That is why collecting samples of folklore, studying them and putting them in the service of the time, using them to substantiate this or that event has always been relevant. Authors of historical, scientific, and literary works have used folklore samples for various purposes, sometimes in modified and reworked form, and often in the form of semantic descriptions. In this process, in a sense, even the first experiments in the recording of folklore are considered.

Records of ancient world travelers and historians on myths and legends, various customs and rituals, as well as this process, which began in the Stone Age, continues to this day in various contexts and forms, depending on the nature of the historical development of literature and art. . In other words, after the creation of folklore, they continue to live in their natural environment, in the process of oral performance, in the second form, along with singing, reciting, playing, showing, spreading, and "recreating". But their second form, the appearance of folklore in historical and literary memoirs, in the works of writers and composers, is not the history of the recording and study of folklore. In this sense, the interest in Uzbek folklore for folklore purposes began to record and study them in the second half of the twentieth century.

The first writers, researchers and publishers of some examples of Uzbek folklore were Russian orientalists, tourists, ambassadors of the second half of the last century and the beginning of the XX century, officials of the Tsarist administration. there are important notes on his life, customs, oral creations: impressions about folk dances, clowns, hobbyists, parties, are described; sometimes details of oral dramas, some fairy tales. In particular, AA Kushakevich "Farhod and Shirin", N. Lyapunova "Sweet girl" legends, A. Vasilev "Hirsitdin polvon", "Prince Nazar Muhammad and princess Nazar bibi", AN Samoylovich "Annamurod bobo", "Erni er ergan" wife "fairy tales. A.F. Eichhorn and V.V. Leisek recorded folk melodies.

The missionary NPOstroumov was especially instrumental in the collection and publication of Uzbek folk tales, riddles, proverbs and sayings, as well as oral theatrical materials. Although he originally pursued missionary goals, his work in this field was an important contribution to the objective study of Uzbek folklore. NPOstroumov has repeatedly published Uzbek folk tales, compiled a collection of

riddles, published a number of materials on Uzbek folk theater and ethnography. He provided his collections with forewords and comments. Although N.P. They are especially important in covering theoretical issues related to the distribution, survival, and variation of oral art.

From the same period, some examples of Uzbek folklore became known throughout the world. The Hungarian scientist and traveler H. Vamberi's services are great. He published more than a hundred folk proverbs and excerpts from the epic "Yusuf and Ahmad" in a German translation with an Uzbek text in the textbook "Chigatay language textbook" published in Leipzig in 1867. In 1911, he managed to publish the entire Khorezm version of the epic "Yusuf and Ahmad".

In the 19th century, at the initiative of some folklore and book enthusiasts, as well as bakhshis, some manuscripts of folk epics began to appear, which were widely disseminated through copying and later printing and lithographic printing. Such publications arose as a result of translation or reworking of folk epics and fairy tales. Among these works are "The Story of Gorogly Sultan", "Yusufbek and Ahmadbek", "Tulumbiy", "Chor Dar Vesh", "Rustami Doston", "Tahir and Zuhra", "Oshiq Gharib va Shoxsanam", "Sanobar", "Bozoglon", "Bahrom and Gulandom", "Dilorom", "Hurliqo and Hamro", "Gulfarah", "Boz yigit", "Aldarkosa" and others. can be found. However, these publications were at a much lower level than the Russian and European science markets of the time, and were far from the requirements of folklore. Although modern science (VVRadlov, Ch.Valikhanov, A.A.Divaev and Boishas) has made some progress in studying the epics of the Kazakh, Kyrgyz and Karakalpak peoples, the epic creativity of the Uzbek people was out of tabor. This led to the fact that before the Russian Revolution, Uzbek folklore, with all its richness and originality, remained unknown to science. After 1920, the work on the collection and study of Uzbek folk art on a scientific basis began. In the early years of that period, the work on the collection and use of Uzbek art and music folklore. The Commissariat was entrusted to the Scientific Department (Academic Council, State Academic Council). As a result, in 1918, the 1st issue of the magazine "Ma'rif" published a short collection of Uzbek folk art, which asked to collect and send to the editors materials on all genres of Uzbek folklore. It is recommended to pay special attention to folklore works, to record each work from the mouth of the narrator, not to shorten it, not to change it. In the twenties, the collection and study of folk art began in earnest. This work was initially centralized in the Uzbek Board of Education of the State Scientific Council of the Turkestan Commissariat of Education. In the summer of 1922, Ghazi Olim Yunusov, who was on a scientific mission in Tashkent, Syrdarya and Samarkand regions on behalf of the Uzbek Board of Education, read many fairy tales, songs, proverbs, riddles from Uzbeks living here. collected dialectological and ethnographic materials. For the first time in the history of Uzbek epic studies, Fozil Yuldosh oglu and Hamroqul Bakhshi wrote a part of the epic "Alpomish". As a result of his expedition, he wrote an article entitled "Uzbek Familiarity" and published it in the Turkiston newspaper (December 18, 1922). The article first discusses the highest examples of Uzbek epics: "Alpomish", "Gorogly", "Yusuf-Ahmad". The researcher compares the epic "Alpomish" with the famous "Odyssey" and "Iliad". G.O. Yunusov published some excerpts from his epic "Alpomish" in the magazine "Knowledge Flight" (1923) with a short introduction. In 1921-1922, Gulom Zafari recorded various songs, lapars, oral dramas during his travels to the Fergana Valley and Elbek to the Bostanlyk district of Tashkent region. cloak Some of the collected materials were published by Elbek and Gulom Zafari in 1925 in the collection "Songs". Elbek's "Laparlar" ("Knowledge Hearth" magazine, 1922), Gulom Zafari's "Chigatay Uzbek People's Theater" ("Knowledge Hearth" magazine, 1923, 2-3 ) gave an initial assessment of the materials they had collected. Bekjon Rakhmonov also published a collection of five hundred and sixty-four proverbs and sayings from Khorezm in 1923.

Despite the fact that most of the folklore materials collected in the first half of the 1920s have disappeared, materials on some genres of Uzbek folklore, including certain parts of the great heroic epic Alpomish and reflections on it, have appeared in our cultural life. is an important event. These actions were a serious step in drawing the attention of the scientific and literary community to the real study of the folklore, language and ethnography of the Uzbek people. However, until the second half of the

1920s, Uzbek folklore was still in its infancy, as a science that had not yet been fully formed and had no formal scientific direction.

Thus, in the early twentieth century, the first period of collecting and studying the works of the Uzbek people (1917-1925) was considered as a certain stage in the formation of folklore of the Uzbek people. In 1926, he published a "Guide for collectors of information on Uzbek folk literature" in the magazine "Ma'rif va Uqutuvchi". A number of articles by Gazi Olim Yunusov ("A few words about God", "Oral literature class weddings", etc.) were published. Ergash Jumanbulbul oglu, Fozil Yuldash oglu Muhammadqul Jonmirod oglu have identified such talented folk artists. In a short period of time, Alpomish, Yodgor, Shaibanikhan, Yusuf and Ahmad, Alibek and Bolibek, Rustam, Gorogly, Yunus Pari, Miskol Pari, Major works such as "Gulnor Pari", "Avazkhan", "Hasankhan", "Dalli", "Ravshan", "Hasan Batrak" were recorded. The discovery and capture of such an astonishingly large-scale epic has demonstrated the extraordinary richness of Uzbek folklore. Since 1926, almost every year, it has organized scientific expeditions to various parts of Uzbekistan to collect taxes.

The expedition was led by F.M Karomatov, M.H Kadyrov, M.S Saidov, M. Murodov, T. Mirzaev, B. Sarimsakov, K. Imamov. As a result, a huge archive of folklore has been created in Uzbekistan and is getting richer day by day. Young Uzbek folklorists made original observations of folk artists as creators, emphasizing the need to study epic works directly in relation to the place, conditions and the singer himself. put forward the verse. It was of great methodological and methodological importance in the second half of the 1920s, at a time when there were fluctuations in the assessment of the creative talent of the people. Such a methodologically correct approach to folk art is evident in Hodi Zarif's (1905-1972) articles on folk singers.

By the end of the 1920s, research began to emerge examining various aspects of folk art. Among such works are books by AK Borokov about dolls and MF Gavrilov about Uzbek puppet theater. In his book, AK Borokov thinks about the art of clowns, the life and work of clowns during breaks. MF Gavrilov spoke about the Uzbek puppet theater, the production of puppets, the main plays of the puppet theater "Sarkardallar" and "Kachal polvon" in Russian and Russian. Published in Uzbek.

Another characteristic feature of the period of formation of folklore of the Uzbek people is the attention paid to the development of folklore textology. In addition to collecting and studying his work, it is necessary to republish it. Examples include Ghazi Alim's "Alla" written by Ergash Jumanbulbul's son and "Shaybanikhan" narrated by Polkan. These publications are the first to be published and have a solid scientific basis. Thus, in the second half of the twentieth century, Uzbek folklore had its own scientific direction and its foundation was laid.

In 1935, Miyonbuzruk Salihov's book "Materials for the history of Uzbek theater" was published. In this book, the author describes the dramatic performances of amateurs about the nature, essence and types of folk theater as "the most characteristic and to some extent complete folk stage performances, in which all emphasis is placed on appearance, action and speech." evaluates. He adds the poem "Commanders" to the book. This book of the scientist has a value in the history of folklore in terms of publishing folklore works and with some comments.

As a result of the focus on folklore, the need for Uzbek folklore as an independent course in philological faculties has increased the need for manuals and anthologies in this field.

For this reason, the anthology "Uzbek Folklore" (Book 1, 1939) was published for universities. This Christianity, compiled by Hodi Zarif, was the result of a great deal of research and important scientific conclusions. It reflects the general view of folklore as a whole course, which was achieved through in-depth observation of all samples, their analysis on a scientific basis. In the second half of the 1930s, Mansur Afzalov, Sharifa Abdullaeva, and Yusuf Sultanov entered Uzbek folklore. Ghafur Ghulam, Hamid Olimjon, Maqsud Shaykhzoda, Shokir Sulaymon, Sharif Rizo and other writers are engaged in folklore.

Mansur Afzalov (1910-1973), the famous Uzbek people's poet Islam Nazar, worked with them for many years, diligently studying his repertoire and creativity. He first published the results of his research in the article "The son of the Islamic poet Nazar." He wrote the poet's epic "Orzigul" and published it in 1941. In the article "Uzbek folklore" co-authored by M. Afzalov and B. Karimov, Hodi Zarif, who for the first time thoroughly studied the Uzbek folklore, summed up its fifteen years of development.

During these years, folklorist Buyuk Karimov (1916-1945) also conducted effective research on Uzbek folk tales. In 1919, he published Uzbek Folk Tales. The foreword began with the researcher's observations on Uzbek folk tales and narrators, which were of great importance for Uzbek folklore studies. The author, though controversial, classified the tales somewhat and made a thematic analysis. This book was the first major collection of fairy tales.

The work started in 1936 by the Uzbek Institute of Art History on the study of folk theater, and in particular on the recording of oral drama, was a major turning point in this area. Several expeditions to the native valley were organized. The Republican Festival of Folk Actors, convened in Tashkent in 1940 by the Institute of Art Studies and the Department of Art Affairs, was also a great success for drama collectors. Thus, from 1936 to 1941, more than 80 folk comedies and dozens of humorous stories were written in various variants.

Another characteristic feature of the development of Uzbek folklore before the Great Patriotic War is the serious attention paid to folk epics in the late 1930s. Hamid Olimjon, Maqsud Shaykhzoda, Hodi Zarif, Shokir Sulaymon, Buyuk Karimov, Mansur Afzalov, IOcyf Sultanov and others. They published the best examples of Uzbek epics, such as "Birth of a son", "Balogardon", "Kunduz and Yulduz", "Princess cunning", "Ravshan".

In the first years after the war, some progress was made in folklore. M. Afzalov published articles on the folklore of the Great Patriotic War, Bekmurod Bakhshi, Sherabad epics, created a study of the folk version of the epic "Farkhod and Shirin". Hodi Zarif's "Reflection of the national liberation uprising of 1916 in Uzbek folklore", "Ergash Jumanbulbul o'gli - a famous national poet", "On the epic" Kuntugmish "", "Fozil Yuldash o'gli" articles such as He also published Uzbek folk articles and selected works by Fozil Yuldash o'glu with forewords and comments. Maqsud Shaykhzoda's epic "Alpomish" and a collection of "Folk Poetry in Uzbekistan" were published in Russian. M. Afzalov's "Educational materials from Uzbek colloquium" got into the hands of his students.

In the 1950s, the study and collection of the epic in all its aspects intensified. The collection "Samples of Uzbek folklore" prepared by Khodi Zarif, M. Afzalov, M. Alaviya, Z. Khusainova has been published. Epic works such as "Oysuluv", "Ravshan", "Malika ayyor", "Kuntugmish", "Yodgor", "Orzigul", "Shirin bilan Shakar", "Rustamkhan", "Intizor", "Murodkhon" and "O The publication of the two-volume book "Uzbek folk epics" was of great political and educational significance. In the late 50s, there were some studies that monograph some genres of folklore, the work of its representatives, some periods. The services of Muzayyana Alavi (1909-1988), who began collecting folk songs and fairy tales in 1926 and began publishing his articles mainly in the post-war years, were significant. His Uzbek Folk Songs (1959) analyzes one of the most popular, most popular, and most ancient, war genres of folklore. The addition of a large number of folk songs to the work is also commendable.

The second epic type of Uzbek folklore is the first major study of fairy tales, M. Afzalov's book "On Uzbek folk tales" (1964). This monograph is the result of the author's observations on Uzbek folk tales for several years. The author first thinks about the study of Uzbek folk tales, their terminology, tries to give a certain classification of folk tales. Analyzing animal tales, the scientist was able to show, based on the rich ethnographic literature, that they reflected the totemistic and animistic views of ancient people on natural phenomena and individual animals. This shows that some fairy tales were created because people once believed in certain animals and considered them sacred as totems. Through an

analysis of fairy-tale tales, the author discusses issues such as the relationship between the images in them and real-life events, the relationship between reality and ideal, and the relationship between life and fantasy. In the chapter "On some peculiarities of Uzbek folk tales" the author's long-term observations about Uzbek folk tales and storytellers, the collected materials reflect the artistic and stylistic features of fairy tales. Some ideas have been put forward. However, the author analyzes and analyzes Uzbek folk tales, mainly from a thematic point of view.

In the monograph "Uzbek satirical tales" (1974) by folklorist K. Imamov, the genre features of such tales, the traditional test motive and the social motive and conflict of the comic hero, the artistic features and destiny 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 fairy tales. In H. Egamov's study "Planetary plots" (1979), Uzbek fairy tales are studied comparatively and historically with the fairy tales of the Azerbaijani, Turkmen, Kazakh, Karakalpak and Kyrgyz peoples, and a generalization of their typological and peculiar features is made. Conclusions are drawn. At the same time, during this period, special attention was paid to the publication of fairy tales. The two-volume book "Uzbek folk tales" prepared by M. Afzalov, Z. Khusainova, H. Rasulov has been published twice in Russian and Uzbek. A number of collections have been published, including "The Young Brave", "The Wolf and the Fox", "The Diamond Brave", "The Day Chalpak Likes", and "The Old Naomatak".

Until recent years, non-fiction examples of oral prose have been largely ignored by researchers. In this regard, K. Imamov's monograph "Uzbek folk oral prose" (1981) was of great importance. It consistently classifies oral prose samples, as well as the specifics of genres such as myth, narration, and narration. F. Yuldasheva's work "The image of Nasriddin Efendi in Uzbek folk anecdotes" (1979) is of special importance in the study of examples of folk prose other than fairy tales. It is worth mentioning M. Juraev's research on magic numbers based on oral prose materials.

It should be noted 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 describes in detail the types of prose, sajo and epic poetry, sajo and rhyme, the emergence of sajo in Uzbek literature, the nature and characteristics of sajo in fairy tales and epic prose.

A special place in the study of folk songs belongs to M. Alavi's monograph "Uzbek folk ceremonial songs" (1974). The author examines the ceremonial songs in connection with the rich ethnographic material - the life, customs, rituals, rituals and myths of our people before 1920. The scholar first classified it by studying the historical roots and main features of folk songs, and made a special study of wedding songs in a separate chapter. There are also researches on labor songs of K. Ochilov, lyrical songs of Sh. J. Kabulniyozov published a collection of "Khorezm folk songs" (1965) with forewords and comments. Collections such as "Gimn", "Svetoch", "Sunless Sun" were published.

It should also be noted here that until recent years, research on ceremonial folklore was one-sided, and it was mainly studied in the context of song. B. Sarimsakov's research put an end to such confusion. His monograph "Uzbek Ceremonial Folklore" (1986) provides a detailed analysis of folklore works related to seasonal ceremonies and word magic, and makes significant comments on the coherence and functionality of folklore genres with certain areas of social life.

Some works examining Uzbek folklore from a sociological-historical and philosophical-pedagogical point of view have also begun to appear. R. Shoyusupova's "Socio-political ideas in the Uzbek folklore" (1965), Z. Mirtursunov's "People's pedagogy in the Uzbek folklore" (1974), A. Akbarov's "People's oral Elements of materialist observation and dialectics in his work" (1977), S. Alimov's "Aesthetics of Uzbek folklore", T. Turdiev's "The role of folklore in educating the younger generation".

Over the years, some progress has also been made in researching and publishing lesser-known genres,

such as riddles and proverbs. The services of Z.Khusainova and M.Afzalov should be noted. Z.Khusainova first published a collection of Uzbek riddles under the preface (1961), in 1966 she published the results of her observations on this genre in the form of a special book. The textual study of thousands of riddles has provided a scientific basis for the fact that Uzbek folk riddles are extremely rich and beautiful. The monograph provides an in-depth analysis of the main features, types, origins, specific meanings, specific art, socio-political, moral, educational and aesthetic significance of the genre of riddles.

After the collection "Uzbek folk proverbs" (4th edition, 1978), published under the direction of M.Afzalov and under the preface, samples of this genre were published in Uzbek and Russian under the preface by B.Sarimsakov. . Undoubtedly, the greatest achievement in the study, systematization and publication of folk proverbs was the publication of a two-volume book "Uzbek folk proverbs" (1987-1988). This collection of about thirteen thousand articles is one of the most important works of an academic nature.

Another breakthrough in recent years has been the creation of a small body of research on genres that are little studied or almost untouched. In particular, M. Kadyrov's monograph "Uzbek People's Drama" (1963) is one of such works. He was able to make an in-depth analysis of topical issues such as the repertoire and drama of clowns on the basis of materials collected from Samarkand, Bukhara and Surkhandarya regions.

The researcher's reference to the materials of the Fergana and Khorezm regions is an example of an attempt to make a comparative study of folk oral drama. Of particular importance is M. Kadyrov's monograph "Masha raboz and the art of amateurs" (1971). In it, the author describes the local differences and features of the traditional theater of Bukhara, Khorezm, Fergana in the late XVIII and early XX centuries. Extensive analysis of the art of Fergana amateurs and clowns. The scholar's monograph "Traditions of Uzbek theater" (1976) examines the traditional Uzbek theater and its role in the formation of Uzbek theater. Some of T. Obidov's researches on the formation and peculiarities of the Uzbek circus, as well as M. Kadyrov's researches in the field of puppetry can be included in this list.

Humor plays an important role in folklore. Examining such characteristic features of them reveals the social essence of folklore even more clearly. In this regard, the monograph "Satire and humor in the oral tradition of the Uzbek people" (1965), created by H. Razzakov on the basis of materials of the Fergana Valley. The play focuses on the concept of satire and humor, its unique appearance in folklore, the comic situation and situation, the means of creating a comic hero.

Uzbek folk music is also distinguished by its diversity and richness. Its study began in earnest in the second half of the 1950s. Previous work has been announced. Yu.Rajabi, I.Akbarov, K.Alimbaeva, M.Akhmedov started collecting and notating. Karomatov's activity was especially effective in this area. Under his direct participation and guidance, more than two thousand musical instruments were collected and recorded. The main part of this has been generalized in a number of his studies. The study of the relationship between literature and folklore in Uzbek folklore began mainly in the 60s. At the same time, it is important to examine the attitude of this or that artist to folklore. O. Sabirov's "Lightning and Folklore" (1973), "Sarchashma in the works of writers" (1975), "Folklore in the works of Oybek" (1975), "Realistic prose and folklore", G. Jalolov's "Hamza poetry and folklore" (1975) pamphlets; Articles by M. Afzalov, M. Kadyrov, S. Mamajonov, M. Khakimov; S.Askarov's "Folklore traditions in the Uzbek folk poetry of the 20s" (1968); M. Mamurov's "Folklore traditions in Uzbek folk poetry of the 30s" (1973); A.Jurakhonov's "Uzbek democratic literature and folklore" (1977); K. Kadyrov's "Folklore traditions in the poetry of M. Shaykhzoda" (1973); A. Soliev's "Kamil Yashin's skill in using folklore" (1973); T.Abdukulov's "Children's poems and folklore of the 30s" (1977), S.Alimov's "Formation and development of Uzbek literary tales" (1981); I. Yormatov's researches such as "Typology of folklore in Uzbek literature of 60-80s" (1985) are devoted to this issue. N. Mallaev's monograph "Alisher Navoi and folk art" (1974) plays an important role in this regard. The play covers

Alisher Navoi's attitude to folklore, Alisher Navoi and mythology, the land of Hamsa heroes in folklore, folk versions of Navoi's epics, the image of Alisher Navoi in folklore.

One of the important points in the study of the relationship between oral and written literature is the development of "Folk Books" of stories based on folklore and literature. This important issue is still overlooked by investigators. In this regard, the comments of V. Abdullaev in the textbook "History of Uzbek literature", R. Majidov's observations based on the materials of the stories "Khurshed and Malikai Dilorom", H. Okbutaev "Tahir and Zuhra" are noteworthy.

Children's folklore plays an important role in Uzbek folklore. But until later, this important aspect of folklore was almost unexplored. G. Jahongirov did this good work and created the monograph "Uzbek children's folklore" (1974). Folklore is analyzed. O. Safarov in the monographs "Folk poetry of children" (1981), "Poetic folklore of children" (1985) supplemented the newly studied gods, children's songs, games and others with new facts. , opened up new facets of these genres, defined the nature and boundaries of a number of genres specific to children's folklore. His comments on applause, caresses, rubbish, curiosities, judgments, quizzes, dates, mockery are original.

One of the characteristic features of the development of Uzbek folklore is that in the second half of the 60's large-scale fundamental work began. This can be seen both in the publication of folklore and in its scientific research. In particular, the publication of many volumes of "Uzbek folk art" in 1964 was an important event. So far, "Intizor", "Dastagul", "Murodkhon", "Gulhiromon", "Orzigul", "Tahir and Zuhra", "Hasankhan", "Latifalar", "Oltin olma", "Suv qizi", "Gulpari", "Oyjamol", "Birth of Gorogly", "Gulnor Pari", "Ravshan", "Dalli", "Askiya", "Gulyor", apple, red apple, "Alpomish", "Kholdorkhan", Yusuf and Ahmad", "Erali and Sherali", "Riddles", "Word is a beautiful proverb", "Emerald and Precious", "Laugh if you laugh, stop crying", "Luqmoni Hakim". reached into his hands.

Another major work in the publication of folklore works, in particular, the epic, is the emergence of five volumes of epics and poems told by Ergash Jumanbulbul oglu and three volumes in Russian. This collection is the most perfect of Ergash's works and is one of the largest collections published at that time based on the repertoire of a bakhshi. One of the great works in the study of the oral art of our people is the emergence of the series "Research on Uzbek folk art" and the publication of its first books. The first book in this series - "Uzbek folk art" was published in 1967 on the 60th anniversary of the birth of the founder of Uzbek folklore HT Zarifov. Created by a team of authors, the play examines the little-studied theoretical problems of folklore, observes the characteristics and development of certain genres, and makes some comments on the relationship between oral and written literature.

The next book in this series, Problems of Uzbek Folklore (1970), is devoted to specific problems of folklore. It examines a number of issues, such as the historical roots of folk art in the development of folk art, the characteristics of the development of certain genres at that time, tradition and innovation, the relationship of written literature and folklore. In the books "Ergash poet and his role in epic poetry" (1971), "Fozil poet" (1973), "Polkan poet" (1976), "Islamic poet and his role in folk poetry" (1978). the main features of the life, work and repertoire of famous poets are covered. In folklore, special attention is paid to the problem of creativity and performance. The next book in this series, Epic Genres of Uzbek Folklore (1981), deals with the peculiarities of the genres of epics and fairy tales, inter-genre relations, and the phenomenon of the assimilation of genres in folklore. The books published in this series have raised the level of scientific study of folklore to a higher level.

One of the latest achievements is the three volumes of Essays on Uzbek Folklore (1988-1990). In this collective work of a generalizing nature, all genres of our folklore were evaluated to a certain extent and the stages of its development were determined. This is the first study of Uzbek folklore, which summarizes the state of the oral poetry of our people at the beginning of the collection, the characteristics of its existence and spread in the living tradition.

When we look at the development of Uzbek folklore, we see a new branch of science that has gone



through difficult stages of development and achieved great success in a short period of time. The great collection and research work of Uzbek folklorists, their research, has been fruitful in science. In Uzbekistan, a school of Marxist folklore has emerged with its own original investigative features and has made significant achievements.

Uzbek scholars have developed methodological aspects of the study of folklore, in particular, epic works in connection with its performers and creators, with special attention to the creative personality of the bakhshi (kuishi) and made original observations. Therefore, the distribution and living conditions of epic works, the singer and his listeners, tradition and improvisation, teacher and student, schools of epic, version and variation, the impact of certain socio-economic conditions on a particular work, folklore in relation to social life have made significant strides in covering issues such as case studies.

## Conclusion

Extensive coverage of folklore materials, its involvement in the priority issues, extreme and in-depth scientific, comparative study of the analyzed object with history, archeology, ethnography, material culture, as well as, on the one hand, version and variant, on the other hand, to compare the creativity of fraternal and non-fraternal peoples, thus striving to reveal its ancient roots and foundations, is a characteristic feature of this direction. Uzbek folklore continues to work in this direction.

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