

Stages of Historical Development of Folklore

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Abstract

The word folklore, a compound of folk and lore, was coined in 1846 by the Englishman William Thoms, who contrived the term as a replacement for the contemporary terminology of "popular antiquities" or "popular literature". William John Thoms, The Man Who Invented The Word Folklore Although folklore works in close connection with the science of literature, there are different features between them. For example, the ideological-aesthetic analysis of folklore works is carried out according to the laws of folklore studies, while the analysis of fiction is carried out in accordance with the laws of literary studies. The article describes the stages of historical development of Uzbek folklore.

Keywords: folklore, notion, Uzbek, nation, people, epic.

Introduction

Folklore is shared by a particular group of people; it encompasses the traditions common to that culture, subculture, or group.^[1] This includes tales, myths, legends,^[a] proverbs, poems, jokes, and other oral traditions.^{[3] [4]} They include material culture, such as traditional building styles common to the group. Folklore also includes customary lore, taking actions for folk beliefs, and the forms and rituals of celebrations such as Christmas, weddings, folk dances, and initiation rites.^[3] Each one of these, either singly or in combination, is considered a folklore artifact or traditional cultural expression. Just as essential as the form, folklore also encompasses the transmission of these artifacts from one region to another or from one generation to the next. Folklore is not something one can typically gain from a formal school curriculum or study in the fine arts. Instead, these traditions are passed along informally from one individual to another, either through verbal instruction or demonstration.^[5] The academic study of folklore is called folklore studies or folkloristics, and it can be explored at the undergraduate, graduate, and Ph.D. levels.^[6] The science of folklore is folklore studies, which examines the characteristics of folk art as an art of words, the stages of the emergence, formation and development of folklore, the laws of its creative process and way of life, its vital content, social nature, etc. discusses issues such as its artistic essence, artistic uniqueness, genre specification, as well as its interaction with written literature, connections and typology, poetics, method. A specialist dealing with the science of folklore is called a folklorist. Folklore works in connection with sociology, ethnography, linguistics, literary studies, history, art studies, musicology and other disciplines. Because folklore as a syncretic word art is closely connected with all types of art The main part Although folklore works in close connection with the science of literature, there are differences between them. For example, the ideological-aesthetic analysis of folklore works is carried out according to the laws of folklore studies, while the analysis of fiction is carried out in accordance with the laws of literary studies. In this case, a literary critic has clear and ready-made material related to the problem he is studying, but a folklorist does not have such an opportunity. He begins by



collecting material from the people related to the problem he is studying. The peculiarity and difficulty of this process is that it requires the folklorist to engage in long-term collecting activities. He should pay attention to the relevance of this or that folklore work to a certain ceremony, the melody, the presence of theatrical elements, the liveliness of the language. For this, the collector must be aware of the knowledge in these areas. The science of folklore consists of three branches: 1. Collecting samples of folk art. Folklore studies, first of all, begins with recording (collecting) examples of folk art. This process is carried out in the form of individual, personal initiative and collectively organized scientific expedition. 2. Publication of collected examples of folk art. This field is called folklore textology (textology). At the same time, the variants of this or that folklore work are mixed, and special attention is paid to choosing the ideal and artistically perfect ones, to fully and perfectly preserving the features of live performance of each work, to ensure the naturalness of the language, characteristic of live expression. Uzbek folklore has accumulated rich experience in this field. Ergash Jumanbulbul's son's five-volume "Nightingale Taronalari" in Uzbek and three-volume "Pesnya Bulbulya" in Russian, as well as the fifty-volume "Uzbek Folk Art" series, are serious examples of this experience. 3. Researching folk art. It is known that folk songs are connected with melody, a certain part of them is performed in harmony with dance, Folklorist cooperates with musicologists and choreographers in order to comprehensively study these features. Folklore works deeply reflect folk traditions and customs. In this respect, the genres of ritual folklore are distinguished. In researching these processes, the folklorist relies on ethnography, otherwise, his research will be one-sided. If the uniqueness of the language of works of folk art is studied in cooperation with dialectology (dialectology), folk pedagogy (ethnopedagogy) reflected in these works works in cooperation with scientific pedagogy. Thus, just as folklore is unique, the science about it - folklore studies - is also unique. 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. That is why collecting folklore samples, studying them and putting them at the service of time, using them to justify one or another phenomenon has been relevant in all eras. Authors of historical, scientific and literary works have used folklore samples for various purposes, sometimes in a modified and reworked form, and in many cases, in the form of a meaningful statement. In this process, in a certain sense, the first experiments in recording folklore works can be seen. Folklore materials presented in the work "Devonu lug'otit turk" by the great scholar of the 11th century, Mahmud Kashgari, are an example of this. The records of ancient world tourists and historians about legends and narratives, various customs and ceremonies, as well as this process, which began in the era of written stone inscriptions, continues to this day in various contents and forms, in connection with the nature of the historical development of literature and art. In other words, after creation, folklore works continue to live in their natural conditions, in the process of oral performance, singing, speaking, playing, showing, spreading and "re-creating" in the second form. But their second form, that is, the appearance of folklore samples in historical and literary records, in the works of writers and composers - the history of folklorisms is not the history of recording and studying folk creativity. In this sense, the interest in Uzbek oral works for folkloristic purposes, their recording and study began in the second half of the 20th century. Russian orientalists, tourists, and ambassadors who lived in the second half of the last century and the beginning of the 20th



century were the official people of the tsarist administration who recorded, checked and published some examples of Uzbek folklore. There are important notes on his life, customs, and oral creativity: his impressions of folk games, clowns, curiosities, sayils, etc. are described; sometimes descriptions of oral dramas and some fairy tales are recorded. For example, A.A.Kushakevich "Farhod and Shirin", N.Lyapunova "Sweet Girl", A.Vasilev "Hirsitdin Polvan", "Prince Nazar Muhammad and Princess Nazar's Bibi", A.N.Samoylovich "Grandpa Annamurad", "The husband who married who published the fairy tales "wife". A.F.Eichhorn and V.V.Leysek recorded folk tunes. In collecting and publishing Uzbek folk tales, riddles, proverbs, and oral theater materials, especially the missionary N.P.Ostroumov made great contributions. Although he actually pursued missionary goals, his work in this field objectively became an important contribution to the study of Uzbek folklore. N.P.Ostroumov published Uzbek folk tales several times, compiled a collection of riddles, published several materials on Uzbek folk theater and ethnography. He provided his collections with prefaces and footnotes. Although there are some shortcomings in the works of N.P.Ostroumov from the point of view of the requirements of folklore studies, they serve as a rare source for comparative study with the works of oral creativity collected during the time of the former Soviets. They are especially important in elucidating the theoretical issues related to the spread, existence and variation of the samples of oral creativity. From the same period, some examples of Uzbek folklore began to be known on a world scale. The services of the Hungarian scientist and tourist H.Vambéry are great in this. He published more than a hundred folk proverbs, excerpts from the epic "Yusuf bilan Ahmad" together with the Uzbek text in the Chrygatai language textbook published in Leipzig in 1867. In 1911, he managed to publish the Khorezm version of Yusuf with Ahmad in its entirety. In the 19th century, on the initiative of some folklore and book lovers, as well as Bakhshis, some handwritten copies of folk epics began to appear, and they were widely distributed among the people through copying, and later, typographic and lithographic publishing. Such publications were created as a result of translation or processing of folk epics and fairy tales.

Added to the extensive array of other legislation designed to protect the natural and cultural heritage of the United States, this law also marks a shift in national awareness. It gives voice to a growing understanding that cultural diversity is a national strength and a resource worthy of protection. Paradoxically, it is a unifying feature, not something that separates the citizens of a country. "We no longer view cultural difference as a problem to be solved, but as a tremendous opportunity. In the diversity of American folklife we find a marketplace teeming with the exchange of traditional forms and cultural ideas, a rich resource for Americans".^[22] This diversity is celebrated annually at the Smithsonian Folklife Festival and many other folklife fests around the country.

There are numerous other definitions. According to William Bascom major article on the topic there are "four functions to folklore".^[23]

- Folklore lets people escape from repressions imposed upon them by society.
- Folklore validates culture, justifying its rituals and institutions to those who perform and observe them.
- Folklore is a pedagogic device which reinforces morals and values and builds wit.
- Folklore is a means of applying social pressure and exercising social control.



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