

Historicity in Uzbek Historical Folklore

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Abstract

This article describes the issue of historicity in specific genres of Uzbek historical folklore, in particular, historical epics, historical narratives, and historical songs.

Keywords: historical folklore, folklore historicity, genre, epic, principles of historicity, poet-poet, epic repertoire.

Introduction

There are numerous studies on the historicity of Uzbek folklore and historical folklore [1;2;3;4;5;6;8;11;12;17;18;21;22]. This is probably the reason why in many articles and books the concept of "historicity of folklore" is interpreted as the same thing as the concept of "historical folklore". However, these two concepts are completely independent, and at the same time they cannot exist without each other.

In our opinion, these two concepts, which are closely related to each other, are the product of two perspectives. In fact, by "historicity of folklore" we understand the relationship of folklore to real reality, that is, the degree of correspondence of the events reflected in it with real reality. In other words, "historicity" refers to the image principle. In this sense, the entire treasury of Uzbek folklore obeys the principle of historicity from beginning to end: it is impossible to have any genre or work that is outside of the principles of historicity. For example, from the most ancient myths of the Turkic peoples to the folk proverbs that reflect our current life, they all reflect the real reality within their possibilities, therefore, they are subject to historicity.

The historicity of folklore is always changing in connection with the growth of human consciousness and worldview. Therefore, the principles of historicity are a concept that changes within each genre, as well as on the scale of folklore as a whole. This concept may arise in connection with folklore genres, develop, change and end directly in connection with these genres. Therefore, it is impossible to measure the work created in two historical periods with the same principles of historicity. Because each era has its own genres that satisfy the aesthetic requirements, and they have archaic principles that can meet the requirements of each era. For example, the level of historicity in the epic "Alpomish" cannot be compared to the epic "Mamatkarim Polvan". In fact, what makes them differ sharply is the degree of historicity. The derivation that arose directly due to this norm gives rise to a second concept. This is the concept of "historical folklore".

Historical folklore has existed in the oral works of all nations since ancient times. The excerpts from Mahmud Koshgrii's work "Devonu lug'otit-turk" that reflect the events typical of the tribal system, as well as from the short epic "Oysuluv" epic to the historical song "Nomaz" are examples of the historical folklore of the Uzbek people [13].

The epic fragments preserved in the monuments of the 12th century - historical folklore confirm that from a very long time ago they occupied a leading position in the oral creativity of the Turkic peoples. It is more correct to explain that many examples of historical folklore



genres have not reached us in connection with the lack of historical folklore not being created in the distant past, but with the lack of a tradition of recording and preserving the created works as a legacy.

Of course, the difference in the degree of historicity between the earliest and later examples of historical folklore is huge. However, this does not mean that historical folklore was not created in ancient times. Historical folklore is created all the time, but their degree of historicity is not the same. Taking this into account, the level of concrete historicity of a specific genre in different periods constitutes historical folklore within this genre. Because the idea of the work, the events that formed the plot, the characters involved, the depicted environment, ethnonyms, toponymy, and the differences in the attitude of the people to the historical reality are related to the significance of the event for the history of this nation, and the ideological-aesthetic need of the people's creators to reflect it. The degree of reflection of real historical reality is related to the pictorial and expressive possibilities of the genre, artistic creative experiences of creators. For example, historical reality is very important, there is a great ideological and aesthetic need to reflect it, but the skill of creators may be lacking in reflection. In such cases, the work loses its artistic character to a certain extent. In addition, there is a great ideological and aesthetic need for the perception of reality, but the possibilities of the genre may be limited in fully reflecting this reality in its entirety. In such cases, the work loses its historicity and, at the same time, artistic nature to a certain extent.

In the genres specialized in historical folklore, the level and status of historical events is not always the same, at the same level. For example, there are times when historical reality requires a historical song, and there are times when a historical epic or narrative is required. Depending on such demands and needs, the development of specialized genres adapted to Uzbek historical folklore at different stages of development took place in different ways. Concrete historicity is the defining criterion of historical folklore.

It should be emphasized that toponymy in a folk epic or a historical song, if the names of the characters are concrete, they may not be considered historical folklore. Because the mentioned components may not represent an idea corresponding to a specific historical period, but rather may participate in events of a purely artistic nature. Therefore, the leading criterion for concretizing historicity in the epoch is that the idea put forward in the work corresponds to a specific historical period, in other words, the idea expressed in the work should correspond to a concrete chronotope. In fact, as B.N. Putilov wrote, the household life of the people, the consciousness of the people is as historical as its social existence [20:165].

It is known that the idea and consciousness of the people expressed in a certain work is the main criterion that determines whether this work is historical or not. The concreteness of the chronotope and characters increases the historicity of the work and strengthens its closeness to reality.

It is no secret that the composition of genres of Uzbek folklore is diverse. However, we cannot claim historical folklore from all existing genres. The "specialization" of folklore genres to concrete historicity - historical folklore - takes place in different ways. For example, ritual folklore, lyrical songs, labor songs, all types of fairy tales, riddles, proverbs and sayings can never be historical folklore if they are subject to certain historicity.



B.N. Putilov explains the concrete historicity of each genre with the following two aspects. The first is that folklore genres perform different tasks in the field of history, that is, they contain a lot of historical problems. The second is the development of historical (including artistic-historical) consciousness [20:165].

Of course, the above-mentioned aspects are fully relevant for the composition of genres of Uzbek folklore. Nevertheless, there is another important aspect, which always determines the relationship of folklore genres to concrete history within the framework of specific genres. And this aspect consists in the historical emergence of the genre as a necessity and the fulfillment of an ideological and artistic task. From this point of view, in Uzbek folklore, it was determined that only the genres of historical songs and legends, narratives, and epics, such as historical legend, historical narrative, and historical epic, acquire concrete historicity.

Whatever genre Uzbek historical folklore belongs to, it reflects the real historical reality based on the laws of art. For example, let's focus on the issue of the Uzbek historical epic. In the Uzbek folk epic, the tradition of creativity and, in general, the epic's harmony with historical reality continued until the sixties of the 20th century. Therefore, the direct participation of the folk bakhshis in the events that are the object of the image, at least being well informed about them, in addition, the changes that took place in the minds of the bakhshis at the level of artistic perception of reality in connection with the historical period, created a realistic epic type in the product of the later period of the Uzbek folk historical epics. . V. M. Zhirmunsky and H. T. Zarifov's monograph "Uzbek People's Heroic Epic" shows that such works should be called "New Epics", even if they acquire a realistic character, they are artistically inferior to traditional epics, and even a chapter of the book "New Epics" " was called. These comments were further developed in the monographs of J. Qabulniyazov. Later, these issues were further specified in B. Sarimsakov's articles and A. Kakhorov's treatise.

In fact, in relation to the folk epic and historical reality, Uzbek folklore has achieved a new type of historical epics - realistic epics - with the survival of epic traditions. This phenomenon happened only in epics of peoples whose traditions are alive. Therefore, the principles of realistic folk epos of reflecting reality, the factors that lead to a realistic image, and issues of artistry require serious research.

The study of historicity in Uzbek historical epics shows that in the later stages of the development of the historical epic, historicity has become extremely strong, while having clear boundaries, they are artistically more fluid. The reasons for this are quite complex, some of them are as follows:

First, in the development of the folk epic, along with the general tradition that ensures continuity, there is also a tradition specific to each epic school, and this tradition also has a tradition specific to the epic school, and this tradition has undergone certain changes with the change of the leading representatives of the epic schools. These changes also took place within the traditional framework of the epic. Therefore, any newly created epic, first of all, within the epic tradition, has become more and more refined through repeated creative and performance acts. This refinement has continued to the point where the epic meets the requirements of the epic tradition. Historical epics, which we now call realistic epics, were created by a representative of one or another school of epics, and even within the tradition of that school, they did not undergo creative and performance acts. In short, they remained only in the



performance of their creators. That is why they are artistically lame, regardless of the concreteness of the epic world. If the poem "Komsomol Oyto'ti" created by the poet Polkan was transferred to the repertoire of the poet Fazil or Abdullah, or if "Ochildov" created by the poet Fazil was transferred to the repertoires of the poet Polkan or Islam, they would undoubtedly have reached maturity not only ideologically, but also artistically. The occurrence of this process found its expression in the artistic aspects of the new type of historical epics.

Secondly, new artistic-pictorial principles, unique to the historical epics of a new type, are formed. This is in the psychology of the characters, in their behavior; The forms and means of expression of psychologism are noticeable. The use of the musijam method in the prose of historical epics, as in traditional epics, and the use of traditional stylistic formulas in poetic monologic speech, could not ensure the balance between the new reality and the artistic image. Thirdly, the process of fading in all-Uzbek epics greatly hindered the continuous artistic processing of new historical epics and the achievement of a high original poetic form. When it comes to the process of extinction in the epic tradition, many epic researchers dispute this idea. Why, then, were realist historical epics not later reworked by other living authors? Even now, none of the Bakhshis who can sing epics by tapping the drum could re-perform any of the epics of Fazil Shir, Polkan Shair, or Islam Shir, created on the basis of new historical materials, give life to them, and give them artistic polish. All this shows that the living traditions of Uzbek folk epics have gradually faded since the 60s.

So, this fact itself shows that there are typological features specific to each stage of development of the folk epic. From this point of view, if we look at the history of the historical epics of the Uzbek people, we see a wonderful situation. For example, the degree of historicity of the historical epics of ancient Turkic peoples is directly measured by the ideological program of the tribal system. Therefore, they glorified the heroic deeds of specific tribal chiefs or the Alpines of that tribe. They are absolutely not described in terms of a concrete name, concrete image and character. Therefore, the historicity of the development of historical epics, which is typical for the era of the tribal system, is determined only by the ideological demands and needs within the framework of the life and livelihood of the tribe. The peaceful and abundant life of the tribe, its protection from the aggression of other tribes is directly considered the leading historical principle for the historical epics of the ancient Turkic peoples.

During the period of feudalism, the principles of historicity characteristic of the historical epic also changed. Because the emergence of large feudal states, the rise of class conflicts, historical epics changed the principles of historicity. During this period, strengthening the state and protecting the country from foreign enemies became the leading criteria of the principles of historicity. The struggle for the interests of a separate people, not a separate tribe, has become what defines the historicity of historical epics. Taking these into account and considering their closeness to traditional epics, it is appropriate to consider the historical epics created in this period as conditionally classic examples of historical epics.

An important characteristic of the historicity characteristic of classic examples of historical epics in the period of feudalism is that part of the epic world and its components is concretely historical, while part of it consists of pure artistic texture. For example, the characters may not be historically realistic, while the story and the chronotope in which it takes place are realistic. On the contrary, the characters are real and the events are in the nature of artistic texture.



Therefore, in both cases, the concrete historicity of a certain part of the epic world components can provide a basis for viewing and evaluating such works as historical epics. This situation is especially noticeable in small oral prose genres.

The principles of historicity of oral minor prose genres have not been seriously researched. However, in the following years, the issue of historicity of genres such as myth and narrative began to be mentioned in some studies and articles [12;18;19;10;14]. In fact, even if the plot of the work is semi-historical, even if it is of an artistic texture in general, but it is about a historical person or a real ethnonym and ethnotoponym, it is appropriate to consider them as historical folklore. Because real historical events about great historical figures such as Alexander Makedonsky, Amir Temur or Alisher Navoi are disappearing and becoming more and more covered in an epic shell. But that's not the point. In our opinion, the important thing is that these myths and legends reflect the concrete everyday life of the real people, the mind and worldview of the concrete people. And the plot is just a means of expressing this consciousness, everyday life. Therefore, we have the right to consider narratives about real historical figures, ethnotoponyms and ethnonyms as historical folklore.

The principles of historicity in the genres of historical folklore become stronger from small epic genres to large epic genres. This process is conditioned by the scope and means of reflecting the real historical reality of each genre. Because, historically, the small epic structure is an ancient and primitive structure, while the large epic structure is considered a complex and relatively late phenomenon. From this point of view, the principles of historicity in large-structured historical folklore genres are relatively clear, closer to reality. The conclusion that follows from this is that the historicity in historical legends and narratives does not acquire concreteness as much as the historicity in historical songs and historical epics. Taking into account these aspects of the matter, we did not go the way of analyzing the plots of historical myths and legends in detail. Because the detailed analysis of the plot of this type of oral small prose genres is not based on concrete history, but on the contrary. Quasi-historicism does not allow us to reveal all the features of historical folklore.

A few words about the principles of historicity of historical songs. It is known that historical songs differ from other genres of historical folklore according to their functional characteristics in terms of being created in response to real historical reality. The principles of historicity specific to historical songs in Uzbek folklore studies were covered for the first time in our candidate's dissertation [11]. However, our recent research on the principles of historicity of this genre shows that in the course of its historical development, there have been serious shifts in the level of historicity of this genre. These changes occurred directly in connection with the creation of professional gifts. For example, in historical songs about the first victims of the struggle for freedom, such as Nurkhan, Tursunoy, as well as the national liberation movement of 1916, historical figures such as Isfandiyor Khan or Saidahmad mingboshi, the historicity is relatively large-scale, and the people's reaction to the tragedy or activity of specific historical figures is described in a relatively general way. [9;15]. Therefore, they have a detailed description, description of characters, characteristics. This character of historicity is explained not by the lack of concreteness in reality, but, on the one hand, by the historical-typological feature of the genre structure, and on the other hand, by the collective character of the song creators. Because in this type of historical songs, rather than reflecting the reality in an epic



plan, it is more important to express the ideological and aesthetic assessment of the working people about this reality.

Various events that take place in real life are not only in the collective attention, but also in the attention of the relatively talented creators of this collective. Their ideological assessment of each event and their aesthetic way of describing them are also different. Consequently, every work created by professional artists with a concise lyric-epic structure, created in response to past or future historical events in real history, is considered a historical song. So, in Uzbek folklore, in addition to small historical songs in the form of lyrical songs, which are the product of collective creativity, there are also large-scale historical songs in the form of lyrical-epic songs. The historicity of this type of historical songs is distinguished by their concreteness, connection with a specific historical character, chronotope.

In short, the historicity characteristic of each of the historical folklore genres is not a frozen, stable phenomenon. As real life is in constant motion, as the creators who breathe this life are also in constant search, the historicity of each genre is growing and changing. This applies both to the genres of oral prose and to the genres of historical songs and epics. That's why it is necessary to correctly understand that the change of historicity specific to one or another genre of historical folklore directly affects the structure of these genres, and to accept them as legal phenomena.

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