

Uzbekistan Folklore and Folk Epic

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Abstract

Mythological legends stand out for their vivid topics, distinctive origins, varied imagery, and the transfer of antiquated ideas through fiction. The uniqueness of mythological stories lies in the fact that they were the first expressions of tribal beliefs, god worship, idol worship, and other forms of devotion. This oddity is a crucial component of this kind of tale. The way that heavenly things are created distinguishes the motivations behind these various tales. This characteristic is one of the distinctive characteristics of the researched legends.

Keywords: Fiction, mythical stories, gods, heroes, symbols, rituals, and cults.

INTRODUCTION

The development of ultramodern Uzbek literature is grounded on rich folk myth – oral folk art. Heroic epics were composed by the people and passed from mouth to mouth, the characters of which were icons who fought against tyrants and dominators depicted in the images of evil forces. This is how the grand workshop of Uzbek myth "Ker-ogly" and "Alpamysh" were created. The lyric "Alpamysh", which tells about the courage and frippery of Uzbek icons, has survived centuries and has come a real monument of Oriental literature.

Another truly folk work was the cycle of latif – tales and tales about Afandi – Khoja Nasreddin – a clever, facetious cunning man who, with his tricks, teaches a assignment to the greedy rich and those in power. In the XI century, numerous workshops were created, grounded on the religious morals of Islamic morality. These are the instructional lyric "Kugadav Bilig" ("Knowledge of Grace" or "Science of Happiness") (1069) by Yusuf Khas Hadjib Balasaguni (Yusuf Balasagunsky), the lyric "Hibat al-Hakaiq" ("Gift of trueness") Ahmad Yugnaki and especially the «Dictionary of Turkic cants" (1072- 74), collected by Mahmud Kashgari.

Fabrication reached its high florescence in the literal period of Amir Temur and the Timurids. Its fashionability is justified by the fact that the workshops acquire a further temporal character, freeing them from inordinate religiosity. During this period, the great Oriental minstrel, thinker and politician Alisher Navoi, who's considered a classic of Uzbek literature and the author of the Uzbek language creates. His imperishable workshop – "Chordevon" and "Hamsa" are included in the storeroom of world literature and have been restated into hundreds of languages. The last of the Timurid dynasty, the author of the Mughal conglomerate in India, which was for two centuries, – Zahiriddin Muhammad Babur – wasn't only a talented sovereign and commander, but also came notorious as a bright minstrel of his time. His grand lyric "Baburname", in which, describing his memoir, he describes the history of the peoples of Central Asia, Afghanistan and India, is a masterpiece of Uzbek literature, a precious literal and erudite monument of that time. Uzbek literature of the XVIII- XIX centuries is substantially lyrical,



and is devoted to a love theme. During this period, Nadira, Uwaisi, Mashrab, Khorezmi and numerous others produce. In the late XIX and early XX centuries, after the annexation of Turkestan to the Russian Empire, a new ultramodern stage of Uzbek literature began, the prominent representatives of which were the minstrel Mukimi and the pen, minstrel and imitator Furkat.

At the morning of the XX century and in the Soviet period, similar bents flourished as the minstrel and playwright Hamza Hakimzade Niyazi, the minstrel and pen Sadridin Aini, the first Uzbek novelist Abdullah Kadiri repressed under Stalin and the pen and champion Fitrat, whose erudite traditions were continued by Oybek, Gafur Gulyam, Abdullah Kahhar, Hamid Alimjan, Uygun and others. The oral creativity of the Uzbek people is various, rich and original. It has its roots in ancient times, intertwining with the oral poetry of other peoples of the East, with whom the Uzbek people have been connected by common literal fates for numerous centuries. The Uzbek people have an ancient written language. Still the oral lyrical tradition up to the 20th century.

It remained the only form of the cultural word. Numerous workshops of Uzbek classical literature reached the people only in oral transmission and thus, depending on the ethnical and artistic specifics of certain areas, they were subject to changes. In the oral creativity of Uzbeks there are colorful stripes apt and facetious sayings and aphorisms, fascinating puck tales, jokes full of humor and lampoon, sincere lyrical songs. Each of these stripes has its own literal traditions. According to literal sources, the peoples who inhabited the home of present-day Uzbekistan formerly had a rich oral lyrical creativity in the IV- V century BC, echoes of which have been saved in some workshop of myth of ultramodern peoples of Central Asia, including the Uzbeks. therefore, in the Uzbek epic tales dastans there are rudiments associated with the epic of the ancient Sako- Massaget lines; the plot of the Uzbek grand “ Aisulu ” obviously dates back to the events of the VI century BC- the struggle of the heroine of the Massagets Tomiris against the Persian whipper King Cyrus; Separate occurrences of the tale of Tomiris are also available in the Uzbek dastan “ Rakhia and Sukhangul ”, recorded in 1928 from the notorious folk fibber Fazyl Yuldash- ogly.

The Saka epic, recorded in the IV century by Alexander the Great's contemporary Khares of Mytilene, is well known about Zariander, the sovereign of the countries stretching from the Caspian Sea to Tanais(Syr Darya), and about his love for the Saka queen Odatida. The occurrences of the idol's battle with the dragon monster ruining the country, which entered the ancient part of the Avesta, were formerly reflected in some Uzbek dastans. From ancient times, presumably from the cycle of Saka legends, the image of the idol Rustam entered the Uzbek epic, embodying in the minds of the people the traits of bottomless courage and high nobility. As the exploration of V.V. Bartold showed, the author of the immortal “Shah-nameh” Firdousi himself refers to his use of grand accoutrements collected for him by a dehkan from Chach(Tashkent), where Sogdians and Saks lived.

The origins of numerous Uzbek epics, in particular the dastan “Shirin and Shakar”, go back to the legends about the idol Siyavush, the Avestan Siyavarshan, who fled from the persecution of his mammy, performed a number of feats and failed in a foreign land. As the archaeological exploration of recent times has shown, this image is also vividly reflected in the monuments of fine art of Uzbekistan. Narshahi, the author of the tenth century, writes about the actuality of



songs devoted to Siyavush in medieval Bukhara. The image of Siyavush is nearly connected with the image of the Turanian fabulous idol Afrasiab, whose name is still saved in the name of the ancient agreement of Samarkand.

The cycle of legends about Afrasiab, popular in Uzbek myth, also called Alp- Artung, is recorded in the Turkic- language written sources of the XI century. Jokes about Nasreddin Afandi, who exposes khans, bais, and representatives of the church, are veritably popular among the people. A significant place in the musical and lyrical heritage of the Uzbek people is enthralled by the folk epic- dastans, formed in the distant history among vagrant Turkish-speaking lines on the base of myths, legends, and folk tales, literal and fabulous chants. The reasons for the age-old adaptability of the epic are due to the stability and inflexibility of socio-cerebral traditions.

The content and form of the dastans are grounded on traditions that have developed over the centuries; in broad terms, they tell about the heroism, love and life of the people. Hence the scale of dastan. In the creation of dastans, a prominent part belongs to the vocalizers- fibbers who came out of the people- bakhshi, dastanchi, shair, zhyrau, who are professional players who retain the art of a narrator- speaker, minstrel- improviser, songster- musician. The most popular among the people are heroic and heroic dastans(" Alpamysh", " Gorogly") and romantic dastans(" Tahir and Zuhra", " Farhad and Shirin", " Gharib and Shahsenem", etc.).

Uzbekistan has developed a kind of performing seminaries, differing in the theme and form of dastans, the manner of performance and the composition of players. In Samarkand, Kashkadarya and Surkhandarya regions, dastans are performed accompanied by dombra in a recitative- guttural manner of singing. In Khorezm- accompanied by an ensemble (dutar, gidzhak, bulaman) in the song manner, at the same time, from 15 to 36 melodies are used in each dastan. In this region, dastans are also performed by halfa women accompanied by harmonica and doira. In Karakalpakia, where dastans are also veritably popular, there are two seminaries- bucks (accompanied by dutar and gidzhak) and zhyrau(accompanied by kobuz).

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