



Scientific-Theoretical and Practical Directions of Uzbek Folklore of the Twentieth Century

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Abstract: *This article discusses the scientific, theoretical and practical development of Uzbek folk poetry and folklore, which was formed as a science in the early twentieth century. In this work, the development of Uzbek folklore in the early twentieth century is considered to be two stages, first in the practical, then in the scientific-theoretical stage, and then this scientific opinion is based on the following. At the practical stage, work was carried out to identify and record people who knew and were able to perform folklore, to prepare and publish recorded folklore works, and at the scientific - theoretical stage, to seriously study the published folklore works. It is proved on the basis of scientific sources and publications that the work on giving theoretical conclusions about their genre nature and poetic features was started.*

Keywords: *folklore, history of folklore, source studies, textual studies, fairy tales, parables, songs, folk theater.*

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Among the stages of development of Uzbek folklore, the period of 20-30 years of the twentieth century is the most difficult and important stage in the history of our national folklore. Because at this stage, despite the difficulties of the time, the complexities of the social system, Uzbek folklore has managed to develop as a separate field of research, a branch of science. The science of folklore has appeared in the Uzbek scientific and cultural life. At the same time, in the 20s and 30s of the Twentieth century, Uzbek folklore became as the first stage of this branch of science. Only it appeared as a stage of research of Uzbek folklore. In the subsequent stages, the basis was laid for the further development and expansion of scientific and practical areas of science.

At the beginning of the twentieth century, the development of Uzbek folklore took place in two stages: first, practical and then scientific and theoretical. At the practical stage, the work was carried out to identify people who knew the folklore, who could perform it, to record what they knew, to prepare and publish the recorded folklore works, at the scientific-theoretical stage published works of folklore were studied and work began on providing theoretical conclusions about their genre nature and poetic features.

The leading principles of the development of Uzbek folklore in the early twentieth century stemmed from its main theoretical directions. They appear as follows:

1. To determine the epic repertoire of folk singers by observing folk epics.
2. To study the system and composition of genres related to folk singing.

3. To examine of folk tales, its development, sources of development, thematic types.
4. To do research on genres such as proverbs and riddles related to folk pareemics.
5. To study of folk theater, etc.

In Uzbekistan, which became part of the former Soviet Union in 1924, among other spheres, folklore began to be controlled from the “top”. As a result, on the one hand, Uzbek folklorists were able to establish contacts with famous orientologists, folklorist-academics S.F.Oldenburg, A.N.Samoylovich, professors Y.E.Bertels, S.E.Malov, S.P.Tolstov, Y.M.Sokolov, M.K.Azadovsky. They were very interested in the work of Uzbek folklorists. In due course, they were able to make a positive impact on the theoretical development of Uzbek folklore, expressing their scientific advice.

In general, the 20s and 30s of the twentieth century were one of the most important stages in the historical development of Uzbek folklore, during which it was formed as a science and developed in a number of specific scientific, theoretical and practical areas. It has its own characteristics as a stage of research in Uzbek folklore.

Educated people such as Abdurauf Fitrat, Abdurahmon Sa'di, Vadud Mahmud, Ghazi Olim Yunusov, Elbek, Gulom Zafari, Hasan Pulat, Otajon Hoshim, Olim Sharafiddinov, Bekjon Rakhmonov, who lived in the early twentieth century expressed the first scientific views on the art, and made an effective contribution to the collection and publication of examples of folklore and their dissemination among the public. Thus , it can be said that they laid the foundation for the formation of Uzbek folklore as a science in the 1920s. After all, thanks to their efforts, not only the collection and publication of folk art on a scientific basis, but also scientific research has been established. Through their direct initiative and aspiration, work was done to preserve the endangered folklore masterpieces. Of course, those at the top of the regime that ruled at the time did not like it. This was a great moral courage, especially at a time when the dictatorial Soviet regime was trampling on our national values and traditions, looking at them as obsolete. Therefore, Abdurauf Fitrat, Ghazi Olim Yunusov, Elbek, Gulom Zafari and others who devoted themselves to the study of Uzbek folklore were repressed. Until the years of independence, the current generation did not even know their names. He was also unaware of their services in folklore. Now, through the creative freedom bestowed by independence, there is an opportunity to objectively study their services in this area and highlight their theoretical and practical significance and place in folklore. Even this is one of the necessary issues. As the First President of our country I.A.Karimov noted : “As each nation seeks to develop its national values on the basis of its own goals, as well as the achievements of universal development, the issue of historical memory is of particular importance. That is, a true history can be a true history only if the sense of historical memory is fully restored, and all the successes and victories, losses and sacrifices, joys and sorrows of the past of the people are studied objectively and truthfully.” [1. 97] .

At the end of 1931, the Research Institute of Cultural Construction was established in our country, and its Cabinet of Ethnography, Folklore and Archeology was transformed into an ethnographic sector and H.T.Zarifov was appointed as a director (1931-1933). In addition to the ethnographic materials collected in 1925-1930 this sector organized the import of folklore materials from Samarkand to Tashkent.

The folklorist Tura Mirzaev noted: “The various upheavals, instability, and periodic repressions typical of the Soviet era also had a negative impact on the collection and study of folk art”. This process, which began in the 1930s and lasted until the early 1950s, slowed the development of science. For example, in 1932, when folklore expeditions were organized in the Ahangaron and Chirchik valleys, as well as in the Fergana Valley, in those years, unwarranted interference in the collection of folklore, political demands began to be made to the expeditions. Therefore, in these

expeditions, which were attended by Y.D.Polivanov, G.O. Yunusov, H.T.Zarifov, K.Ramazonov, Sh.Abdullayeva, the main attention was paid to the artificial collection of Soviet-era folklore, especially the works of collective farmers. non-woven patterns, fake poems of amateurs unrelated to folklore were recorded. As a result, in the archives there were samples of songs that were not distributed among the people, woven by someone, and even "works" of folklore, which were not even originals, as if translated into Russian. "It is unfortunate that some of these 'samples' have been published."

Known as a folklorist in the early twentieth century, he was later persecuted one of the scholars was Ghulam Zafari. In 1921-22s , he paid special attention to the collection of folklore of the Fergana Valley, samples of oral drama typical of the region, information about puppets and hobbyists. On the basis of these materials, he published an article "Chigatay-Uzbek People's Theater" ("Hearth of Knowledge", 1923, Volume 2-3)and presented its initial description to the readers.

Apparently, research on folklore at the beginning of the last century has been carried out in the form of more articles, folklore collections, or methodological recommendations and manuals. Bekjon Rakhmonov collected 564 proverbs and sayings from the Khorezm oasis and published the collection "Uzbekcha otalar sozi" (1933). Hasan Pulat's "You Can't Find Folklore in the Cabinet", Hodi Zarifov's "Some Comments on Oral Literature", Miyonbuzruk Salihov's "Materials for the History of the Uzbek Theater" about the essence, character and types of the Uzbek People's Theater, as well as examples of traditional folklore, including a version of "Alpomish" written by Berdy Bakhshi. His two books, Zaki Literature (Folklore), are a case in point. Nevertheless, all this has a special place and value in the history of Uzbek folklore.

In the second half of the 1930s, new researchers such as Mansur Afzalov, Sharifa Abdullayeva, Yusuf Sultanov entered Uzbek folklore. Well-known poets and academicians Gafur Gulam and Hamid Olimjon, as well as poets and scholars Maqsud Shaykhzoda, Shokir Sulaymon, Sharif Rizolar also studied folklore issues, in particular, the preparation and publication of folk epics and contributed to the formation and development of the network. In particular, in the late 30s of the twentieth century, more attention was paid to the study of folk epics. As a result, 13 epics prepared for publication by scientists and poets such as Hodi Zarif, Hamid Olimjon, Maqsud Shaykhzoda, Mansur Afzalov, Buyuk Karimov, Shokir Sulaymon, Zafar Diyor, Yusuf Sultanov, Umarjon Ismoilov were published in the years 1939-1942 .

Due to the increase in the number of folklorists from year to year, with the establishment of the Research Institute of Language and Literature on the basis of philological structures of the Research Institute of Cultural Construction, the ethnographic sector was transformed into a folklore section (later the sector). In different years it was headed by such scientists as H.T.Zarifov (1934-1938), M.Afzalov (1938-1940), B.Karimov (1940-1941). It's like this from time to time from folklore materials ni again account get and systematize started . As a result, the Folklore Archive at the Institute of Language, Literature and Folklore named after Alisher Navoi of the Academy of Sciences of Uzbekistan was established. (1934). That's it since constant as rich growing this archive very rich and priceless is a treasure .¹

In 1935 and 1937, two folklore expeditions to the Fergana Valley were organized under the leadership of H.T. Zarifov. The work on sending scientists on scientific trips to different districts of the country has been started. During these years, the previously unknown Islamic poet Nazar oglu, Saidmurad Panoh oglu, Bori Sodiq oglu, Usmon Mamatkul oglu, Melash Irmatov, Hasan Khudoiberdiev , Husanboy Rasulov, Kazakhoji and other poets and storytellers were identified. There have also been some successes in the scientific study and publication of folk art samples.

¹ He was joined in 1998 by the Folklore Foundation of the former Institute of Manuscripts. It expanded its weight and capabilities.

Important scientific articles of H.Zarifov, M.Afzalov, B.Karimov, H.Olimjon, M.Shaykhzoda were published. M.Salihov's "Uzbek oral literature until October" (1935), "Samples of Uzbek Soviet folklore" prepared by H.Zarifov and Sh.Rajabov (1935), "Uzbek people" by B.Karimov fairy tales "(1939), "Samples of Uzbek Soviet folklore" (1938) prepared by M.Afzalov and Y.Sultanov, "Songs" composed by Elbek (1933, 1934, 1935). The chrestomathy "Uzbek folklore" (1939, 1941), consisting of two books by Hodi Zarif, was especially important for higher education institutions in the chronology and systematization of works of folk art.

Scholar Sharafiddinov is one of the most versatile literary critics who lived and worked in the first half of the last century (1903-1943), and his scientific and critical legacy in the field of literature and folklore has a special significance. As the well-known literary critic Homil Yakubov noted: "But the hard-working, inquisitive and demanding scientist devoted most of his work to the study of the life and work of the great poet and thinker Alisher Navoi" [2.9.]. In this regard, he pays special attention to Navoi's skill in the use of folklore, acknowledging that folklore is a unique way and means for the deep integration of universal ideas into the content of the poet's works, the core of his images.

Unfortunately, the policy of repression lasted a long time. His cold wind began to take H.T.Zarifov, recognized in our country as the founder of folklore, even deeper. After all, he was sincerely continuing the work of such well-known scholars in folklore as Fitrat, Ghazi Olim Yunusov, Gulom Zafari, Elbek. He even developed a transcript based on a Latin script created by academician V.V.Radlov in the second half of the 19th century to record examples of Turkic folklore, and in the second half of the 1920s to translate Uzbek folklore based on Arabic script. [3.51.]

The policy of repression has attracted not only scholars in the field of folklore, but also famous works that have become an invaluable asset of our people, passed down by word of mouth, from generation to generation. For example, in the early 1950s, H.T.Zarifov, the head of the folklore sector, was accused of cosmopolitanism. As a result in 1952 of the year in April the Folklore sector was unjustifiably annexed to the Classical Literature sector. However, a small group of Hodi Zarifov, Mansur Afzalov, Muzayyana Alaviya, Zubayda Husainova, Khojiya Shokirova, and Zaytuna Karimova will study the folk art as needed. continued to collect.

In short, most of the repressed Uzbek intellectuals were also involved in folklore studies. Their activity and scientific views in this area opened the door for the further development of Uzbek folklore. It laid the foundation for its theoretical and methodological foundations. Most importantly, their enthusiasm, dedication, zeal for the development of our national science and culture, including Uzbek folklore, spiritual courage, multifaceted activities will always be a model for young folklorists.

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