

# History Of The Emergence Of Folklore In Uzbek Literature

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**Abstract:** This article comprehensively explores the role of oral folk creativity in the formation and development of Uzbek literature. Through epics, legends, proverbs, riddles, fairy tales, and songs, the people's worldview, historical memory, and artistic perceptions have found expression. The article examines historical sources that contain samples of Uzbek folklore, the first scholars who recorded and studied them, the distinctive features of folklore genres, and their influence on written literature. Special attention is given to the scientific folkloristic research that began in the early 20th century, particularly highlighting the contributions of scholars such as Hadi Zarifov and Gozi Olim Yunusov. The article emphasizes key characteristics of oral creativity collectivity, anonymity, oral transmission, and intergenerational continuity while revealing its theoretical and practical significance in Uzbek literary studies.

**Keywords:** - Uzbek folklore, oral folk creativity, epic, fairy tale, proverb, riddle, legend, Alisher Navoi, Hadi Zarifov, Gozi Olim Yunusov, Uzbek literature, folkloristics, oral tradition, written literature, genres, aesthetic thinking, mythology, folk bards, "Alpomish" epic, "Devonu lug'otit turk".

**Introduction:** In the process of Uzbek literature and its analysis, the importance of oral folk art occupies an important place. Folklore has been deeply studied in Uzbek literary studies as an expression of national thought, expressed through epics, legends, proverbs, riddles, fairy tales, and songs. The introduction of these elements into literary analysis and their theoretical substantiation began at the beginning of the 20th century and continues to this day at various stages.

Folklore occupies a special place in the development of Uzbek literary studies. In the field of literary criticism and theory, views on the attitude to folklore, understanding its essence, and determining its influence on literary processes have been formed gradually. Especially since the beginning of the 20th century, folklore has been studied as a literary source, a poetic phenomenon, and one of the important layers of artistic thought. The formation of the concept of folklore in literary studies is connected with the consistent systematization of scientific views on this process.

Speaking about the history of the collection and recording of works of Uzbek folklore, it is necessary to recall that in the work "History of Bukhara" by the famous historian Abu Bakr ibn Ja'far Narshakhi, who lived and worked in the 10th century, the names of cities and villages, historical monuments, as well as folk tales and legends about past events are cited, and the great scholar of the 11th century Mahmud Kashgari traveled the land of Turkic tribes, recorded rich materials related to folklore genres such as proverbs, sayings, songs, legends and myths, and included them in the work "Devonu lug'otit turk." The first collectors of Uzbek folklore were Mahmud Zamakhshari, who recorded proverbs and sayings and studied their characteristics; Nasiruddin Burhanuddin Rabguzi, who compiled the myths, legends, stories, and tales of the ancient Khorezmians into his "Qissasi Rabguzi"; Alisher Navoi, who reflected on the genre composition of Uzbek folk poetry; the historian Khondamir, who narrated folk tales about the great Uzbek poet; Darvesh Ali Changi, who left behind materials on the diverse genres of musical folklore; Zahiriddin Muhammad

Babur, who provided interesting facts about the customs, rituals, proverbs, wise sayings, and legends of the Uzbek people; and Sheikh Sulayman Bukhari, who cited examples of folk songs in his compiled dictionary.

Alisher Navoi, who highly valued the unique creative potential of our people, also effectively used the values of almost all genres of folklore of his time. Therefore, in the poet's works, terms such as legend, story, legend, fairy tale, tale, epic, great ir, ayalghu, song, surud, uzmog', chang, changa, related to the genre system of 15th-century Uzbek folklore, were widely used.

Uzbek folk oral poetic creativity, which was initially called "folk literature," "folk literature," "oral literature," "folk oral creativity," was first used by H. Zarifov (1934-1935) and became widely popular as "folklore," "Uzbek folklore." Uzbek folk oral poetic creativity is an example of the art of oral speech, consisting of many genres, artistically reflecting the life, history, dreams, aspirations, worldview of the people, performed and passed down from mouth to mouth, from generation to generation in the process of performance.

It should also be noted that in the history of recording samples of Uzbek folklore, an important place is occupied by the legends cited in the work of Zahiriddin Muhammad Babur "Baburnama," folk proverbs and sayings included in Gulhani's "Zarbulmasal," fragments of folk songs cited in the work of Sheikh Sulayman Bukhari "Lug'ati chigatoyi va turkiy usmoniy" in order to clarify the essence of words, and Muqimi's work "Sayohatnoma," written in the style of songs of oral folk art. [1.12-13]

Moreover, the Avesta is a historical and immortal book that embodies the earliest examples of folklore and provides many themes for later folklore and written literature. [2.8]

While examples of folklore works common to the Uzbek people have been passed down from mouth to mouth to subsequent generations, some have reached us through various history books, Orkhon-Yenisei monuments, Mahmud Kashgari's work "Devoni lug'otit-turk," and other sources. These rich examples of oral creativity became an important foundation for the emergence, formation, and development of written literature. [3.6]

Folklore has a syncretic character, embodying elements characteristic of all art forms, in which words, melodies, and dance are performed in harmony in certain types. Folklore artistically reflects the life, history, and fate of the people. In the essence of folklore works, the worldview of the people, from primitive mythological concepts to perfect religious beliefs, gradually emerges. Folklore works, as an art form of speech,

stand out from similar examples of written literature and other types of art in a number of respects. These characteristics of folklore primarily lie in the fact that it is collective (collective) creation, therefore the author of folklore samples is the general public, their specific creator is an unknown anonymity, which is inherent in them and is passed down orally from generation to generation among the people, created and performed orally, observing traditions in performance and creativity, having variants during the performance process and versions over time. On this basis, collectivism, anonymity, verbalization, traditionality, variability, and versionality are indicated as characteristic features of folklore.

The history of the formation of Uzbek folklore studies, which is currently carrying out large-scale fundamental research in the field of collecting and systematizing oral folk art, implementing mass and academic publications, began in the 1920s.

G.O. Yunusov, who headed folklore and ethnographic expeditions organized by the Uzbek Board of Education, was one of the initiators of collecting and popularizing examples of oral folk art. He identified folk bakhshis such as Fozil Yuldosh ugli, Ergash Jumanbulbul ugli. G.O. Yunusov was the first in the history of Uzbek epic studies to record excerpts from the epic "Alpamysh" from the poets Fazil Yuldash ogly and Hamrakul bakhshi in the summer of 1922. In his article "Knowing the People Among Uzbeks" ("Turkiston," December 18, 1922), he was the first in folklore studies to write "Alpomish." He reflected on the epics "Gorogli" and "Yusuf and Ahmad," and compared the epic "Alpomish" to such remarkable masterpieces of world literature as "Odyssey" and "Iliad." G.O. Yunusov visited Tashkent, Syrdarya, and Samarkand regions, where he recorded many songs, fairy tales, legends, proverbs, riddles, and stories, and, along with conducting observations on Uzbek ritual folklore, collected rich ethnographic materials. The scholar also created a methodological guide for collectors of Uzbek folklore. G.O. Yunusov's articles "A Word or Two About the Lullaby" ("Maorif va o'qitg'uvchi," 1926, No6), "Examples of Folk Literature," "Classic Feelings in Oral Literature" occupy an important place in the history of folklore studies as the first experiments in the scientific study of oral folk art.

In 1925-1928, devotees of our national values, such as Gozi Olim Yunusov, Hodi Zarifov, Abdulla Alavi, organized the identification of folk bakhshis, storytellers, and singers, the recording of works from their repertoire, and recorded folk epics from Fozil Yuldash ogly, Pulkan shoir, Ergash Jumanbulbul ogly, Nurmon Abduvoy ogly, Berdi bakhshi, Abdulla shoir, and many other bakhshis. Mahmud Zarifiy, son of Iso

Ernazar, undertakes this honorable task. Amateur folklore collectors such as Fotima (whose full name has not yet been determined), Tovfiq Mustafboyev, Bahrom Ibrohimov, Muqim Hamzabekov, Nazarqosim Mirzayev, and Husayn Karimiy were also involved. The materials collected during that period laid the foundation for the creation of the Folklore Archive of the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan, where masterpieces of Uzbek oral folk art are stored today. The formation of Uzbek folklore studies as a science of a philological direction is directly related to the scientific activity of H. Zarifov.

H.T. Zarifov is a scholar who made a great contribution to the recording, collection, publication, and study of folklore works, the founder of Uzbek folklore studies. On the basis of the "Research Office for Ethnography, Folklore and Archaeology," organized on his initiative in 1928, the Folklore Department of the Institute of Language and Literature was subsequently created. H.T. Zarifov, as the head of this department, devoted his entire life to the collection and scientific study of Uzbek folk oral art. H.T. Zarifov, who began his scientific activity as a folklorist as a collector, identified such great artists of the word as Fozil Yuldosh ugli, Ergash Jumanbulbul ugli, Pulkan and Islom shoir, and collected their creative heritage. Epics recorded from these bards, such as "Alpomish," "Yodgor," "Jahongir," "Rustam," "Ravshan," "Ochildov," "Hasan Batrak," "Yusuf and Ahmad," "Avaz's Marriage," "Mardikor," "Shayboniyxon," are among the most remarkable examples of Uzbek epics. [4.118-120]

Folklore has been used in world and Uzbek literature since ancient times. This process occurred differently in different periods. In particular, although Uzbek written literature has mastered the use of genre, plot, meter, and rhyme from folklore, it has harmonized and developed artistically based on certain laws. Thus, the sphere of influence of myths, legends, narratives, and many other folklore genres on Uzbek poetry expanded. Folklore genres such as "Alla" and "Yor-yor" began to penetrate Uzbek poetry during the independence period. This, in turn, gave rise to new forms of folklorism in the poetry of this period.

Most examples of genres in Uzbek folklore are distinguished by the fact that they have reached a classical state at the level of artistic and aesthetic thinking. Therefore, when discussing Uzbek mythology, it is necessary to separate and reconstruct the mythological concepts underlying folk epics and fairy tales from the plot, leading motifs, and characters of these works. Uzbek folklore is distinguished by the richness and diversity of its genre structure. In this regard, it is necessary to pay special attention to the

fact that among the genres common to all peoples of the world - fairy tales, proverbs, riddles - there are genres specific only to Uzbek folk art, such as askiya, lof. The diversity of genres of Uzbek folklore is also closely related to the activities of creators and their professionalization. In particular, the performance of such genres as dastan, fairy tale, oral askiya requires special training, training from a specific mentor. The performance of these genres ensures the emergence of special schools, their formation and development within their own traditions. [5.21]

Folklore, by its very nature, is an artistic expression of people's lives, revealing the most subtle aspects of the human spiritual world. Epics and legends are valued as historical memory of the people, and proverbs and riddles as examples of folk wisdom. It is precisely due to these aspects that folklore manifests itself as an important source in Uzbek literature. Today, folklore is of current importance not only as a historical source, but also as a source of inspiration for modern literary processes. By conveying the rich heritage of folk art to the younger generation, deeply understanding and studying it, as well as effectively using it in written literature, it serves to enhance national identity and spirituality. Folklore has not only literary, but also pedagogical, educational, aesthetic, and cultural significance, occupying a firm place in the consciousness of the people. Therefore, the study of oral folk art, its systematic analysis and integration into modern literature is one of the important scientific and spiritual tasks facing Uzbek literary studies. Research and studies conducted in this area serve as an important factor in a deeper understanding of the rich artistic heritage of our people, its preservation and transmission to future generations.

In conclusion, oral folk art is the root, foundation, and source of inspiration of Uzbek literature, which, due to its relevance, artistic richness, historical and cultural significance, has not lost its significance not only in the past, but also today. Scientific research and literary analysis based on it enrich the science of literary studies and play an important role in understanding national identity.

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