



IN FOLKLORE-ORAL CREATIVITY AND TRADITIONALISM

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Annotation: This article reflects on the diversity of the folklore heritage of the Uzbek people as a result of the prosperity of its ethnic composition and the path of historical development.

Keywords: folklore, tamaddun, creativity, epic, storyteller, singer, anecdote.

The possession of the rich and colorful folkloric heritage of the Uzbek people is also closely related to the splendor of its ethnic composition and the fact that the path of historical development took place between two rivers in Central Asia, one of the foci of world civilization. The term "folklore" was first used by the 19th century researcher William Tombs in 1846. "Folk" (folk) - means "people", "folklore" - "knowledge", "wisdom", "wisdom", that is, "knowledge of the people", "wisdom of the people", "wisdom of the people".

The term "folklore" became an international term and began to be used in different countries

Because the territory between Amu Darya and Syrdarya has long served as a crossroads in the great migrations of the people and the ups and downs in various political, cultural, economic relations. Suffice it to recall that only one Great Silk Road in this regard almost completely crossed this territory. In its essence, from which trade routes pass, it is natural that the processes of economic and cultural upsurge took place in that place. The territory of Central Asia, including the Ethnos that arose between the two rivers, and the fact that the history of the States occupies an important place in the history and development of the whole world, is also determined by the fact that this territory is located in different conditions. The Uzbek people are made up of three large ethnic formations: these are

qarluk, Kipchak and oghiz are tribal associations. The core of today's Uzbek people emerged as a result of the Ulaming Uzbek revolution. In the Ma'lumki, these three tribal associations played an important role in the formation and composition of the Turkic people in other regions. The same processes are clearly visible in the oral poetic work of the people. In particular, this situation is more evident in the types of traditional material and intangible culture associated with the artistic creative and practical activities of the people's masses: folk oral art (folklore), folk music, folk theater (performance art), folk art (dance), folk fine and applied decoration, folk architecture and similar types of creativity. For this reason, the Uzbek people have a close connection in all respects with their neighbors living in vayanma, other Turkic fraternities, and have many common aspects. Ethnos of the Uzbek people literally created a rich cultural heritage. In particular, his folklore also deserves special attention for its volume and artistry. The importance of educating the future generation in a comprehensive ideological and aesthetic aspect is incomparable.



Uzbek folk art is a product of collective creativity, created over the centuries and passed down from generation to generation, from teacher to disciple. Because folklore works are created not by one person, but on the basis of the creative experience of an entire team, and towards the team, the person is performed. Some folklore works, on the other hand, were created by talented creators, telling the story of their tribe and umgiari habits, beliefs, desire desires, boigan relations with nature. These works, which favored the tribe and seed members, went from word to word and became Community Creations. The works thus improved among the team and became a nationwide property.

A folk singer (narrator, storyteller, singer, anecdote, ascetics), whose work was created by the team, approaches him creatively, not performing it literally. That is why the work he performs is always recognized as "people's". No matter how talented the individual creator was, he obeyed the traditions of Team creativity, tried to adapt to the life of the people, the taste and demand of the people. In a word, they are examples of creativity that are sung and created within the framework of folklore traditions and passed down from generation to generation.

At the initial stage of Uzbek folklore, the term "oral literature" in relation to folk oral creativity is not for nothing.

In it, one of the main characteristics characteristic of folklore is the mouthpiece taken as a basis, since folklore is awalo, created orally, performed and lived orally.

Folk poetic creativity arose before the appearance of writing. Its creation and spread among people is associated with a lively oral tradition. The feature of the mouthpiece makes it from other types of folk art, for example: music, dance, ganch-o! distinguish from ymakorlar. The oral creation and verbal execution of folklore works for many centuries does not remain without affecting its form and content.

Some of the oral vaults of the peoples of Central Asia, dating back to the most ancient times, some sources have survived to us. These sources consist of history books, scientific works, written monuments, etc. In the books of Herodotus, Ctesius, polyene, Hares Mitilensky and others from ancient historians, the content of some works of folk oral creativity is left as a story. There are also valuable materials and information on oral literature in the works of medieval historians Hamza Isfahani, Tabari, Sadudi, Beruni and others. Written monuments such as "Avesto", "Bekhustun", "Bundakhishi", "Denkard", contain some examples of oral literature. Even in The Chronicles of ancient Chinese historians, valuable information about the life of our country, the urfodats, music, dances and songs of our peoples has been preserved. And Mahmud Koshgariy in his famous linguistic "Devonu dictionary Turkish" various samples from ancient songs, lyric poems and proverbs beradi. Ma' lumki, as a result of some historical factlaming not being fully remembered, forgotten by the necessity of the Times, has come down from the works of ulami, changed, mixed and interpreted. Therefore, even historical events and phenomena are not exactly reflected in folklore. And sometimes the poetic passages present in epics can also be forgotten, this genre can give rise to the form of a fairy tale, or, on the contrary, turn a fairy tale into an epic

such phenomena that occur in folklore do not reduce its ideological-artistic, aesthetic value. Traditionalism is a product of Team creativity. It has its own historical sources. The first examples of folklore works were created in the era of primitive society. This reason arose as a plot of folklore works, a reflection of primitive living conditions, traditions and worldviews in the motives of symbols. The verbal creation and verbal execution of folklore works gave rise to their unchanging stable forms—traditionalism. For example, heroic-type fairy tales and epics in the genres in aium level divergence mayjud boisa too, the artistic style has a traditional form. In both (both in a fairy tale and in an epic), the composition consists of a traditional beginning, a plot statement and a completion. The main character and events are described in the form of exaggerations. The work is kept intact. The main plots, emblems and means of artistic image in Folldor's works become a tradition and

in the process of belonging from word to mouth, from aviod to generation, some details are added, but the main source remains tradition boiib. As a result of historical progress, some works may change their initial form. Along with traditionalism, creative variability is characteristic of folklore works. What changes, what is added every time the works are sung and performed. But all this change will be a thorough and solid tradition. Traditionalism is one of the main criteria for the survival and spread of folk as a word art in live oral performance.

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