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**БОРБОРДУК АЗИЯ ЖАШТАРЫНЫН ӨНҮГҮҮСҮНДӨГҮ ЗАРАФШАН ОАЗИСИНИН
ФОЛЬКЛОРУНУН ТАРИХЫ**

**ИСТОРИЯ ФОЛЬКЛОРА ЗАРАФШАНСКОГО ОАЗИСА В РАЗВИТИИ МОЛОДЁЖИ
ЦЕНТРАЛЬНОЙ АЗИИ**

**THE HISTORY OF FOLKLORE OF THE ZARAFSHAN OASIS IN THE DEVELOPMENT
OF YOUTH IN CENTRAL ASIA**

Аннотация. Бул макалада Ўзбек элинин оозеки элдик чыгармачылыгы Зеравшан оазисинин мисалында изилденет. Анда ата-бабалардан муундан-муунга өтүп келген фольклордун жана оозеки салттардын тарыхый мааниси жана алардын жаш муунду тарбиялоодогу орду баса белгиленет. Изилдөөдө түрк элдеринин аймактын жалпы маданий мурасынын ажырагыс бөлүгү болгону да белгиленет. Акыркы жылдары Ўзбекстанда бай музыкалык жана оозеки мурастарды терең түшүнүүгө жана сактоого өзгөчө көңүл бурулууда, анткени элдик фольклор — элдин жашоо образынын, акылмандыгынын жана умтулууларынын күзгүсү. Ал «жашоонун мектеби» катары кылымдар бою жаштарды адеп-ахлактык жана руханий жактан тарбиялап келген. Элдик оозеки чыгармачылык — бул элдин рухун чагылдырган түгөнгүс руханий кенч. Ўзбекстандын улуттук көз карандысыздыкка жетишүүсү фольклористика илимин жаңы деңгээлге чыгарууга өбөлгө түздү. Бул макаланын негизги максаты — эл аралык маданий байланыштарды чыңдоо, достукту өрчүтүү жана этностор аралык мамилелердин туруктуулугуна салым кошуу.

Негизги сөздөр: Фольклор, көркөм сөз, адабият тарыхы, Зеравшан оазиси, жаштарды тарбиялоо, түрк элдеринин өнөрү, фольклордук жанрлардын түрлөрү.

Abstract. This article explores the folk oral creativity of the Uzbek people, particularly through the lens of the Zarafshan Oasis. It underscores the historical importance of folklore and oral traditions passed down from our ancestors, highlighting their role in educating the younger generation to become spiritually mature, well-educated, and compassionate individuals. The study also points out that the Turkic peoples have long been an integral part of the region's shared cultural and historical heritage. In recent years, Uzbekistan has experienced a renewed interest in thoroughly and objectively studying the history of science, education, culture, and long-standing values. There has been a particular focus on understanding and appreciating the rich musical and oral heritage of the past. Folklore, recognized as one of the oldest forms of folk culture, reflects the lifestyle, wisdom, experiences, achievements, and aspirations of the people. Passed down through generations, it has served as a "school of life" playing a crucial role in the moral and spiritual development of youth. Folk oral creativity, embodying the spirit, sincerity, and unique beauty of ancient culture, is considered a priceless spiritual treasure – an endless source that has nourished the hearts, minds, and emotions of people for centuries. The continuous development of folk traditions and their integration into the lives of younger generations is a vital and ongoing process. The achievement of national independence and Uzbekistan's growing recognition in the international community have allowed the field of folkloristics to advance as a significant historical and cultural phenomenon. The primary objective of this article is to strengthen intercultural relations, promote essential human qualities such as friendship and mutual respect, and contribute to the stability of interethnic relations.

Keywords: Folklore, artistic word, history of literature, Zarafshan Oasis, Youth Education, Art of Turkic peoples, types of folklore genres.

Аннотация. В данной статье исследуется устное народное творчество узбекского народа. В частности, через призму Зеравшанского оазиса, подчеркивается историческая значимость фольклора и устных традиций, передаваемых от предков, их роль в воспитании молодого поколения как духовно зрелых, образованных и сострадательных личностей. В исследовании также отмечается, что тюркские народы издавна являлись неотъемлемой частью общей культурной и исторической среды региона. В последние годы в Узбекистане наблюдается возрождение интереса к всестороннему и объективному изучению истории науки, образования, культуры и многовековых ценностей. Особое внимание уделяется осмыслению и сохранению богатого музыкального и устного наследия прошлого. Фольклор, признанный одной из древнейших форм народной культуры, отражает образ жизни, мудрость, опыт, достижения и стремления народа. Передаваясь из поколения в поколение, он на протяжении веков служил своеобразной «школой жизни», играя важную роль в нравственном и духовном становлении молодежи. Устное народное творчество, воплощающее народный дух, искренность и самобытную красоту древней культуры, считается бесценным духовным достоянием — неиссякаемым источником, питающим сердца, умы и чувства людей на протяжении столетий. Непрерывное развитие народных традиций и их интеграция в жизнь молодого поколения являются важным и актуальным процессом современности. Достижение национальной независимости и растущее признание Узбекистана в международном сообществе позволили фольклористике как значимому историко-культурному явлению выйти на новый уровень. Основная цель данной статьи — укрепление межкультурных связей, развитие таких высоких человеческих качеств, как дружба и взаимное уважение, а также содействие стабильности межнациональных отношений.

Ключевые слова: Фольклор, художественное слово, история литературы, Зарафшанский оазис, Воспитание молодежи, Искусство тюркских народов, виды фольклорных жанров.

INTRODUCTION

Artistic spoken word art is a significant part of world culture, with deep historical roots. Its earliest forms emerged during the era of primitive community systems. As the labor process developed, along with improvements in tools and the advancement of people's experiences and consciousness, the foundations for oral literature were laid. People gradually learned to express their life experiences and fantasies about nature and society through figurative language. As artistic expression and aesthetic appreciation flourished, it paved the way for the emergence of various forms of spoken word art and literary genres. Remarkably, this art form took shape in the form of folk oral creativity long before written literature emerged. These artistic expressions have been passed down orally through generations, becoming an essential part of our spiritual heritage. However, this oral literature has not remained the same over the centuries; it has been refined and artistically transformed over time. It has undergone numerous changes, enriched with new ideas, and adapted to the historical conditions of each era. With the advent of written literature, this type of oral literature began to utilize its experiences in a new context.

Today, it continues to thrive under the umbrella of folkloristics, forming a vast genre with a rich history.

Folklore genres are works that represent cultures of different peoples, mainly passed down orally from generation to generation. They are mainly divided into the following genres:

1. Fairy tales are stories that involve fantastic events and non-fictional events. Fairy tales develop moral upbringing and worldview. They are based on moral education through images such as angels, magicians, animals.

2. Mani are songs usually sung by laypeople, consisting of short and distinctive reversible phrases. They are often told about work, love or nature.

3. Stories – can be real or completely fantastic. A short history, within them, can be on social, moral, or religious topics.

4. Epics are fantastic and epic stories, usually involving many characters and events. They glorify the history and values of the people. Epics are often in poetic form.

5. Riddles are brain teasers based on interesting and meaningful images of natural phenomena or everyday life. They contribute to the development of mental abilities.

6. Songs-folk songs, usually depicting various events, emotions or historical events, are folkloric works of musical form.

7. Myths are stories based on religious or mythological elements that reflect the worldview, beliefs and values of the people.

8. Folk fiction is stories involving spiritual lessons, usually represented by anthropomorphic representations of animals, plants, or other natural elements. These genres are among the main genres of folklore, in addition to having different sub-genres depending on the cultural diversity of each people.

At this point, I consider it necessary to briefly dwell on the Zarafshan Oasis based on the topic of the article. When the ancient Zarafshan River was translated from Persian – it means “river where the dice flow”. From this comes the name Oasis, whose sands are saturated with gold. In terms of geographical location, the Zarafshan oasis includes Central Uzbekistan, surrounded by the Nurota mountains, sandy Sundukli deserts to the North, and the Karakum and Qizilqum deserts to the west and northwest. In the territory of Uzbekistan, the Zarafshan Oasis expands and narrows. In the expanded part are the Samarkand, Bukhara and karakul oases, in the narrowed part – the Hazar and karakul corridors. The oasis of Samarkand is located in a pit with this name. Samarkand is 70-80 km wide, 220 km long, and 350-905 meters above sea level. The Zarafshan Oasis extends westward, forming the Bukhara Oasis. The Qizilqum desert to the North and West, and the Karakol plateau to the southwest separates it from the Karakol Oasis. Zarafshan Oasis is located in subtropical latitudes. There will be many sunny days without clouds. In the samples of folk oral creativity formed in this area, the natural conditions, climate, seasons of the Oasis are reflected. This means that folklore genres have also contributed not only to the development of culture, but also to the development of types of agriculture, livestock, crafts and trade related to climatic conditions.

We must not forget that folklore in the Zarafshan Oasis is, first of all, closely related to its geographical and historical place. The Zarafshan Valley is the cultural and economic center of Central Asia, and since ancient times it has been a point where trade and cultural roads intersect. Here, during the medieval period, the great cultures of the East were interrelat-

ed, while the Customs and traditions of the indigenous peoples were formed. Folklore was the product of these connections and historical processes, forming a unique form and content. In the Zarafshan Oasis, folklore consists, first of all, of various legends and stories that reflect the interaction of the people with nature, their work and everyday life. For example, there are legends about the origin of the Zarafshan River, which are common among the people. In these myths, the river represents the people's respect for nature by portraying the balance between humans and nature, their interdependence.

It is permissible to briefly dwell on ensembles operating on the basis of several folklore genres in the Zarafshan Oasis. Artistic communities with 28 titles operate in the Samarkand region. For example, an example is the folklore-ethnographic folk ensemble “Chavqi”, organized based on national games in the Bulungur district. “Chavqi” is a distinctive ethnofolcloric phenomenon, a folk game that has been common for centuries in the districts of Bulungur, Zomin, Bakhmal, Gallaorol, big Scarec row, Payariq, Jomboy, Urgut. The meaning of the word “Chavqi” is a folk game played at night around the campfire, as well as the meanings “fight”, and “take”. The game “Chavqi” was considered the National Art of its time and served a huge function in educating people in the spirit of the public, while meeting to some extent the demand of the working people for art. The folkloric-ethnographic ensemble “Chavqi” under the Bulungur District House of Culture was established in 1986. The honored cultural worker of Uzbekistan is Suvonkul Abdokodirov and Bahodir Norov, and the number of participants is 20 people. Speaking to old men who were familiar with the ancient songs of the “Chavqi”, he recorded many folk games, songs, Thermae, and clap games from them. The order in which chavqi was performed, one clap, three claps, five claps, seven claps, a double clap, the types of small clap games, and the modes of execution, the melodies corresponding to the text of the songs, were determined. Songs based on more than one hundred folk National Games in the ensemble's repertoire were also found to be performed in one-clap, three-clap, five-clap, double-clap, and small-clap modes depending on the content and syllables. It is worth noting that nowadays it has been achieved to create artistic theatrical field performances such as “Yil

boshi", "Dehqon dala aylandi", "Poda to'pi", "Sumalak", "Qongtarovi", "Samarqand bozori", "Chilik", "Quloq cho'zma", "Besh qarsak", "O'mbaloq, dumbaloq oshib o'ynaymiz", "Topron", "Cho'pon cho'liq podachi", "To'y marosimi".¹ The difference of the "Chavqi" folklore ensemble from other folkloric samples is that the folk Thermae, lapars, songs and recitations in its performance are guided by clapping methods. The ensemble has been a regular participant in all events held in the city of Samarkand and at conferences of international importance, the solemn opening of the international music festival "Sharq taronalari" (An international music festival held every two years since 1997 in the Registan architectural ensemble in Samarkand. The festival features vocal artists from different countries and nationalities). In the Samarkand region and the Republic regularly participates in the celebrations of Navruz and Independence. Another such group is the folkloric - ethnographic ensemble "Sarbozi" under the Kattakurgon District House of culture of Samarkand region, founded in 1986. The leader, Nurullo Shodmonov, has 22 people in the community. The folklore-ethnographic ensemble "Beshqarsak" under the House of culture of Urgut district was founded in 1957. The leader, Shokir Norboyev, has 16 people in the community. Speaking to old men who were familiar with the ancient songs of the "Beshqarsak", he recorded many folk games, songs, Thermae, lapars, and clap games from them. "Beshqarsak" transfer order, "birqarsak", "uchqarsak", "beshqarsak", "yettiqarsak", "qushqarsak", "maydaqarsak" game types and modes of execution, melodies corresponding to the text of the songs were determined. And in the Bukhara region, folkloric-ethnographic folk communities with 38 titles operate. For example, on the initiative of Honored Artist of Uzbekistan, Oliya Hasanova, a skillful performer of Bukharan folklore songs and dances, a folk - ethnographic people's team "Mohi sitora" was formed, a team that performs forgotten folk songs of the Mavrigi series performed on the ancient Bukhara road. This team was able to gain popularity in a short time. They

have made about 30 appearances through the TV channels of the Republics of Uzbekistan, Russia, Tajikistan, Turkmenistan. In addition, "Noz-anin" (1983), "Mavji Bukhara" (2002), "Mardona" (1988), "Jondor" (1984), "Qasri Orifon" (1989), "Afshona" (1986), "Mirishkor" (1997), "Olot durdonalari" (2010), "Vardonze navolari", "Sahro sabolar" (1992), "Xo'jai Jahon" (1992), "Omonyor" (2012), and folklore-ethnographic folk ansables are in operation. In Navoi region, artistic teams with 17 titles operate. Examples include Folkloro-ethnographic folk ensembles such as "Nurjahon" (1991), "Xushon Zamon" (1987), "Yor-yor" (1986), "Vang'ozi", "Karmana yulduzlari".

LITERATURE ANALYSIS AND METHODOLOGY

The system of genres of Uzbek folklore, based on the word art, consists of epic, fairy tales, short stories, narration, narrations, myths, lof², anecdotes, ritual folklore, children's folklore, oral drama, proverbs and sayings, spells, applause and curses. Folklore is the spiritual wealth and great value of every people. When it comes to the role of folk oral creativity in raising the spirituality of a person, in fact, this process begins with the birth of a child. Allas (lullabies), fairy tales, **"tez aytish"** (A type of folk art. It uses sentences made up of rhyming words that can be easily mistaken when spoken quickly. It repeats certain sounds, especially sonorous consonants, and the words are spoken quickly with rhythm and emphasis), proverbs and songs spoken by our mothers, moms are of particular importance in the formation of the language and worldview of the child. And folk games, which are of such interest to representatives of each age, are one of the important factors in the growth of a child, both mentally and physically. Also, the linguistic wealth of each people is manifested primarily in its folklore. In order to know what kind of people a nation is, it is necessary to study its folk oral creativity. Folklore will reflect the language capabilities of the people, the style of observation, creative power.

¹Poda to'p - A game of movement. It is based on not giving the stick to opponents and frequently changing positions depending on the conditions. Chillik - a national Uzbek game. A stick, called a chillik, about 1 meter long is prepared for the game. The length of the chillik is 15-20 cm, and both ends are pointed in the shape of a pencil. The goal is to hit the tip of the chillik while it is still on the ground and lift it into the air. The lifted chillik is hit with a long stick and directed far away. The game of chillik has begun to fall out of use in recent years. "Yil boshi", "Dehqon dala aylandi", "Sumalak", "Qongtarovi", "Samarqand bozori" - Uzbek national folk games. "Cho'pon cho'liq podachi", "To'y marosimi" - Uzbek national folk songs.

²Lof - from the comic genres of folk oral poetic creativity. Based on the art of exaggeration. The purpose is to arouse laughter in people, as well as to attract attention to this or that phenomenon, to react critically.

During the years of World War II, great importance was attached to folklore works that served to educate Warriors in the spirit of patriotism and heroism, during which V.M.Zhirmunsky and H. Zarifov book "Uzbek folk heroic epic" was created and published in Moscow in 1947. In 1958, German was also printed in Germany. Since the 60s and 70s of the 20th century, in particular, during the years of independence, the scope of work on folklore has expanded further. The creation of monographs dedicated to different genres of folklore, the emergence of series collections in the name of "O'zbek folklori ocherklari", "O'zbek xalq ijodi bo'yicha tadqiqotlar" academic publications of the epic "O'zbek xalq ijodi", "Bulbul taronalari", "Alpomish" were carried out. In carrying out these works, H.Razzakov, T.Gaziboyev, O.Sobirov, J.Kabulnyazov, M.Saidov, M.Murodov, A.Kahhorov, H.Egamov, T.Mirzaev, K.Imamov, G.Jalalov, B.Sarilakov, O.Safarov, S.Rozimboyev, M.Zhurayev, A. The contribution of folklorists such as Musaculov has become extremely large [2].

At this point, we consider it necessary to focus on one aspect, that is, folklore samples are considered a rare spiritual wealth that embodies a large vocabulary. One of the famous scholar, Hodi Zarif [3], expresses the opinion that "the scientific and artistic value of folkloric works is determined by their vocabulary wealth". Linguists of all eras were interested in studying folk poetic creativity. Whatever is said about folk oral creativity from the time of Mahmud Koshgari to this day, all this has contributed to the study of the great heritage its worthy share. Since folk art samples are considered the wealth of the people, their study has also been one of the pressing issues at all times. The records of ancient world tourists and historians about myths and legends, various traditions and rituals, the first thoughts of writers and composers about folklore are important for folkloristics. As a result of the formation of a special tradition and culture of all eras, folklorism also gradually grew. The term folklore was proposed in 1846 by the English scientist William Thomas [4], which means "folk wisdom". In the early days it was referred to as "nation literature", "folk literature", "oral literature", "folk oral fiction". Since 1935 it has been under the name "Uzbek folklore". In particular, such legends as "To'maris", "Shiroq", epics as "Alpomish", "Ravshan", "Kuntug'mish", fairy tales as "Malikai

Husnobad", "Uch og'a-ini botirlar", lyrical songs, ritual and labor songs and other examples of oral creativity are unique parts of the values of the Uzbek people. Folklore is the beginning of all art, the sarchashma, for this reason, many other arts have harmony with it, and at the same time it is a kind of art that stands out separately for its originality, unlike any folklorist scholar Jabbor Eshonqulov [5].

Today, great opportunities are being created in Uzbekistan for the further development of musical art and culture. It is considered as one of the important tasks to look for young talents in various directions of music culture, to take care of the promotion of their creative activities. In this regard, the president of the Republic of Uzbekistan Sh.M.Mirziyoev noted, "the material support of representatives of the field of Culture and art, creators, as well as professors and staff working in this field, as well as the improvement of their living conditions. Worthy celebration of the anniversaries of outstanding creative intellectuals who have made a worthy contribution to the development of culture and art of the Uzbek people, the widespread promotion of life and activities, the perpetuation of their memory is considered very important". In the "New Uzbekistan development strategy for 2022-2026", as the 76th goal, "further development of the fields of Culture and art, improvement of the material and technical base of cultural institutions and objects" was initiated [6].

Folklore in written literature as a distinctive manifestation of the art of artistic vocabulary arose in very ancient times, composed of a wide variety of genres. They served for several centuries as a primary source serving the maturation of the younger generation. That is why the research of playwrights creativity through creative enjoyment of folklore as a kind of literary tradition is among the urgent problems of folklorism. The fact that the number of epics recorded in our country today exceeds 400 is a vivid evidence of this [7].

RESULTS AND DISCUSSIONS

Folkloric works as a word art are distinguished from samples of written literature and other types of art by their peculiarities. These characteristics inherent in folklore are, first of all, in his freedom of collective creativity. That is why the author of the samples of this type of work is considered a folk Mass. Their exact cre-

ator is unknown, i.e. anonymous, and is passed down orally from generation to generation among the people and delivered to the next generations, performed orally. In this, of course, traditions will be observed, polished and have options, versions. We know that the Uzbek people from time immemorial carried out labor activities as a team, that is, by the way of hashar (Hashar is one of the forms of social cooperation and selfless assistance that has become udum among Germans, Indians, Uzbeks, some other Turkic peoples. Voluntary, selfless participation, voluntary support of the majority in the performance of a work), one of them lightened the weight of the other. During these processes, various songs, lapars (a genre of musical folklore; close to songs sung with a narrow range, without a pattern, without an instrumental accompaniment, which is less complicated in terms of eventuality and song structure) were sung, and in some regions are still sung collectively. In the process of people's marriage, the improvement of socio-political relations, the growth of human artistic thinking, individual performers – singers, storytellers, Bakhshis and curiosities, Performance Schools, teacher and disciple relations began to appear. Popular manifestations grew among the people, such as Tilla kampir, Sulton kampir, Jo'lmon Bakhshi, Bo'ron Shoir, son of Ergash Jumanbulbul, Yo'ldosh Bulbul. Orality is the tarsi of living and creation of folk art. Folklore arises from the source of memory of the people, the movement of memory from oral generation to generation, from mouth to mouth. In this place, general folkloric knowledge and folklore traditions serve as the basis. The source of memory and folkloric knowledge will consist of the knowledge and traditions of an entire people, not belonging to one or more individuals. These knowledge and traditions live by passing from master to disciple, from generation to generation, from seed to seed, in the spirit of a new era, finding an edge

in the potential of new performers and creators. This kind of bleaching can make, add or drop some kind of change in the form and content of this or that folklore work. Traditionalism is considered one of the leading signs of folklore, which instills a unique way of living, style, means of expression. Folklore is literally the art of tradition. Scientists recall that about 100 variants of the epic "Alpomish" are known, of which more than 30 have been recorded. Variability is a feature derived from the nature of folklore, the laws of its creation and living in live oral creativity, which fully covers the plot, image, poetics, genre features of folkloric works.

CONCLUSION

There are a number of features of the development of folk oral poetic creativity in the Zarafshan Oasis. Above, an attempt was made to dwell on several of these features. As a result of studying folklore samples, we will be able to get a huge amount of spiritual feed. We can even witness through these examples that the peoples of the world are similar to one another in folk oral creativity. Examples include the English proverb "East or West home is best" and the Uzbek proverb "Motherland – Golden Cradle". In both Proverbs, meanings are understood such as how dear the Earth was born to man, that even the most beautiful flesh of the world cannot be dear to us from a compressive soil in which our umbilical cord blood is shed. We can cite such examples much more, but what is required of us is to understand what is their fundamental essence and make the most of them in the right places. There has been a lot of research in the field of folk oral poetic creativity, and after that we can say that this process will continue in full swing. The ethnographic art of folklore of the Zarafshan Oasis has its own history and stages of development. The study of this history is relevant not only for today, but also for the fate of future generations.

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