



FOLKLORE AND LITERATURE ATTITUDE

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Abstract: *The article analyzes the aspects of folklore and its characteristics related to literature.*

Keywords: *folklore, literature, tradition, image, motif.*

Folk oral creativity is an ancient type of syncretic art equal to humanity, in some examples of which the unity of speech, song, dance (movement) is concentrated. Folklore works are always present and represent in a new form the impact of society and the human attitude that lives in it, periodic changes and their influence on folk life. That is, the fundamental meaning embedded in his line, the content will continue to live again in a new form. Folk oral creativity is an ancient type of syncretic art equal to humanity, in some examples of which the unity of speech, song, dance (movement) is concentrated. Folklore works are always present and represent in a new form the impact of society and the human attitude that lives in it, periodic changes and their influence on folk life. That is, the fundamental meaning embedded in his line, the content will continue to live again in a new form. Most importantly, it will continue to meet the spiritual needs of the people in all times. Just as there is a special science that studies each field, folkloric science studies samples of folk oral creativity. The word "folkloristics" is formed on the basis of the sentence "folklore" and it is known that this is the direction of science that studies it. The science of folk science consists of the following components:

1. Collecting folklore specimens

2. Just as there is a special science that studies each field, folkloric science studies samples of folk oral creativity. The word "folkloristics" is formed on the basis of the sentence "folklore" and it is known that this is the direction of science that studies it.

The science of folk science consists of the following components:

1. Collecting folklore specimens

2. Folklore textualism-sorting, comparing, publishing collected materials

3. Folklore Works study-monographic studies Folk oral creativity is inextricably linked with written literature, and the oral creativity of a people to whom it belongs in the composition of each mature work of art is manifested either in a revealing, in most cases clandestine synthesis.

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inextricably linked with written literature, and the oral creativity of a people to whom *ozi* belongs in the composition of each mature work of art is manifested either in a revealing, in most cases clandestine synthesis. From the advent of written literature to the most modern works being created today, it is also an aspect to be recognized. Among the examples of folklore in turn (mainly fairy tales, narratives, sagas, folk stories) there are also those that were created under the influence of samples of written literature. In this dialectical relationship, it will first be necessary to clarify aspects of commonality and particularity. So, when acting from general to private, folklore and written literature converge at some point, that is, in both the means of the image are words, in both the transformation of vital material into artistic material is carried out using images, in the medium of the artistic image there are also general aspects. There is also a very close approach to the issue of species and genres. Most importantly, both are functionally focused on the education of a person, and this task is carried out within the framework of aesthetic requirements. Also, the differences between them are manifested when the private aspects of each are counted. We are limited in this place only by features inherent in folklore, depending on the object of the issue. Abdurauf Fitrat, a brilliant spokesman for Uzbek *jadid* literature, said of this: "...what distinguishes *el* literature from "literature"(narrow artistic literature) is its spirit, not its unwritten nature. so, the differences between them are manifested when the private aspects of each are counted. We are limited in this place only by features inherent in folklore, depending on the object of the issue. Abdurauf Fitrat, a brilliant spokesman for Uzbek *jadid* literature, said of this: "...what distinguishes *el* literature from "literature"(narrow artistic literature) is its spirit, not its unwritten nature. It is simple, natural, good for the pleasure of many!" So the difference between both is not only in the form of creation, but also in its essence, character. In folklore, the following specific features of folklore are taken into account: Mouthpiece. Folklore works rely on orality in terms of creation and distribution. Even before the discovery of writing, humans verbally created patterns of creativity in different genres to alleviate hard work, distract fantasy from the worries of bitter marriage, animate what they dream about, express their feelings to others. outhpiece. Folklore works rely on orality in terms of creation and distribution. Even before the discovery of writing, humans verbally created patterns of creativity in different genres to alleviate hard work, distract fantasy from the worries of bitter marriage, animate what they dream about, express their feelings to others. Each performer performs by instilling in him the experience of life, his worldview, his relationship with the people around him in the example of creativity he says. Orality is a leading factor in the prevalence of folklore, popularization among



the people. The artistic perfection or weakening of a work of oral creation depends on the skill of the performer. Today, the virtual world, the social network, has its own influence on both the leading folklore works, including its orality. Anonymity. This feature implies that the name of the creator of the work is unknown. Folklore works become popular among the people as periods go by, and the creator of dastlbki is forgotten. Because each replay adds or subtracts something to it. Therefore, there is no way to determine its initial creator, it is a collective property. Communalism. As stated above, in works belonging to folk oral creativity, the author is the people, the community. By communalism, birglşib and group hold writing a work is not understood, after all, it does not happen either.ommunalism. As stated above, in works belonging to folk oral creativity, the author is the people, the community. By communalism, birglşib and group hold writing a work is not understood, after all, it does not happen either. Rightly it is created by a single person who has the talent for artistic creation, but as he becomes obsessed with the people and also begins to sound in the language of others, the "contribution"of each performer is added to him gradually becoming the spiritual property of the church. Traditionalism. Tradition is understood as an event or practice that has become a habit for a long time, passing through the experience of the people. Traditionalism in folk oral creativity is manifested in several manifestations. Including: a) in the oral creation of folklore works b) in the text of works of oral creativity; d) in the performance of these works. The text of the works created by the people has sections that, according to genres, are constantly repeated over a long period of time. Such plates as the beginning, conclusion of fairy tales, horse saddle of heroes in folk epics, participation in races, conduct a battle with the enemy, move from work to work according to the discretion and skill of the performer.he text of the works created by the people has sections that, according to genres, are constantly repeated over a long period of time. Such plates as the beginning, conclusion of fairy tales, horse saddle of heroes in folk epics, participation in races, conduct a battle with the enemy, move from work to work according to the discretion and skill of the performer. In addition, motifs such as childlessness, procreation, violation of condition, travel, various obstacles, dreams, weddings, which are often repeated in the epic and fairy tales, are also characteristic of tradition. Thus, traditionalism in the text of works of oral creativity refers to several aspects, such as traditional passages, means of images, motive, image creation. There is also a traditionalism in the performance of examples of folk oral creativity. For example, in fairy-tale recitation, repetition of beginnings and endings, specific conditions in Riddle recitation, in a way unique to the school where the epic singing Bakhshi himself was brought up, traditional images in the performance of an epic work (horse



saddle, exhortation before sending on a trip, take with an opponent scene vah.) exhibit a traditionalist character. Improvisation is directly related to the nature of orality. The term means artistry.

As Bakhshi performs the epic, he makes changes to the work along the way to interest the audience. Such changes can also be observed in the performance of genres such as Song, fairy tale, Askia, anecdote.ion is directly related to the nature of orality. The term means artistry. As Bakhshi performs the epic, he makes changes to the work along the way to interest the audience. Such changes can also be observed in the performance of genres such as Song, fairy tale, Askia, anecdote. This can be seen, for example, in the form of mentioning the names of well-known listeners, very interesting events that have occurred in the local area, or creative or negative events that have occurred nationwide. Ascians, especially performed at weddings, cannot be imagined without improvisation, since this characteristic of mouthfulness enlivenes the performance of each work, increases the level of interest, gives it a special grace. It is also sometimes possible for Bakhshi, whose inspiration comes from, to create a new work of completely different content, relying on the traditions he knows, as a result of the support of the audience. Volatility. Folkloric samples can be forgotten or changed by some motives, parts of the plot, due to artistry in the process of execution, or by passing from mouth to mouth in the process of long formation. Variability causes the occurrence of variants and versions of samples of folk oral creativity. Variability and versibility. Works on folk oral creativity undergo various changes due to mouthiness when performed. As a result of the contribution of each performer, several variants of one work arise. For example, in our folklore studies, they noted that there are more than 40 variants of the epic "Alpomish".ariability and versibility. Works on folk oral creativity undergo various changes due to mouthiness when performed. As a result of the contribution of each performer, several variants of one work arise. For example, in our folklore studies, they noted that there are more than 40 variants of the epic "Alpomish". Especially popular among the people are the variants sung by the son of Fozil the satellite, the son of Ergash Jumanbulbul, the son of Polkan Jonmurod. As the most perfect is recognized the option in which the son of the Fozil satellite sang. The version is essentially a somewhat broad phenomenon, containing samples of one work in different interpretations, compositional construction, sometimes within the framework of a single plot and genre, which come in a special naming of heroes.he version is essentially a somewhat broad phenomenon, containing samples of one work in different interpretations, compositional construction, sometimes within the framework of a single plot and genre, which come in a special naming of heroes. Versions arise due to the fact that certain seeds and tribes spread to different



places and follow the path of various socio-political progress, spreading this or that work side by side between neighboring living peoples. For example, one can cite existing versions of the epics "Alpomish" and "Gooroglu" among related and neighboring peoples.

It is known that folklore reflects the tradition, vocabulary, various traditions, psyche, way of thinking, philosophy of the people who created this folklore. Accordingly, there is an inextricable connection between folklore and a number of disciplines, such as linguistics, ethnography, psychology, philosophy.

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