THE ISSUE OF HISTORICITY IN THE GENRES OF UZBEK HISTORICAL FOLKLORE

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Abstract: The article examines certain genres of Uzbek historical folklore, in particular, historical epics, historical narratives and historical songs.

There are a number of works on the history of Uzbek folklore and the study of historical folklore [1; 2; 3; 4; 5; 6; 8; 11; 12; 17; 18; 21; 22]. This is probably the reason why in many articles and books the concept of “the history of folklore” is interpreted as something similar to the concept of “historical folklore”. However, these two concepts are completely independent, and at the same time they cannot exist without each other.

Key words: historical folklore, folklore history, genre, epic, historical principles, bakhshi-poet, epic repertoire.

Introduction

In our opinion, these two concepts, which are closely related to each other, are the product of two points of view. Indeed, by “historical folklore” we mean the relation of folklore to reality, that is, the degree to which the events reflected in it correspond to reality. In other words. “Historicity” refers to this principle of depiction. In this sense, the entire treasury of Uzbek folklore has always been subordinated to the principle of historicity: no genre, no work can be outside the principles of history. For example, from the ancient myths of the Turkic peoples to
folk proverbs reflecting our modern life, they all reflect real reality within their capabilities, and therefore are the subject of history.

The history of folklore is constantly changing in connection with the growth of human consciousness, worldview. Hence, the principles of historicity are a concept that changes within each genre as well as on the whole folklore scale. This notion can arise, develop, and change in connection with folklore genres, and can be directly related to these genres. Therefore, a work created in two historical periods cannot be measured by the same historical principles. Because each period has its own genres that meet the aesthetic requirements, and they have the principles of archetype that can meet the requirements of each period. For example, the level of historicity in the epic "Alpomish" can’t be compared with the epic “Mamatkarim polvon”. In fact, what has led to a sharp difference is the level of historicity. The product that is directly due to this principle gives rise to a second concept. This is the concept of “historical folklore.”

Historical folklore has existed since ancient times in the oral tradition of all peoples. Excerpts from Mahmud Kashgri’s Dīwān Lughāt al-Turk reflect the events of the tribal system, as well as from the epic epic “Oysuluv” to the historical song “Namaz”, all of which are examples of Uzbek folk historical folklore [13].

The Main Findings and Results

Epic fragments preserved in the monuments of the XII century - historical folklore confirms that the Turkic peoples from ancient times occupied a leading position in the oral tradition. It would be more correct to explain that many ancient examples of historical and folklore genres have come down to us not due to the absence of historical folklore in the distant past, but due to the absence of the tradition of recording and preserving works as a heritage.

Of course, the difference in the level of historicity between ancient examples of historical folklore and later examples is very large. However, this does not mean that historical folklore was not created in antiquity. Historical folklore has always been created, but the level of their historicity is not the same. With this in mind, the specific historical level of a particular genre at different times
constitutes historical folklore within that genre. Since the idea of the work, the events that make up the plot, the characters involved, the depicted environment, ethnonyms, toponyms, etc., the difference in attitude to historical reality is associated with the significance of the event for history, people, ideological and aesthetic needs of folk craftsmen. The level of reflection of real historical reality is associated with the picturesque and expressive possibilities of the genre, the artistic experience of the creators.

For example, historical reality is very important, there is a great ideological and aesthetic need to reflect it, but there may be a lack of skill of the creators in the reflection. In such cases, the work loses a certain degree of artistic character. In addition, there is a great ideological and aesthetic need for the reflection of reality, but the possibilities of the genre in the full reflection of this reality in its entirety may be limited even in such cases the work loses to some extent the historical and at the same time artistic nature.

Even in genres specializing in historical folklore, the level of reflection of historical events of the position is not always the same, at the same level. For example, there will be times when historical reality requires a historical song, and there will be times when a historical epic or narrative will require it. Depending on such a need and requirement, at different stages of the development of Uzbek historical folklore, the development of specialized genres adapted to it took place in different ways. Concrete historicity is the defining criterion of historical folklore.

It should be noted that the toponymy of a folk epic or historical song, if the names of the characters are specific, they may not be considered historical folklore. This is because the components mentioned may not represent an idea that is relevant to a particular historical period, but rather may be involved in events of a completely artistic artistic nature. Thus, the leading criterion that concretizes the historicality of the epic is that the idea put forward in the play corresponds to a certain historical period, in other words, the idea expressed in the play must correspond to a specific chronotope. Indeed, as B.N.Putilov wrote, the life of the
people, the consciousness of the people is as historical as its social existence [20: 165].

It turns out that the representation of people, expressed in a particular work, is the main criterion that determines whether a work is historical or not. The concreteness of the chronotope and character etc. increases the historicity of the work, bringing it closer to reality.

It is no secret that the composition of genres of Uzbek folklore is diverse. But of all the genres that exist, we cannot demand historical folklore. The “specialization” of folklore genres to a specific historical - historical folklore - varies. For example, ceremonial folklore, lyrical songs, labor songs, all kinds of fairy tale genres, riddles, proverbs and sayings can never be historical folklore without being subject to certain historicality.

B.N.Putilov explains the specific historical significance of each genre in two ways. The first is that folklore genres have different functions in the field of history, that is, they combine many historical problems. The second is the development of historical (including artistic-historical) consciousness [20: 165].

Of course, the above aspects are fully relevant to the composition of genres of Uzbek folklore. However, there is another important aspect that determines the attitude of folklore genres to a particular historical context at all times within certain genres. This aspect is the origin of the genre as a historical necessity and its ideological and artistic function. From this point of view, in Uzbek folklore, only the genre of historical song and the genres of legend, narration, epic have a specific historical significance, such as historical legend, historical epic.

Regardless of the genre of Uzbek historical folklore, it reflects the real historical reality on the basis of the laws of art. For example, consider the issue of the Uzbek historical epic. The tradition of creativity in the Uzbek folk epic and, in general, in harmony with the historical reality of the epic lasted until the sixties of the twentieth century. Therefore, the direct participation of folk bakhshis in the events that are the object of the image, at least well aware of them, as well as changes in the level of artistic perception of reality in connection with the
historical period, created a realistic epic type of Uzbek folk historical epics. V.M. Zhirmunsky’s and H.T. Zarifov’s monograph “Epic of Uzbek folk heroism” shows that such works should be called "New epics", although they are realistic, they are artistically inferior to traditional epics, and even one chapter of the book “New epics” was called. These considerations were further developed in the monographs of J. Kabulniyozov. Later, these issues were further specified in the articles of B. Sarimsakov, in the pamphlet of A. Qahhorov.

Indeed, in relation to folk epics and historical reality, Uzbek folklore has achieved a new type of historical epics - realistic epics - with the survival of epic traditions and the survival of a new type of historical epic traditions. This event took place only in the epics of the peoples whose traditions live on in the epics. Consequently, the principles of realistic folk epic reflection of reality, the factors that led to the realistic image, the issues of art require serious research.

The study of historiography in Uzbek historical epics shows that in the later stages of development of the historical epic, the historicality is extremely strong, gaining clear boundaries, and they are artistically more vulnerable. The reasons for this are quite complex, some of which are:

First, in addition to the general tradition that ensures continuity in the development of the folk epic, there is also a tradition characteristic of each school of epic poetry, a tradition characteristic of the school of epic poetry, which has undergone certain changes with the exchange of leading representatives of epic schools. These changes also took place within the general framework of epic poetry. Consequently, any newly created epic has become more and more polished, first of all, within the framework of epic traditions, through repeated creative and performance acts. This bleaching continued to the extent that it met the requirements of the epic's all-epic tradition. The historical epics, which we now call realistic epics, were created by a representative of this or that school of epic poetry, and even within the traditions of that school, they did not experience creative and executive acts again. In short, they were left with only the work of their creators. This is why they are artistically lame, no matter how specific the
epic world is. If the epic “Komsomol Aitot” written by the Polkan poet had been transferred to the repertoire of the poet Fozil or Abdulla, or if the epic “Ochildov” created by the poet Polkan had been transferred to the repertoire of the Polkan poet or Islam, they would undoubtedly have matured not only ideologically but also artistically. The fact that this process took place is reflected in the artistic aspects of a new type of historical epics.

Second, new types of historical epics form new artistic-pictorial principles that are unique to them. This is in the psychology of the images, in their behavior; is expressed in the forms and means of expression of psychologism. The use of the bar method in the prose of historical epics, as in traditional epics, and the reference to traditional stylistic formulas in poetic monologue speech, failed to ensure a balance between the new reality and the artistic image.

Thirdly, the continuous artistic development of new historical epics and the process of extinction in all-Uzbek epics greatly hindered the achievement of a highly original poetic form. When it comes to the extinction process in epic traditions, many epic researchers disagree. Then why weren’t realistic historical epics later developed by other living poets? In fact, none of the bakhshis who can now play the drums with a drum could recite any of the epics of Fazil, Polkan, or Islam, based on new events, and give them an artistic design. All this shows that the living traditions of Uzbek folklore have been gradually fading since the 1960s.

So, this fact itself shows that there are typological features peculiar to each stage of development of the folk epic. From this point of view, if we look at the history of Uzbek folk historical epics, we see a remarkable situation. For example, the historical level of the historical epics of the ancient Turkic peoples was directly measured by the ideological program of the tribal system. That is why they glorified the chiefs of a particular tribe or the heroism of the Alps in that tribe. They are not described at all in terms of a specific name, a specific appearance, and a character. Thus, the historicity of the development of historical epics, which is typical for the period of the tribal system, is determined only by the ideological demands and needs in the context of tribal life. The peaceful coexistence of the
tribe, its protection from the aggression of other tribes is directly a leading historical principle for the historical epics of the ancient Turkic peoples.

During the period of feudalism, the historical principles of the historical epic also changed because the emergence of large feudal states, the intensification of class conflicts changed the historical principles of historical epics. During this period, strengthening the state, protecting the country from foreign enemies became the leading criterion of historical principles. Now the struggle for the interests of a separate people, not a separate tribe, has become a defining feature of historical epics. In view of this and their closeness to traditional epics, it is expedient to consider the historical epics created in this period as conditionally classical examples of historical epics.

An important feature of the historical character of the classical examples of historical epics of the feudal period is that the epic world and its components are partly concrete historical, while part consists of pure artistic fabric. For example, if an event and the chronotope in which it takes place are real, the characters may not be real historical. On the contrary, when the characters are real, the events are of an artistic texture. Thus, in both cases, the specific historical nature of a particular part of the components of the epic world can provide a basis for considering and evaluating such works as historical epics. This is especially the case in small oral prose genres.

The historical principles of the small prose genres of oral have not been seriously studied. However, in the following years, the issue of the history of genres such as myth and legend began to be mentioned in some research and articles [12; 18; 19; 10; 14]. They have a tendency to consider works related to historical figures and real ethnonyms in folk myths and legends as historical folklore from the historical point of view. Indeed, the plot of the work is semi-historical, even in general, of an artistic texture, but when it comes to a historical figure or a real ethnonym and ethnotoponym, it is expedient to consider them as historical folklore. Because the loss of real historical events about such great historical figures as Alexander the Great, Amir Temur or Alisher Navoi, is
increasingly wrapped in an epic shell. But that's not the point. In our opinion, the most important thing is that these myths and legends reflect the real life of the real people, the consciousness and worldview of the real people. And the plot is just a means of expressing this consciousness, everyday life. Therefore, we have the right to consider the legends about real historical figures, ethnotoponyms and ethnonyms as historical folklore.

The principles of historiography in historical folklore genres range from small epic genres to large epic genres. This process is conditioned by the scope and means of each genre to reflect the real historical reality. Because historically, a small epic structure is primitive and primitive, while a large epic structure is a complex and relatively later phenomenon. From this point of view, the principles of historicity in the major structural historical folklore genres are relatively clear, closer to reality. The conclusion to be drawn from this is that historicity in historical myths and legends does not acquire specificity until historicity in historical songs and historical epics. Given these aspects of the issue, in our study we did not go the way of detailed analysis of the plot of historical myths and legends. Because the detailed analysis of the plot of this type of small oral prose genres is based not on specific historicity, but on the contrary. Quasi-history, on the other hand, does not allow us to reveal all the features of historical folklore.

Two words about the historical principles of historical songs, it is known that historical songs differ from other genres of historical folklore in their functional features in terms of their modern response to real historical reality. In Uzbek folklore, the historical principles inherent in historical songs were first described in our PhD dissertation [11]. However, our subsequent research on the historical principles of this genre shows that in the course of its historical development, there have been significant shifts in the historical level of this genre. These changes were directly related to the work of professional bakhshis. For example, the first victims of the struggle for freedom, such as Nurkhan, Tursunoy, as well as the national liberation movement of 1916 and historical songs about historical figures such as Isfandiyarkhan or Commander Saidakhmad have a
relatively broad history, in which the attitude of the people to the tragedy or activity of specific historical figures is described in a more general way [9; 15]. Consequently, they give a detailed image, a description of the images, a description. Such a character of historicality is explained not by a lack of concreteness in reality, but, on the one hand, by the historical-typological feature of the genre structure, and, on the other hand, by the collective character of songwriters. This is because historical songs of this type are dominated by the expression of the ideological and aesthetic value of the working people about this reality, rather than the epic depiction of reality.

The various events that take place in real life are not only in the spotlight of the collective, but also in the attention of the relatively talented creators of this collective. Their ideological assessment of each event, as well as their aesthetic way of depicting them, will be different. Consequently, every work created by professional artists in a concise lyro-epic structure, created in response to historical events that have taken place or are taking place in real history, is a historical song. Thus, in addition to small-scale historical songs, mainly lyrical songs, which are the product of collective creativity in Uzbek folklore, there are also large lyro-epic historical songs, which are characterized by their specificity, connection with a particular historical character, chronotope.

**Conclusion**

In a word, the specificity of each of the genres of historical folklore is not a rigid, stable phenomenon. Since real life is in constant flux, while the creators who breathe life into this life are in constant search, the historicity of each genre also grows and changes. This is true both for the genres of oral prose and for the genres of historical song and epic. Therefore, it is necessary to correctly understand that a change in the historical specifics of a particular genre of historical folklore directly affects the structure of these genres, to accept them as natural phenomena.

**References**


20. Putilov B.N. The work shown. - p.164
