

Uzbek of the Modern the Place in the Research of the Spiritual Heritage of the Jadids

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Abstract: In this article, speeches, lectures aimed at researching and carefully preserving cultural heritage objects, spiritual heritage, which are priceless masterpieces of centuries-old values, which are neglected due to the ideological pressure of the Soviets government, scientific articles were analyzed.

Keywords: M. Ashrafiy, T. Sadikov, Yu. Rajabi and T. Jalilov, Ghazi Olim Yunusov, Hodi Zarif, Abdulla Alavi, press, spiritual heritage, culture, science, literature, newspaper, magazine, article, "folklore", "folk oral artistic creation".



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INTRODUCTION

Representatives of the local nationality were widely involved in the preservation, recording and promotion of the spiritual heritage of the Uzbek people. In this process, I. Akbarov, M. Ashrafiy, T. Sodikov, Yu. National cadres of young musicologists and composers such as Rajabi and T. Jalilov have grown up.

Nationalists such as Abdurauf Fitrat, Ghozi Olim Yunusov and Elbek (Mashriq Yusupov) play a special role in collecting, classifying and researching examples of Uzbek folk art. They are one of the scholars who expressed their scientific views on the nature, genre system and structure, and art of Uzbek folklore, and left a unique name in the field of collecting and promoting examples of folk art.

In 1919, the artistic music ethnographic commission was established in Tashkent, its employees recorded and partially published a rich material for the study of the traditional music of the Uzbek people. Some works were also carried out in connection with the collection of folklore samples. In 1919-1920, work was carried out on the collection and study of materials on the ethnography of the Uzbek people and other ethnic groups in Central Asia. In this regard, the scientific commission to study the life of the local population of Turkestan has started to work.

Later, this commission laid the foundation for the creation of an ethnographic map of the country.

The scientific board, chaired by Nazir Torakulov, the well-known literary critic and linguist from Bukhara, Abdurauf Fitrat, and secretary of Laziz Azzizzo, began its work in earnest. Since the beginning of the 20th century, various terms have been used in the Uzbek language, meaning folk art. For example, in issues 1-2 of 1918 of the "Maarif" magazine, a petition was printed under the title "A plea to the people of the pen" and it said: collecting stories, narratives, riddles, funny words, proverbs, poems and similar people's beliefs, customs and any other words related to marriage and in general... folk literature, It should be sent to the "Education" office. In this place, the term "folk literature" is used in the sense of "folklore", "folk oral artistic creation".

Ghozi Olim Yunusov, who made a great contribution to the collection and study of works of folk art, used the term "folk literature" in the sense of "folklore" in his research. They began to collect manuscripts and printed copies of books and folklore samples from people's memory, which are preserved in the hands of residents of different cities and villages. As a result, for the first time, the foundation stone was laid for the work of recording folklore for scientific purposes and including it among the national treasures. On the initiative of scientists and poets such as Ghazi Olim Yunusov, Hadi Zarif, Abdulla Awlavi, Fazil Yoldosh son, Ergash Jumanbulbul son, Muhammadqul Jonmurad son, Nurmon Abduvoy son, Berdi Bakhshi, poet Abdulla, son of Kholyor Abdukarim, son of Dostyor Khojayar, and other famous poets were identified. Local intellectuals were involved in the collection work.

Work began at the first practical, then scientific-theoretical stage. At the practical stage, people who knew well and were able to perform the examples of folklore were identified, recorded what they knew, and prepared and printed folklore works,

while at the scientific and theoretical stage, the published folk works were seriously studied. , consisted of providing theoretical conclusions about their genre nature and poetic features.

In the beginning of the 20s of the 20th century, during the expeditions organized by Ghozi Olim Yunusov to Sirdarya and Samarkand, Elbek to the Tashkent region, and Ghulam Zafari to the Fergana Valley, they recorded samples of folklore works directly from the mouths of the people's creators, as well as the first scientific studies about them. - in 1922-1923, they began to publish their news articles in the press of that time. They include about two hundred songs, about a hundred lapar, more than two thousand proverbs and sayings (with variants), more than a hundred riddles, several dozen fairy tales, examples of folk drama, children's games, stories about seeds, etc. they collect and write down. Based on the materials collected by Ghulam Zafari, he wrote the article "Chigatoy-Uzbek People's Theater" ("Bilim Ochogi" magazine, 1923, 2-3 joint issues) and "El songs" (in collaboration with Elbek, 1925) announces the collection.

Bahrombek Davlatshoev from Kattakurgan, Zarif Kadirov, Vadud from Samarkand, who helped with their advice and information during their travels related to collecting folklore, in the article "The work of familiarity among Uzbeks" by Gozi Olim Yunusov Mahmudov and Mahammadjon Yusuf, Mulla Islambek, a judge from Sarchashma in Halvoyi district of Samarkand province, express his official gratitude to them. In it for the first time: "Uzbek national epic is "Alpomish". It is a work equal to Homer's "Iliad", he gave a very high and true scientific assessment to our great epic.

In 1922, Ghozi Olim Yunusov recorded excerpts from the epic poem "Alpomish" by Hamrokul Bakhshi from Sirdarya and Fozil from Bulungur, and published it in the 2-3 joint issue of "Bilim Ochogi" magazine in 1923. The researcher emphasized that "our national literature should be a strong national basis for our new literature" was recorded. In particular, the samples of folklore recorded during the expeditions organized by the "Uzbek Board of Knowledge" were published in 1923 under the name "El literature".

A few words about "Alla" by Ghozi Olim Yunusov ("Education and teacher". - 1926. - #6) "Examples from the literature of El" ("Alanga". - 1928. - No. 6-7. - B. 3), "Class feelings in oral literature" ("Alanga", 1930, No. 5-6) as the first experiments in the scientific study of folk art occupies an important place in the history of folklore studies.

At the beginning of the 20th century, one of those who made a name for himself as a collector of folklore was Rafik Momin, a poet from Namangan. In 1922-1925, he recorded the epic "Yozi bilan Zebo" from Yormat Baba from Izboskan.

In the beginning of the 30s of the 20th century, based on the decision of the government of Uzbekistan, the philological department of the Research Institute of Cultural Construction was established. After that, on the basis of these departments, in November 1933, the Institute of Language and Literature was founded. In 1934, among the "Dictionaries", "Modern Uzbek Language", "Uzbek Shura Literature" departments, the "Folklore" department also operated independently at this institute. HT Zarifov headed the "Folklore Department" established within the Institute of Language and Literature. More precisely, the organizational foundations of the department are based on the Ethnography, Folklore and Archeology formed in 1928 under the "Committee for the Study of Uzbeks" of the Scientific Council of the People's Commissariat of Education of the Republic of Uzbekistan with his initiative and participation. it started from the research office.

Hodi Zarif is considered to be a famous scientist who, in addition to collecting and studying samples of invaluable folk art creations, has done significant work in presenting them to the people. This scientist founded the science of Uzbek folklore and left a huge scientific legacy. He was one of the first folklorists who organized the work of recording, publishing and scientific research of works of folk art on a scientific basis. This scientist created scientific works on the theoretical problems of Uzbek folklore.

Hodi Zarif introduced the term "folklore" to Uzbek folklore studies in 1932 and called his first book for university students "Uzbek folklore". Until then, instead of the term "folklore", terms such as "folk literature", "oral literature", "oral literature in Uzbeks" were used.

Hodi Zarif collected information about Uzbek bakhshis, gave importance to their creativity, life, traditions of mentor-discipleship, and which bakhshis of Uzbek epics they performed to what extent and deeply researched them. When he went on expeditions, he looked for folk singers, poets and singers, recorded their works and repertoire. He realized that these data are the most necessary part of the science of folklore, a necessary document in the scientific assessment of the viability of oral creativity.

Hodi Zarif attached importance to the creativity of Uzbek bakhshis, their ways of being bakhshis, and the variants of epics in their repertoire. Both in the past and now, bakhshis played the most important and proud role in singing folk epics among the masses and passing them down from generation to generation. So, Bakhshi is an artist who embodies creativity and performance in the epic. The scientist, who determined that each epic writer or group of epic writers has its own way and style, conditionally called it the school of Bakhsh and divided it into epic schools such as Kurgan, Bulung'ur and Shahrisabz, and Khorezm epic.

However, during the years of Soviet repression, it was extremely difficult to continue such good works. Most of the intellectuals were physically destroyed during these years. Only a small part of the collected materials was published, the rest were not submitted to the archives, and later they did not reach us due to the repression of some collectors (Fitrat, Ghazi Olim Yunusov, Elbek, Ghulam Zafari, etc.). The published materials themselves demonstrated the great richness of Uzbek folklore, as well as the need to collect and study it in every way.

It should be remembered that under the conditions of the totalitarian system, folklore works, like other works of art, were printed and cleaned of religious content, glorification of the past and khans, or excessive praise, as well as plots

incompatible with socialist ideology. Political and literary critics, mobilized by the leadership of the Bolshevik Party, drew attention to this issue.

Our national intellectuals made it their goal to study the history of the country, ethnography, topography, artifacts, and to pass them on to the next generation. Their scientific research on this matter was of great importance in the emergence and formation of national historical geography.

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