

**THE ACTIVITY OF THE JADIDS IN PRESERVING THE HERITAGE OF THE
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Abstract. In this article, among the educated people of the local population, 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 Soviet government, scientific articles were analyzed.

Keywords: I. Akbarov, M. Ashrafiy, T. Sodikov, Yu. Rajabi and T. Jalilov, Ghazi Olim Yunusov, Hodi Zarif, Abdulla Alavi, press, spiritual heritage, culture, science, literature, gaeta, magazine, article, "folklore", "folk oral artistic creativity".

O'zbek xalq folklori merosini to'rlash, yozib olish va targ'ib etish ishiga mahalliy millat vakillari ham keng jalb etildi. Ushbu jarayonda I. Akbarov, M. Ashrafiy, T. Sodiqov, Yu. Rajabiy va T. Jalilov kabi yosh musiqashunos, bastakor milliy kadrlar yetishib chiqdi.

Nationalists such as Abdurauf Fitrat, Ghazi Olim Yunusov and Elbek (Mashriq Yusu'ov) play a special role in collecting, classifying and researching samples of Uzbek folk art. They are one of the scientists who expressed their scientific views on the nature, genre system, composition, and art of Uzbek folklore, and left a unique name in the field of publishing and promoting among the public examples of folklore.

In 1919, the artistic music ethnographic commission was established in Tashkent, its employees recorded and partially published rich material for the study of traditional music of the Uzbek people. Some works were also carried out in connection with payment of folklore samples. In 1919-1920, work was carried out in connection with the payment 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 began to work. Later, this commission laid the foundation for the ethnographic map of the country[1].

The scientific board, chaired by Nazir Torakulov, the well-known literary critic and linguist from Bukhara, Abdurauf Fitrat, and the secretary of Laziz Azzizzo, began their work in earnest. Since the beginning of the 20th century, various terms have been used in the Uzbek language that mean 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: collect stories,

narratives, jokes, funny words, proverbs, poems and similar folk beliefs, customs and any other words related to marriage and in general... folk literature is, to be sent to the office of "Education" [2]. In this place, the term "folk literature" is used in the sense of "folklore", "oral artistic creation of the people".

Ghozi Olim Yunusov, who made a great contribution to the study and study of folk art works, 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 in the memory of the people of different cities and villages. As a result, for the first time, the foundation stone was laid for recording folklore for scientific purposes and including it among the national treasures [3]. On the initiative of scientists and poets such as Ghazi Olim Yunusov, Hodi Zarif, Abdulla Alavi, Fazil Yoldosh son, Ergash Jumanbulbul son, Muhammadqul Jonmurad son Olkan, Nurmon Abduvoy o Famous epic poets such as Berdy Bakhshi, Abdulla the poet, Kholyor Abdukarim's son, and Dostyor Khojayar's son were identified. Local intellectuals were involved in the payment work.

Work began at the first practical, then at the scientific-theoretical stage. At the practical stage, it was necessary to identify the people who knew and were able to perform well the examples of folklore, to record what they knew, to prepare and edit the recorded folklore works for publication. research, it consisted of giving theoretical conclusions about their genre nature and ethical characteristics.

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 Ferghana Valley, they recorded examples of folklore works directly from the mouths of folk artists and about them. they began to publish their first scientific and news articles in the press of that time in 1922-1923[4]. They are about two hundred songs, about a hundred songs, more than two thousand proverbs and proverbs (with variants), more than a hundred riddles, several dozen fairy tales, examples of folk drama, children's games, seeds. they pay and write down the narrations and others. Ghulam Zafari wrote the article "Chigatoy-Uzbek People's Theater" ("Bilim Ochogi" magazine, 1923, 2-3 combined issues) and " El songs" (in collaboration with Elbek, 1925) announces the collection.

Bahrombek Davlatshoev from Kattakurgan, Zarif Kadirov from Samarkand, who helped

Gazi Olim Yunusov with his advice and information during his travels related to folklore payment in the article "A familiar affair among Uzbeks" Vadud Mahmudov and Mahammadjon Yusuf, Mulla Islambek Qazi from Sarchashma in Halvoyi district of Samarkand province, express their official gratitude [5]. For the first time: "Al'omish" is the national name of Uzbek. 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 verses from the epic poem "Al'omish" by Hamrokul Bakhshi from Syrdarya and Fazil from Bulungur, and published them in the 2-3 joint issue of "Bilim Ochogi" magazine in 1923. posted. The researcher emphasized that "a strong national basis for our new literature should be our folk 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 ("Educator 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) are the first scientific studies of folk art As experiences, it occupies an important place in the history of folklore[6].

It should be noted that from the end of 1925, the full texts of traditional and modern folk epics began to be recorded directly from the mouths of folk poets. In this regard, the work of the son of Zarif Qadiri and Muhammadisa Ernazar deserves special attention. For example, in the scientific research conducted by the "Committee for the Study of Uzbeks" of the Scientific Center of the People's Education Commissariat of Uzbekistan in 1926-1928 in order to pay attention to folk epics in the Samarkand region, Zarif Qadiri in 1927, Nurmon Abduvoy He recorded the epic "Orzigul" with his own "Kuntug'mish 'olvan" version of the epic "Kuntug'mish" from his son, while Ergash Jumanbulbul, the son of Muhammadisa Ernazar, recorded "Kunduz bi" from his son. Yulduz", "Al'omish" (told together with the old poet) epics, "Poets guide Hodi", "Okhunboboev", "Ghozi Olim", "Otajon Hashim", Fazil Yoldosh o "Princess Ayyor", "Murodkhan", "Shirin bilan Shakar" from Gli, "Gorogli's escape with the daughter of Arab Rayhan", "Kironkhan" from O'olkan poet, Fatima (last name unknown) lum) folklore devotee Muhammedqul Jonmurad son of Olkan in 1927 wrote epics "Avazkhan", "Bo'tako'z" (part 1), "Misqol'ari", "Yunus'ari" put down on paper. At the beginning of the last century, the

son of Muhammadisa Ernazar showed a special initiative in the work of paying folklore, and in 1926-1928 he turned the village of Kirqshodi, where he lived, into the center of Uzbek epic.

At the beginning of the 20th century, one of those who left a name as a payer of folklore was the Namangan poet Rafik Momin. In 1922-1925, he recorded the epic poem "Zebo with Summer" from grandfather Yormat from Izboskan.

In the early 30s of the 20th century, based on the decision of the Government of Uzbekistan, the philological departments of the Research Institute of Cultural Construction were established. After that, on the basis of these departments, the Institute of Language and Literature was founded in November 1933. In 1934, among the departments "Dictionaries", "Modern Uzbek Language", "Uzbek Shura Literature", the "Folklore" department also operated independently at this institute. H. T. Zarifov headed the "Folklore Department" established within the Institute of Language and Literature. More precisely, the organizational foundations of the department are directly based on his initiative and participation in the Department of Ethnography, Folklore and Archeology, which was 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. started from the scientific research office [7].

It should also be noted that during this period, Uzbek folklorists worked in the following directions:

1. Following folk epics, determining the repertoire of folk gifts.
2. Researching the system and composition of genres related to folk singing.
3. Investigation of folk tales, its development, sources of development and subject matter.
4. Search for folk genres such as proverbs and toishmok.
5. Study of folk theater [8].

In addition to paying for and studying examples of invaluable folk art creations, Hodi Zarif is a famous scientist who has done important work in presenting them to the people [9]. 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 [10].

The greatest contribution of Hodi Zarif to the treasure of the culture of the Uzbek people was identifying great artists such as Fazil Yoldosh son, Ergash Jumanbulbul son, 'olkan and Islam poet and their creative heritage. is that he recorded it. Hadi Zarif explained that the study of the life and work of the people's philanthropists is a special field of science. That's why his first articles are directly related to "People's poet Muhammadqul Jonmurad oglu 'olkan" ("Maarif va oqitguvchi" magazine, 7-8, 1927 joint issue) and "son of the Uzbek el poet Fazil Yoldosh oglu" ("Alanga" magazine, joint issue 10-11, 1928), the essence of which was later with V. M. Zhirmunsky It was comprehensively revealed in the monograph "The Heroes of the Uzbek People" created in cooperation[11].

In this fundamental monograph, the authors specifically emphasized the importance of the services of folk poets and epic performers in folk poetry and in the transmission of folk heroic epics to us, and wrote: "Any folk poetry, including folk heroic epics, has its own developed in the context of a living oral tradition in which rote performance is partly due to creative imagination. In this way, the performer of an artistic work and its creator (or, at least, co-author) are embodied in the form of a public gift. Therefore, in order to understand folk poetry, it is very important to get acquainted with its living conditions and, first of all, with folk artists - at the same time, authors and performers of songs" [11].

Hodi Zarif provided information about Uzbek bakhshis, gave importance to their creativity, life, traditions of mentor-discipleship, and which bakhshis of Uzbek epics they performed and to what extent. He searched 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 for the scientific assessment of the viability of oral creativity.

Hodi Zarif also 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 epic writing. 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[12].

However, during the years of Soviet repression, it was extremely difficult to continue such noble works. Most of the intellectuals were physically destroyed during these years. Only a small part of the paid materials was published, the rest were not transferred to the archives, and later they did not reach us due to the repression of some payers (Fitrat, Ghazi Olim Yunusov, Elbek, Ghulam Zafari, etc.). . The published materials showed the great richness of Uzbek folklore, as well as the need to pay and study it in every way[13].

It should be remembered that under the conditions of the totalitarian system, folklore works, like other works of art, were purged of religious content, glorification or excessive praise of the past and khans, plots incompatible with socialist ideology. Political and literary critics, mobilized by the leadership of the Bolsheviks' Artia for the first time, 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 issue was of great importance in the emergence and formation of national historical geography.

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