

METHODOLOGICAL FOUNDATIONS OF ENGLISH AND UZBEK FOLKLORE STUDIES**Tursunova Dilnoza Alisherovna**

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Abstract. This article outlines the learning and identifying process of folklore in both Uzbek and English languages. Folklore is the first example of the art of words, it is considered a very ancient art of words, it describes the way of life, worldview and belief, struggle of our primitive ancestors who lived in the distant past when they did not know writing and defeats are expressed.

Key words: folklore, clichés, handwriting, cultural heritage, individual creativity, volkskunde.

Folklore is a mirror that reflects the traditions and values of a people or a nation that have been developing for a long time. Therefore, the analysis of folklore collections opens up a wide range of opportunities for a person who has used the opportunities of folklore research to see another culture from the inside rather than from the outside. Studying and researching the world, which is rapidly developing due to modern technological advances, is undoubtedly closely related to the understanding of different cultures. Therefore, we will acquire new undiscovered cultural heritages through a deeper study of the culture and values of the peoples of the world.

People are creators of folklore. Folklore reflects the ideology and psychology of a tribe, clan, nation, people or nation. It plays a decisive role in its emergence. In the beginning, creativity was unconscious. The artist was involuntarily creating without understanding the essence. For example, a hunter would involuntarily draw a picture of an animal on the mountain or while telling his relatives how he hunted it, he would not realize that he was creating an artistic image. At the same time, a "work of art" was born based on practical considerations: a picture guides the hunter, a dance acts as a way to approach them without being seen based on the repetition of the movements of birds and animals, a song is a rhythmic regulator of the labor process - was the adjuster. In primitive society, folklore was formed as a means of independent struggle with life. Images on the rocks, axes and other work tools shaped the natural feelings of our ancient ancestors, unlike animals, they were artistic creations.

In folklore the relationship between the work of art on the one hand, and its objectivization-- i .e., the so-called variants of this work as performed by different individuals-on the other, is completely analogous to the relationship between langue and parole. Like langue, the folkloric work is extrapersonal and leads only a potential existence; it is only a complex of particular norms and impulses, a canvas of actual tradition, to which the performers impart life through the embellishments of their *individual creativity* , just as the producers of parole do with respect to langue.[2, p 9]

The history of folklore studies shows that the main goal of folklore works in many countries was to preserve their national heritage. For example, the Grimms, who supported nationalism and romanticism at the beginning of the 19th century and were familiar with the modern methodology of historical reconstruction, used ancient folk tales and legends in the hope of preserving tales and stories that reflected the values of the original German culture planned and rewritten. The revival of oral stories continues today in the field of children's literature.

The history of folklore studies began in the 19th century, but its roots go back further. According to Max Muller, the origin of all races is derived from some basic tribes which spread out from the ancient Median or Persian tribes. Thus, some linguistic, physical, social and cultural symbols have become commonplace. For example, the word father appears in German as "vater", in Old German as "fatar", in Greek and Latin as "pater" and in Sanskrit as "patar" or "petri". Thus we can see that some folk speeches and speeches have some common roots. It is also said that some folklore ideas of modern European peoples belong to paganism and Hinduism.

Systematic study of folk works began in the 18th century. The famous scholar Johann Gottfried von Herder used the term "Folk with Volk" in his famous book "Stimmen der Volkern in Liedern" (1778-79) and called folk songs "Volkslied", "Volksseele" - folk song, He defined "Volksseele" as the spirit of the people and "Volks Glaube" as faith. He presented ordinary folk art as an expression of the nation-state and its consciousness. The contribution of the Grimm brothers, who published their works in 1812, cannot be ignored. They used the term "Volkskunde" for folklore.

“Folklore as a mirror of culture frequently reveals the areas of special concern. It is for this reason that analyses of collections of folklore can provide the individual who takes advantage of the opportunities afforded by the study of folklore a way of seeing another culture “ the inside out” instead of “ the outside in ” the usual position of a social scientist or teacher. Whether the “other culture” is far from the borders of our country or whether the “other culture” is lodged

within these borders, a world shrunk by modern technological advances in transportation and communications demands that education keep pace.” [1, p 55]

In the history of Uzbek folklore, the term "folklore" began to be used relatively later. At first it was written in the style of "folk literature", "oral literature", "oral creativity", and in 1935 it was published in honor of the book "Examples of Uzbek Soviet Folklore" by H. Zarif and Sh. Rajabiy began to use this term. After the publication of the two-volume "Uzbek Folklore" (1939 and 1941) chronology compiled by Hodi Zarif for higher educational institutions, it became more stable.

In Uzbek folk art, a whole system of expressive and descriptive tools, different from fiction, has been developed. These are symbolic images in folk songs, constant adjectives, traditional patterns (clichés), the blindness and beauty of fixed expressions, the abundance of caressing and diminutive adverbs in the language of folklore works, especially parallelism, exaggeration. 'a and saj' are clearly visible in their active and specific use. Folklore is a collective creation. A work of folklore cannot be attributed to a specific creator. It is not possible to show exactly when they were created. Because the work of folklore is created and lives in a long-term creative process, passed from mouth to mouth, from generation to generation, from teacher to student.

Uzbek folklore is the oral art of various genres and reflects the worldview, artistic pleasure, creative potential, sympathies and antipathies, dreams and aspirations of our people. Therefore, teaching folklore as a special subject in higher educational institutions was realized due to the necessity of life. Of course, Uzbek national creativity goes back to the distant past, but each era has its own significance and characteristics in its creation and preservation. During the period of the Soviet occupation, including before independence, folk epics and our cultural heritage were under strong bans, the evidence in this regard is detailed in the textbook "Introduction to Folklore" published under the co-authorship of M. Jorayev and J. Eshonkulov. : - Just one example: in the manuscript of the "Rustam Khan" saga kept in the folklore archive, the dream of Sultan Khan before having a child is described as follows: "Sultan Khan" had a dream while lying down last night. It became clear in his dream. This dream motif is an important aspect that shows the reason for Sultan Khan's journey to the shrine of Gurudum and the fact that the unborn child Rustam is not an ordinary child, but related to theology. It can be said. the epic begins with this dream motive and the events at the end of the epic take place in connection with this dream. However, this motif was omitted in the 1965 and 1985 editions of the epic "Rustam Khan". As a result, Sultan Khan's trip will also be revealed.

Or in the handwriting: You can't see me, I know you are alone,
Come, wandering sister, now let's cry together

Khimcha turns to Khuroyim. In this appeal, it is said: "Sister who is a wanderer, come, let's cry together." In the edition, the last stanza is given in the style: "Come, "chapson" sister, now let's cry together", so the meaning of the word "chapson" in the verse is unclear.[3, p 7]

References:

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