



DOI: **10.5958/2249-7137.2021.01965.0**

## ETHNOGRAPHIC FOLKLORISTS IN THE NOVELS OF THE INDEPENDENCE PERIOD

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### ABSTRACT

*This article deals with exploring the peculiarities of Uzbek folklorist. Independence years have been taken as an example. A great many novels have been investigated. Some actual actions, as well as the significant heroes' characteristic are described. The writer of fiction, on the other hand, is allowed greater freedom of expression and imagination. She is expected to personalize general experiences, permitted to develop his own style and eccentricities, and encouraged to avoid technical formulations and conventions in making his own commitments. That's the tone the scale of the grandmother's loneliness and unhappiness, the depth, the depth of the tragedy allowed to feel and dream. It is known that there is no consistency in the human imagination.*

**KEYWORDS:** *Folklorist, Novels, Genres, Novelty, Ancestors, Folklore.*

### INTRODUCTION

Folklore is a diverse literary genre and multifunctional in the history of human society as a phenomenon manifested in genres is the art of speech with a socio-aesthetic significance. It is all the time has also expressed the aspirations of the people who are its creators, as well as not only for the people themselves, but also for the children serves as an important educational tool in the formation of Children are a nation studying the life experiences of their ancestors, the science of labor and struggle from their work are coming.

They are from folk songs, epics and fairy tales from the narrations of love, sincerity, humanity, patience, contentment, hard work devotion, and most importantly, the realization of the feelings of the Fatherland in which their fathers lived and prospered his great ancestors Tomaris, Shirak, who fought for the freedom and liberty of the country. Spitamen, Muqanna, Temur Malik, Jaloliddin Manguberdi, Mahmud Torobi and They are learning from the courage of Amir Temur, living and creating romance [1.25p]. Consequently, folk art dates back to ancient times still for

children, too, an appreciation of goodness and a hatred of evil is a lesson that is constantly being refined and perfected from generation to generation.

As the word of mouth spreads, the national spirit of the people deepens. Reflecting on the spiritual and moral heritage of generations for centuries came as an example of community creativity, folk wisdom, talent and language richness has become a means for the people to understand themselves, love their history remained, most importantly, the genetic basis in the creation of written literature served [4.143p].

However, collecting and publishing samples of Uzbek children's folklore and the study of scientific and aesthetic value has long been neglected. Although it began in the late first quarter of the twentieth century, it has continued unabated did not become a process. It should also be noted that the season among folklorists and when it comes to ceremonial songs, their creators are always adults or restricting children's singing in the field by acknowledging that or there are cases of complete denial. Yes, adults do organized by.

Their routines, customs and it is true that the songs were written by adults. But keep in mind that this none of the ceremonies took place without the participation of children; at least, the children who attended it as spectators and the work that adults did. When they saw it, they later performed it as a model in the game, the same is true of those who compose songs according to their precepts [7.47p]. Therefore, the children also began to have their own ceremonial and seasonal songs. This the transition of the process, the change of living conditions, the new social due to the birth of the relationship, this or that ceremony is completely over that is, as a result of loss, or simply loss of prestige among adults even more so when the ceremony takes the form of a children's play or performance deepened.

Adults have always thought of their children - work and creativity engaged in it is about the child and their destiny as the obligation to grieve deepens caused the songs to weave. Especially baby care the responsibility was enormous.

The prose of the independence period is also a weighty and weighty type of today's literary process. Current in the literary process Sh. Kholmiraev, Utkir Hoshimov, Omon Mukhtor, Muhammad AH, Tohir Malik, Uncle Murod, Murod Muhammad Dost, Asad Dilmurod, Normurod Norkobilov, Khurshid Dostmuhammad, Ahmad Azam, Nazar Eshanqul, Ulugbek Hamdam, Luqman Works created by such artists as Borikhan, Zulfiya Kuroloy qizi promotes the development of national prose [5. 72p].

N. Eshanqul - the period of national independence brought a new tone to Uzbek prose. His story of "You Can't Hold the Wind" is a bubble of expression, a person taken to the center of the image in addition to the absolutely unexpected depiction of nature, one is also one with the uniqueness of the tone astonishing. So far, this analysis has been multi-layered, subtle, with the rhythm of the story itself there was no example of prose in our national literature that could create an artistic mood. N. Eshanqul enriched our prose with a tone that reflects the peculiarities of the Uzbek nation is unequal in terms of the possibility of delivery.

No matter how deeply his experiences and reflections in the 'field' change her perceptions and enrich her personal life, she must strive to be 'objective' by the standards of his colleagues in the craft. The writer of fiction, on the other hand, is allowed greater freedom of expression and imagination. She is expected to personalize general experiences, permitted to develop his own

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style and eccentricities, and encouraged to avoid technical formulations and conventions in making his own commitments. His ideas may change without the criticism of inconsistency and her characters may express contradictions without evoking acrimonious reviews by scholars of other schools. He need not explicitly distinguish between ideas and emotions and may deliberately use the ambiguity of words to extend the reader's perception. In the same way as the image of the majestic, multi-layered aesthetic pressure in the expression, the moods the fact that it was given in a continuous chain gave a special tone to the story. That's the tone the scale of the grandmother's loneliness and unhappiness, the depth, the depth of the tragedy allowed to feel and dream. It is known that there is no consistency in the human imagination. In many cases, the human imagination cannot be controlled, but the imagination leads the person. Thus, in our national literature, from the outside at first glance, an impressionable disobedience to an artistic goal, but in fact, a thoughtful man a unique work depicting scenes of thought and emotion was born.

Like any man in life, the protagonist of the story has no control over his thoughts, the author it does not sit around sorting out fantasies. A picture of the process of moving from thought to thought, from imagination to imagination the characteristics of the protagonist's own nature are brighter than the sorted artistic regularity shows. There are so many situations in life when a person has the same inside and out, the same language and the same heart rare. Any person can only be himself in his thoughts. It is an uncontrollable stream of thought returns to itself only when left alone with. In this case, only the person reflected will be able to fully understand. The works of Ulugbek Hamdam are the characters of the national prose are good examples of an in-depth examination of psychology.

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