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THE HISTORY OF THE STUDY OF FOLKLORE OF THE KASHKADARYA VALLEY

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Annotation. This article analyzes the history of folklore of the Kashkadarya valley step by step. The study covers the processes of collecting and recording folk samples in the late 19th and early 20th centuries, the activities of scientific expeditions in Soviet times, and the systematization of folklore materials. Also, the influence of Soviet ideology on folklore texts, their ideological interpretation and editing processes are scientifically assessed. It is substantiated that in connection with the process of national revival in the period of independence, new methodological approaches to the folklore were formed. The article analyzes the current problems of source studies, textual studies, dialectological and poetic studies, as well as the actual problems of the digitalization process. The regional originality of the folklore of Kashkadarya, the schools of martial arts and friendship and the prospects of their scientific research are shown. The results of the research confirm the need to study the valley folklore on a comprehensive, historical, typological and interdisciplinary basis.

Keywords. Folklore of the Kashkadarya oasis, the tradition of the Bashkir people, the school of pomongers, ritual songs, folklore expeditions, textual studies, source studies, dialectological features, poetic analysis, national revival, digitalization, variability.

In the late 19th and early 20th centuries, the process of collecting and recording the folklore of the Kashkadarya valley was closely linked to the stage of formation of Uzbek folklore. Interest in the Oasis region as ethnographic, linguistic, and historical sources increased during this period. Early recordings were carried out mainly by local intellectuals, Jadid enlighteners, and orientalists who had worked during the Russian Empire. Folklore texts are often reflected in handwritten notebooks, ethnographic observations, and travel notes. During this process, ritual songs, wedding songs, lapars, thermals, narrations were recorded, which served as an important source reflecting the socio-cultural life of the oasis. Although the process of recording texts at this stage did not acquire a systematic character, their recording served as a basis for further scientific research.

Since the first quarter of the 20th century, the study of folklore began to be organized in the form of scientific expeditions. In the process of field research, the practice of recording such data as the name of performers, place of residence, conditions of performance, difference of options was formed. The materials collected as a result of expeditions were recorded with the help of a phonograph, which were later prepared for publication in text form. This allowed to preserve not only the text of the folklore samples, but also the features of their tone and performance. Preliminary field surveys in the Kashkadarya valley showed that the genre composition of regional folklore is rich and diverse. It was noted that labor songs, seasonal rituals and romantic lyrical songs were especially widespread. Poetic traditions were the focus of special attention. The region of Kashkadarya has long been known as the region where the schools of friendship were formed, where local versions of such epic works as "Alpomish", "Gorogli", "Kuntugmish" were performed. Initial notes focused on describing the performance style, repertoire, and mentor-apprentice tradition of the Bahá'ís. Along with the text of the poem, musical tone, dramatic expression and improvisation played an important role in the performance of the composers. Thus, in the late 19th and early 20th centuries, the process of collecting and

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recording the folklore of the Kashkadarya oasis moved towards scientific justification and created a solid source for further folklore research.

In Soviet times, the process of the study of the folklore of the Kashkadarya oasis acquired a systemic and institutional character. Beginning in the 1920s and 1930s, the collection and inclusion of folklore samples into scientific circulation rose to the level of state policy. Scientific expeditions were organized, and special folklore, linguists, and ethnographers were sent to the valley regions. During the expeditions, songs, poems, narrations, proverbs and proverbs, ritual sayings and repertoire of parables were recorded. The collected materials were archived and classified thematically and genrely. In the process of systematization of folklore texts, scientific principles were formed, such as comparing variants, determining the identity of the performer, indicating the time and place of recording of the text. Thus, the folklore of Kashkadarya was introduced into scientific circulation as an important component of the oral creativity of the people. The publication of ceremonial songs and sagas was intensified in this period. In particular, poems related to wedding ceremonies, seasonal songs and epic works were published in the form of separate collections. In the process of publication, the texts were adapted to the norms of literary language, some dialectal elements were annotated or simplified. The tradition of satanism has been extensively studied, especially on the example of epic monuments such as "Alpomish", and the variants of Kashkadarya have been recognized as an integral part of the nationwide epic heritage. Recording and publishing in the form of a text was an important step in preserving the folklore heritage. At the same time, in order to popularize samples of folklore, some of them were staged, promoted on the radio and in the press. However, Soviet ideology had a significant influence on the interpretation of folklore. Folklore texts were often interpreted from the point of view of class and harmonized with the ideas of social equality, industriousness, collectivity. Religious and ritual elements or motifs reflecting a traditional worldview have been reduced or reworked to suit ideological interpretation. Mythological or religious layers existing in some sagases and songs were excluded, and modern interpretations were introduced in their place. As a result, although the naturalness and variability of folklore texts were to a certain extent limited, it was during this period that a large amount of material was recorded and collected in scientific foundations. For this reason, the Soviet period in the history of folklore of the Kashkadarya region is regarded as a complex, but resourcefully productive stage.

During independence, a new interpretation of the folklore of Kashkadarya was formed in close connection with the process of national self-awareness and reassessment of the historical and cultural heritage. During the years of independence, the principle of approach to folklore samples without ideological clichés, on the basis of national values and traditional worldview criteria was decided. In the process of national revival, attention to oasis folklore has intensified, and support for the preservation of regional heritage, schools of embroidery and friendship has risen to the level of state policy. As a result, the rich samples of oral creativity of the Kashkadarya oasis began to be interpreted not only as a cultural heritage, but also as an important factor strengthening the national identity. Previously limited or shortened religious and ritual elements and mythological motifs have also been studied in their original form, and their historical and semantic layers have been reconstructed. Methodological updating of territorial folklore research is one of the important features of the period of independence. Historical-typological, structural-semantic, poetic analysis, ethnolinguistic and anthropological approaches began to be used in scientific researches. Folklore texts are now analyzed not only within the framework of genre or thematic classification, but also together with the performance process, communicative environment and cultural context. In the field research of the Kashkadarya valley, audio and video recordings are widely used, and the individual style, intonation and improvisational skills of the performer are considered as scientific objects. This allowed a comprehensive study of folklore samples and revealed their multilayered nature. The scope of scientific and theoretical analysis of folklore was also expanded. Currently, the relationship of songs and sagas with poetics, obraz system, symbolic layer, metaphorical thinking, as well as

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national mentality is being studied. The originality of the Kashkadarya martial arts school, the continuity of the teacher-apprentice tradition and the poetic differences of local variants are analyzed on a comparative and typological basis. At the same time, the transformation of folklore texts in modern performance practice, changes in the staging process became the center of scientific attention. During the period of independence, the folklore of Kashkadarya was regarded as a living part of the national culture, its historical roots and trends of modern development are being studied in harmony.

Along with new scientific opportunities, the modern stage of the study of the folklore of Kashkadarya reveals a number of problems. First of all, the issues of source studies and textual studies are of urgent importance. Many of the previously recorded folklore texts have been edited in different periods, and some variants have been abbreviated or adapted to literary language norms. As a result, discrepancies arose between the original execution text and the publication options. In modern research, the comparative analysis of manuscript, archival materials and field recordings, the restoration of the variability of the text, and the determination of the context of the performance are presented as an important task. Identification of sources, the study of the history of their origin, their full and objective inclusion in scientific treatment are among the main directions of modern folklore. Dialectological and poetic studies also provide a deeper understanding of Waziristan folklore. The territory of Kashkadarya has a peculiar sheva features, which is clearly manifested in the language of songs and sagas. The semantic load, phonetic and morphological features of dialectal units are of particular importance as a means of poetic expression. Modern research analyzes the functional role of oasis in folklore texts, their role in the creation of objects and their relationship with national mentality. Poetically, the poetic identity of such artistic mediums as symbolic objects, metaphorical thought, repetition and parallelism is explored on a scientific basis. This allows to assess the folklore of the Kashkadarya region on a comparative and typological basis within the framework of the oral creativity of the people. Digitalization and archiving are also pressing issues. Many audio and handwritten materials have not yet been fully digitized, and some are in danger of being lost due to inadequate storage conditions. With the help of modern technologies, samples of folklore should be included in electronic databases and presented on open scientific platforms. At the same time, the creation of video recordings of performers and the formation of systematic archival funds are important tasks in the future. In the future, the study of the folklore of the Kashkadarya region on the basis of an interdisciplinary approach, that is, at the intersection of folklore, ethnolinguistics, anthropology and cultural studies, has a broad prospect. These tendencies serve to comprehensively illuminate the historical roots of folklore and trends of modern development.

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