



TECHNOLOGY OF RECORDING AND PUBLICATION OF FOLKLORE SOURCES.

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Abstract. The article describes the search for folklore, the hard work of folklorists, the technology of recording epics and preparing them for publication.

Keywords: folklore, Yu.M. Sokolov, wonderful qualities, villages.

INTRODUCTION

One of the most important issues of today is to study examples of folk literature created in the past, which serves to enrich the spiritual image of the Uzbek people, who are building an independent state.

The people take as the subject of epics only the events that happened in their life, witnessed, and are extremely important for the development of the society. It should be noted that in these works, along with several other issues, the moral views of the working people have found their mature artistic expression. In most of them, an image of a person was created, embodying such wonderful qualities as patriotism, hatred of the enemy, generosity, hard work, and humanity.

Over the centuries, folk poetry has had an effective influence on the minds of the working masses, has prepared a chance for the formation of advanced ideas, has determined high moral and social qualities in a person, and this poetry has strongly condemned ugly habits and vices in life. Because the whole meaning of folklore is that it expresses the spirit and dreams of the people.

METHOD AND METHODOLOGY

According to Academician Yu.M. Sokolov, "folklore is an echo of the past and a loud voice of today." Yes, folklore is an echo of the past. It appeared together with the people and it is living in harmony with the people, calling them to live and fight. The work of a folklorist is very hard. He has to travel thousands of miles, many villages and cities to find one song or one epic, to record it. Scientist and poet Asrar Samad tells two stories like this:

"It must have been the beginning of the 60s, the folklorist scientist Muhammadnodir Saidov went to Karshi in search of poet Tosh Chorshanba ugli. They say that the Tosh poet is not in Kashkadarya now, he went to Samarkand for wedding ceremonies. M. Saidov waited a long time. When he heard about the arrival of the poet, he headed for Gilon. You have to go on foot or ride a donkey to the muddy sides, the serpentine paths, the paths that climb steeply along the ravine are a pain in the feet. The scientist traveled on foot for one day towards Gilon. His pain was the same as the Tosh poet's debauchery. He insisted that he does not know any epic. But the scientist did not retreat, M.Saidov followed him, wherever the poet went. Coincidentally, There was a condolence in village. In that condolence, the poet and the scientist meet again in the crowd. But there was no one to recite the Qur'an. A scientist, M.Saidov knew how to recite, also he was capable of reciting better than imams of the mosque. His sonorous, bold voice, the correct pronunciation of the Arabic word surprised

people who had never heard a more correct recitation of the Qur'an in their life. From that moment, respect for the scientist increased again. Tosh poet was a very religious man. After that recitation, when he went home, he took a tambourine in his hand and told a epic for a week."

RESEARCH RESULTS

"The second incident happened with Omonulla Madaev. On the eve of preparing his scientific work (the subject of which was devoted to the methodology of Khorezm epics), Omonulla goes to Khiva in search of Bola Bakhshi. For some reasons, Bakhshi had given up singing epics and swore not to pick up strings. All of Omonullah's efforts were in vain. But Bola Bakhshi is a hospitable person and does not offend the guest, calls his companions and prepares a rich table in honor of the guest. A song, a song, a melody is heard in the sky. Omonullo is a good captain. With the intention of playing a tune, he asks for a rubab and plays "Rohat" and then "Munojot". Bola Bakhshi claps his knees and while listening O.Madaev's voice he says "Wah-Wah", before "Munojot" is finished, he takes a string in his hand: the pleasure that has hardened in his veins was screaming!" Here we do not mean that every folklorist must know how to recite or play any tune. But bakhshi, in general, should be able to find its way into the soul of a singer or a storyteller, so to speak, bakhshi need to tickle them. Professor Bahadir Sarimsakov tells the following story:

The folklore treasury of the Academy of Sciences of Uzbekistan named after Hodi Zarif has been collected very hard! In collecting this treasure, Cho'kan Valikhonov, Alexander Divaev (this person is Hodi Zarif's uncle, Divaev is a Bashkir, whose name is Alexander is a Bashkir - the Tatar family is close to the Russians), Ghazi Olim Yunusov, Abdulla Alavi, Buyuk Karimi, Ghulam Zafari, Fattoh Abdullaev, Sabir Ibrahimov. , Muzayyana Alaviya, Mansur Afzalov, Sharif Reza and others took the initiative. Their brave work was continued later by a number of folklorists such as Chori Hamro, M. Saidov, M. Murodov, B. Sarimsakov, A. Kakhrov, J. Qabulniyozov, O. Sobirov.

Mahmud Kashgari, a wise linguist of the Middle Ages, who traveled all over Central Asia, China, and several eastern countries, in his work "Devonu Lugatit Turk" cites a lot of folk songs and proverbs, which go back to the ancient history of the Turkic peoples. These beautiful poetic samples testify to the extent to which the aesthetic taste of the Turkic peoples began and formed in addition to their relationship to work and nature. The singers or creators of these songs and terma epics were called Bakhshis. Well, when did those gifts appear?

Perhaps he was the first creative gift on the horizon of the artistic dawn of mankind. That is why, as a "creator" (M. Shaykhzoda), who once created the heritage of folk epics, he preserved them in his amazing memory from the flood of centuries, brought them down to us, and sometimes he himself started creating new works based on the ancient and stable epic tradition.

DISCUSSION

Pamir - from Aloy to the Ural mountains. The ancient songs of the people from the Edil River to China, who sing with pleasure from babies to old people, have not been sung by someone in a badiha way?! According to the books of folklore scholars Cho'kan Valikhonov, A. Divaev, Fitrat, G. Potanin, V. Zhirmunsky, Hodi Zarif, Muzayyana Alaviya and many other authors, the proverb "epic is the sight of the poet" has come down to us from very ancient times. As long as it is so, the epic is the ancient companion of man. There may be a house without bread, but

there was no house without a song or epic. Even in the times when the peoples lived as clans and tribes, they did not spend their clan and tribe celebrations and festivals without songs and games, tunes and melodies. "Ohanglar kitobi" ("Nauka", 1980) by Abul Faraj-al-Isfahani reported that each clan, each tribe had its own song and melody, and there were constant conversations between clans and tribes about songs and melodies. These competitions were mostly held on certain festive days. Now we can make a guess: maybe such interviews - in today's language, "competitions" - prepared the ground for the emergence of the Bakhshis? Who was the first to sing the first epic songs about Alp-er-tong and Afrosiyab, which are presented in Mahmud Kashgari's "Devon" and Yusuf Khos Khajib's "Qutadgu Bilig"? It is known that all the epic legends mentioned in Firdausi's "Shahnama" belong to the Turkic peoples. Thus, the epic traditions of the Turkic peoples, who occupied a huge area between Edil and Amudarya (Jayhun) and reached China (Chin-Mochin), go back to very ancient times. Let's say folklore sources are recorded. Now it is necessary to publish the recorded resources in the form of a book. The burden of this process is very heavy.

Toshtemir Turdiev, an honored culture worker in Uzbekistan, winner of the "Spiritual Devotee" medal, tells the following story: We recorded the epic "Alpomish" from Khushbak Bakhshi Mardonaqul ugli during seventeen days.

The saga on the video tape went to the paper version. If we read the epic, there are still many shortcomings. I had to turn to the poet again. We invited Bakhshini to Denov again. Bakhshi, who read the epic on paper, said: "I didn't tell this epic."

Then, together with the poet, we corrected the epic and prepared it for publication. The publishing house started to publish the book (epic) according to its direction.

Thus, the epic "Alpomish" was published in 1991 in 10,000 copies by G. Ghulam publishing house. Being a poet and creator by nature, as a result of my scientific research, I also became very interested in writing and publishing folk epics.

CONCLUSION

I must say that folklore has become a part of my life. I wrote and published the epics of the "Alpomish" and "Go'rogli" series from Khushbok Mardonakulov, the People's Bakhshi of Uzbekistan. These include such epics as "Sherna Bakhsh and his descendants", "Zarkokil and Nurali", "Saqibulbul". These epics help young people grow up to be patriots, loyal to the country, brave and brave. I also recorded and prepared for publication the epics "Torkiston", "Kelinoy" and "Sanam and Gavhar", "Allanazar Olchinbek" by Abdunazar Poyonov. I published the book "Archeological Monuments of Angor", which reflects the history of the oasis, in co-authorship with Doctor of History Tokhtash Annaev. I published M. Azimov's book "The Art of Oratory" as the editor-in-chief. I am happy to conduct scientific research on the role of "Badash", one of the ancient forms of Uzbek national music, in the spirituality of young people. As a result of the research, my scientific and popular book called "Badash - spirituality, enlightenment, culture" was published.

So, the place of folk oral creativity and epics is incomparable in increasing the efficiency of spiritual and educational work in our country, in strengthening the ideological immunity of our people.

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