



THE ART OF EXAMPLES OF FOLK ORAL CREATION IN THE NOVEL "AVAZ"

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Абстрактный. В статье народные устные произведения: анализ материалов с помощью лапарных и термических проб и научные соображения. С помощью анализа раскрывается роль фольклорных примеров в образе рамона, исполнительское мастерство персонажей. Роль образцов фольклора в идейном содержании романа демонстрируется посредством бесподобных научных доказательств и рассуждений.

Abstract. In the article, examples of folklore: lapar and terms are artistic analysis through artistic and scientific considerations. Folklore Naunnaling Ramon Baziyathi in Tutniy, the creations of the angels Ematiagi skill Takhlilar Yordasam Ochiib Beribadiy. The role of examples of folklore in the ideological content of the novel has been shown through incomparable scientific evidence and opinions.

Ключевые слова: фольклор, терма, лапар, халфа, обряд, стиль исполнения, режиссура.

Key words: folklore, terma, lapar, khalfa, ritual, style of performance, direction.

Humanity was created in such a way that it creates, is inspired by creative works. It is known from ancient history that there are examples of written and oral creativity in the history of literature. Each of this heritage is of great importance in literary studies. The authorship of written works is clear and written in the ancient Turkic language. Many literary scholars have conducted research in this regard. As a result, the historical and scientific significance of written literary monuments serves as the main source of evidence for today's researchers. It is known from history that written works were written at the behest and request of someone.

Examples of folk oral creativity are fundamentally different from written literature. First of all, folklore does not have a specific author. Examples of folklore belong to an entire people, and the author of such examples is the people.

In the novel "Avaz" by the talented writer Sadulla Siyoyev, examples of folk oral art: lapar and termar are used in their place. The writer reveals the high talent of the Khorezm people and the friendly relations between people, the fact that the people have reached the level of toyar from the oppression of the khans in the novel. This process is further strengthened by presenting examples of termar and lapar in the Khorezm region during the time when Avaz Otari lived in the work. The fact that the spirit and speaking skills of the characters of the novel are in line with this process further embodies the atmosphere of that time before the eyes of the readers.

In the chapter "Girl Thieves" in the work, lapar, which is one of the folklore examples, is presented. Lapars are performed by Anash khalfa, one of the famous khalfas in the history of Khorezm. The chapter "Girl Thieves" describes Matpono's wedding. That is, the rituals of the

Khorezm people and how they are performed, as well as the lyrical samples sung in them, are embodied with delicate taste by the author of the work. For example:

“Yop bo’yida yoyim mening,
Tug’ib turgan oyim mening,
Javhar ko’zli yorim mening,

Why did you come here?” [2.B.275] The lapar depicts the longing and longing of the lover in his pilgrimage. It depicts his overflowing love. This process is depicted through elements that are foreign to the state of the beloved. This lapar on the eve of the wedding was performed by Safo Muganni. Muganni was a pseudonym, and his real name and patronymic was Ollaberganov Safo. He was born in 1882 in the village of Gandimiyon near Khiva. He studied under the writer Kamil Khorezmi. He knew how to play several musical instruments. He composed melodies and wrote poems. He was a famous artist not only in the Khiva region, but also in all regions of the Khorezm oasis. This lapar, which is sung in his language in the novel, is addressed to Anash Khalfa. In response to his meaningful lapar, Anash Khalfa performed the following lapar:

“Ayvoningda bir tup uzum,
Shohalari duzum-duzum,
Axtaraman sani o’zim,

Why did you come here?” [2.B.276] This lapar, spoken in response to Mughani, is a beautiful example of the Khorezm dialect. The lapar has the following meaning: “Ayvan here means the outer courtyard of the house. There is a bunch of grapes with narrow branches on the ayvan. It is as if every time he sees that grape, he sees his soulmate and starts looking for him. As a result of feeling sorry for himself and regretting this situation, he says to his soulmate, “Why did you come?” In the aruz meter of our classical literature, rhyming words and accented sounds must be in harmony with each other. Even the repeated radif fulfills this function. The same rule exists in the finger meter. However, first of all, it is necessary to take into account that these units in the novel belong to folk oral creativity. Even so, the rhyming words in the quatrain are in harmony with each other: uzum, duzum, ozim and the word “galding?” in the last fourth verse are considered inter-line rhyming. It seems that the rhyming words rhyme between lines and between lines. Since the author of folklore samples is the people, these samples are fundamentally different from the creative samples created by a specific creator. Because in the samples of folk oral creativity, the emotional experiences and inner pains of an entire people are poured into the verses without spilling out. In the personal samples of the creators, such lyrical samples convey experiences that are characteristic only of a specific person. Or it may be the opposite, but in folklore works such features are much more dominant in semantic and ideological terms. These lapar are still being performed to the fullest extent by the Khalfas and singers of Khorezm today. The most important thing is that even after a long time, the importance of the lapar has not lost its place.

“Folklorist scholar Muzayyana Alaviya divided Uzbek songs into:

1. Lyric.
2. Verses of love.
3. Terma.
4. Labor.

5. Seasonal ritual songs". [3.B.155] Based on the scholar's point of view, we can include the lapar in the article as seasonal ritual songs. The following lapar are also presented in the chapter. These lapar were also performed by Anash Khalfa in a similar way to each stage of the wedding ceremony.

"Baland ekan Eshimboyning minori,
Yor boshida yorqillaydi tumori,
Yomon ekan oshiqlikning xumori,
Oshiq shunday bo'lsa, kechdim, yoronlar!..." [2.B.276]
"Qoromon tagini qozgon bormikan,
Dunyoda meningdek ozg'an bormikan,

If a lover is like this, I am late, my friends!" [2.B.277] Lapar describes the period in the Khorezm literary environment of that time, its social experiences. We can learn the evidence of this through words and word combinations such as "Eshimboy's minor", "Qaromon". Since Lapar belongs to the lyrical genre, the ideological harmony in it may not have much of an impact on the listener. However, if we analyze the quatrains according to the sequence of verses, it is natural that there is a slight ambiguity in the integrity of the meaning. Therefore, the fact that the meaning is like a mountain peak and its adre in folk oral works does not produce any negative results. The literary and artistic skill of the author of the novel, Sadulla Siyayev, was able to use genres belonging to the lyrical genre in its place in the work. This reveals several goals of the author, first of all, as if he aimed to reveal to the readers what an artistic people the people are and the importance of folklore examples in the life of the people. "In fact, the main direction of teaching literature is aimed at practically ensuring the miraculous power of the artistic work in the minds of students at different stages of education" [1.B.233] It is known that lyrical genres are also used in literary works. There are a number of complex phenomena in this. First of all, the lyrical genre must be consistent and characteristic of the artistic significance of the work and the spiritual integrity it reflects. The author attached great importance to this in the play "Avaz". In order to perfectly depict the night of Matpano and Tolganoy's gaze before the eyes of the students, he brought examples from the lapars. To make the image more vivid, he had these examples performed in the language of the sorcerers who were in the service of the people of that time. These lyrical examples performed by such historical figures strengthened the meaning of the chapter and the work.

Khalfa-making in Khorezm is fundamentally different from other regions. Khalfas are of two types: Khalfas who participate in azas and Khalfas who participate in weddings. Khalfas are women, and from time immemorial, eloquent and eloquent women have been Khalfas. Because they performed folklore samples during ceremonies, relying on their talents. Anash Khalfa also worked as a Khalfa during the time when Avaz O'tar lived. She served the people at many weddings and performances. She was ready to serve at weddings with her assistants. In the tradition of Khalfa-making, there is also a tradition of mentor-discipleship, and a woman who wanted to become a Khalfa worked as an assistant to the Khalfa for several years. In the Khorezm oasis, the main instrument of the Khalfas is the harmonium, that is, the soz. Some also played the dutar. Of course, this situation depended on the skill of the Khalfas.

The chapter "The Cry of the Forty Girls" of the novel describes the helpless and hopeless situation of the people, the attitude of the khan towards young baby girls. After the death of the late Khan Feruz and the passing of his father-in-law, the vizier Buzrukvor Isfandiyor, Islam

Khoja's unscrupulous actions begin to surface. As a result, various theories about the khan and his activities appear.

"Isfandiyor xon bo'ldi,
Bag'rimiz qora qon bo'ldi,
Azroildan kam emas,

"The girl died." [2.B.366] This term describes Isfandiyar's oppression of the people from the moment he assumed the position of khan, and his sentence of death without any investigation. We know that during the khanate period, the death penalty was not easy. Death sentences such as being impaled, immersed in boiling water, whipped, and thrown from a tower were carried out. Hanging was also one of the death penalties, and the most terrible of all was carried out in front of the public. The name of the chapter "The Cry of Forty Girls" is not without reason. The khanate had a special carriage. The back of the carriage was closed, and the driver loaded the girl he met on the road into the carriage and took her to the palace. The most tragic thing is that some of the girls who fell into the khan's harem died that very night. The daily deaths of young girls in the harem stirred the hearts of the people, and as a result, similar terms began to appear among the masses. Terms are also present in the repertoire of bakhshis. Their volume can be short or long. Basically, bakhshis can tell interesting scenes and interesting events from their lives in terms. Terms are sung before singing a large epic, in order to adjust the voice or plan how to sing the epic. The most famous examples of terms are "Nima aytayin".

"Isfandiyor xonimiz,
Dir-dir titrar jonimiz,
Fuqoroning qorni och,
Xon uyinda nonimiz." [2.B.366]

The terma describes the seizure of the products that the people had worked hard to produce by the khan, resulting in the people starving. It is through these four that we can learn that it is not for nothing that it is called oral folklore. As a result of the fact that all the processes during the reign of Isfandiyar Khan were passed down from mouth to mouth, this fact has become known to everyone today. After the death of his father, Isfandiyar Khan was declared the ruler of the khanate and this ceremony was held: "Now about the procedure for electing Isfandiyar as the king of Khorezm. Four people, all of whom must be from the Chigatai tribe, find a white felt and wrap it in a joint felt, hold it by the four corners, and lead it to the throne of the kingdom. This ceremony is watched and watched by the chief qazikalon, the Khorezm scholars, and all the Khorezm officials. But the people, except for the officials, do not enter this spectacle. Thus, Isfandiyar was elected as the khan of the Tora. [4.B.28] And from that moment on, he began to harm the people who appointed him as khan. That is why Isfandiyar Khan's father-in-law, Islam Khoja, did not want to give absolute power to his son-in-law. As a result of his thirst for power and greed, the khan arranged the death of his father-in-law and minister. This sad truth is known to all the younger generation today.

"Yopning suvi loylanar,
Xon otlisi aylanar,
Asta gapir, qizgina,
Alinga qulf boylanar..." [2.B.367]

The historical truth in the term means that the people were afraid of even the muddiness of flowing water. They thought that the khan would inflict oppression and tyranny

on us for this reason. It was also understood from the verses that there were mounted spies on all sides of the khanate. They provided the khan with information about what the people were talking about and what they were doing. As a result, the inhabitants of the khanate lived in a whirlpool of fear. Unfortunately, this is a historical truth. Despite the fact that a lot of time has passed, the folklore examples in the novel still have the same meaning as if they were newly written. Examples of folk oral art are the national and spiritual wealth of every people. Witnessing historical truth once again through the examples used in the novel further increases the scientific significance of the work, because truths embodied in art are read only through creative hearts. "...If thought is not free, consciousness and consciousness are oppressed, and if slavery is not freed, a person cannot be fully free." [5.B.3]. That is why our ancestors poured their oppressed inner experiences into examples of folk oral creativity. This foundation determines its historical significance today.

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