



History of Areal Collection and Research of Bukhara Folklore

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Abstract: This article discusses the history of the study of Bukhara folklore and the method of area research. The Bukhara oasis, with its rich cultural heritage, makes a worthy contribution to the treasury of Uzbek folklore. Therefore, their study began much earlier. The services of Abdurauf Fitrat, H. Zarif, G. Yunusov, T. Mirzayev deserve recognition. The article provides detailed information about the folklorist Akhunjon Safarov, who led the collection, study and publication of Bukhara folklore. His songs "Karakullik kuychilar", "Shirinqishloq latifalari", "To'y muborak, yor-yor", "Bo'zlardan uchgan g'azal-ay", "El suyarim alla", "Alla-yo alla" to It was noted that the plots were analyzed and formed on the basis of the areal survey method.

Keywords: area research, method, folklore, tradition, ceremony, collection

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Folklore is a reflection of human's history. The essence, the basis and the heart of man appeared. As the head of our state said: "We all know that the priceless masterpieces of culture created by mankind, first of all, are embodied in the folk art of each nation." Therefore, the learning and teaching of folklore remains its importance for ages. Especially, in Uzbek folklore, the method of areal research and the learning of its features is one of the problems facing science today. This method is used to collect and systematize a large amount of factual material reflecting the traditional material culture, customs and traditions that define the ethnic nature of the people, as well as to reveal specific laws related to ethnolinguistic processes.

The experiment of determining the extent of the distribution and level of recording of an ethno-folklore phenomenon by cartographic methods was first used by Friedrich Ratzel and Wilhelm Pesser. The origin of this method in folklore was based on the research of the great French folklorist Arnold Van Gennep. This method is first used in Uzbek folklore by Gozi Olim Yunusov and Hodi Zarif. In particular, H. Zarif's "Dictionary of Terminology Guides", published in 1934, has a section "Program", which includes questionnaires to collect various information. This questionnaire includes plants, animals, meteorology, astronomy, public housing, home and household appliances, food and beverages, clothing, decorations, vehicles, agriculture, horticulture, animal husbandry, vegetables, beekeeping, poultry, hunting, horticulture, vegetable growing, beekeeping, poultry, hunting, floriculture, handicrafts, trade, medicine and folk medicine, clan, oil and kinship, wedding, scholar, religion, holidays, games, instruments, music and dance, collection of oral literature purpose. Areal learning of folklore allows to fully research the local features of a particular area and analyze them in a comparative aspect.

The Bukhara oasis is also enriching its intangible cultural heritage with its unique folklore. Analyzing and collecting them is one of the important tasks for Bukhara folklorists. In this regard, it is necessary to acknowledge the well-known scientist Akhunjon Safarov, who devoted his entire life to the development of the country and the nation, science. Akhunjon Safarov was born on February 18, 1940 in Shafirkan district of Bukhara region. His commitment to the regional collection and organization of Bukhara folklore, first of all, shows his love for his homeland and his passion for science. As the folklorist takes on the responsibility of the scientist, he becomes deeply acquainted with a number of previous works on this path. Narshahi's "History of Bukhara", Awfi Bukhari's "Javomi-ul Hikoyot", Abdulkadir Savdo's "Muzhika", Abu Ali ibn Sino, Farobi, Abdurauf Fitrat, H. Zarif, G. Yunusov, T. Mirzayev. As a result, the scientist has his own way and style in folklore.

In fact, the organization of the oral creativity of the region, the attention to the views of the people began much earlier. Narshakhi's "History of Bukhara" contains a valuable information: "Afrosiyob tore it (meaning Siyavush-M.Orinova) and buried it in the same gate (Ark) at the entrance to the east gate inside the gate of the merchants called" Darvozayi guriyon ". That is why the firefighters of Bukhara cherish the place, and every man slaughters a rooster there every year before sunrise on the day of Navruz. The people of Bukhara have a march dedicated to the massacre of Siyavush, which is popular in all regions. Singers composed melodies and sang songs for him. Singers call him a "firefighter." Given the fact that these events have a history of three thousand years, it is clear that the genesis of Uzbek mourning songs is much older. According to Korina, the celebration of Bukhara ceremonial folklore began in the tenth century.

Abu Ali ibn Sina said, "In order to strengthen a child's mind, you need to do two things. One is to rock the child slowly, and the other is the music and lullaby that have become a habit to listen him to sleep, " proving that the lullabies have been used in the repertoire of Bukhara since ancient times.

O.Safarov also concludes that Bukhara folk art is manifested and developed in different types and genres: It is clear that the heyday of the epic existed before the epic and fairy tales. This idea substantiates that Bukhara folklore is extremely ancient.

The regional collection and learning movement of Bukhara folklore began mainly in the twenties of the twentieth century. Initially, the movement was led by historian and statesman Fayzulla Khojayev and encyclopedist Abdurauf Fitrat. During this period, the recording and research of music folklore and "Shashmaqom" became serious issue. Famous music ethnographer VA Uspensky was invited to Bukhara, where he recorded the musics of "Buzruk", "Navo", "Rost", "Dugoh", "Segoh", "Iraq". F.Karomatov, N.Nurjanov, Z.Tajikova for the study of music folklore in the 1920s (the text "Mavrigi" was written, various articles were published, research was created); S. Ayni and Elbek made a worthy contribution to the writing of some examples of Bukhara folk songs, proverbs, riddles and fairy tales.

The learning and research of Bukhara folklore in the thirties of the twentieth century is related to the name of baxshi Saidmurad Panoh ogli. The songs "Kunlarim", "Mullalar to'g'risida", "Amirning o'lponchilariga qarshi" were recorded and published in "Gulistan" magazine. T. Mirzayev collected all the epics, songs and poems written by him and published them under the name "Odilkhan".

Under the leadership of Professor Hodi Zarif, Uzbek folklorists T.Mirzaev, M.Murodov, K.Imamov, B.Sarimsakov, A.Musakulov and M.Jorayev organized several expeditions in Bukhara city and districts in 1960-1980. And they research some work in the field of collection.

Professor of Bukhara State University Akhunjon Safarov led the work on organizing the regional features of Bukhara folklore in the seventies of the twentieth century and clarifying its position in the context of Uzbek folklore. Every year, expeditions to different parts of the oasis are organized

with students of Uzbek philology. As a result, the sayings of the Bukhara wedding ceremony “Kelin o‘tirsin”, “Kuyov o‘tirsin”, jar, navkar songs, lapar, lullabies were recorded. Thanks to the initiative and direct active participation of the scientist, the text of the series "Bukhara" and "Mavrigi", which appeared only in the Bukhara oasis - a rare folklore phenomenon - the centuries-old traditional performance of folk songs, was recorded with notas.

The collections “Karakollik kuychilar”, “Shirinqishloq latifalari”, “Toy muborak, yor-yor”, “Bo‘zlardan uchgan g‘azal-ay”, “El suyarim alla” were announced under the name of Akhunjon Safarov. The fact that he recorded more than two thousand lines of several types of lullaby between 1970 and 1980 is a testament to how weighty and productive his collection work was. Based on the most advanced theories of world folklore and the analysis of the materials written by the scientist, the scientist found that the lullabies are eventful and scattered according to their structure; classified according to the nature of the subject into careful, domestic and historical lullabies. Also, thanks to the efforts of O. Safarov, several collections of Uzbek lullabies were published. In particular, the book “Alla-yo alla”, published in 1999, is characterized by a comprehensive coverage of the best examples of Uzbek lullabies, both in content and in terms of territory. This collection is published in a wonderful way. Each of the lullabies collected from the Bukhara oasis is numbered with the name of the narrator and collector. This confirms the authenticity and availability of the samples. In addition, the collection deserves recognition for its quotes, humor, and march-lullabies. O.Safarov divided the Uzbek lullabies into mother and father lullabies according to the composition of the performers. The lullabies that the fathers sang were called huyya or heyas. But it is acknowledged that the hymns are rarely recorded. These species of lullaby were first collected in the Bukhara oasis on the initiative of O. Safarov.

On the basis of the observations of the folklorist, the children's folklore of Bukhara was collected as a separate system: alla, aytim-olkish, erkalama, ovutmachak, kizikmachok, tez aytish, arazlama, yarashtirgich, chorlama, cheklashmachok, sanama, tarkalmachok, yalinchok. Valuable scientific and practical collections such as “Boychechak”, “Chittigul”, “Tez aytish” were published. The Boychechak collection, published by the scientist in collaboration with Kashkadarya folklorist K. Ochilov, is one of the best books published in the Uzbek Folk Art series, and is the most popular collection of children's folklore and labor songs.

The songs “to‘y muborak”, “jar muborak”, “jar”, “alkish”, “yor-yor yoron-e”, “kelin otirsin”, “kuyov otirsin”, included in the collection “To‘y muborak, yor-yor“Kelin o‘tirsin”, “Kuyov o‘tirsin” published in 2000, “Kelin o‘tirsin”, “Kuyov o‘tirsin” , “kelin salom” va “kuyov salom” play an important role in the organization of Uzbek wedding folklore, which consists of colorful rituals and customs. It should be noted that this collection includes samples of wedding ceremonies of yor-yor, olan, lapar, Bukhara oasis, collected by students of the Faculty of Uzbek Philology and Methodology of Primary Education of Bukhara State University as a result of folklore practices. This cultural heritage serves as an important source for science and the study of the best traditions for future generations.

In the above collections, folklore genres created by our wise ancestors over the centuries and passed down by word of mouth were collected and presented to the people. In fact, it is not easy to collect samples of folk oral art and organize this work. This requires a lot of hard work, organizational and advocacy skills. O.Safarov carried such a burden on his shoulders and left a great cultural heritage for generations.

O.Safarov's work in the field of Uzbek folklore is reflected not only in the collection and research, but also in the delivery of leading specialists in the field. As a teacher, D. Orayeva, D. Rajabov, G. Eshjonova, S. Avezov, L. Sharipova, Y. Rakhmatov, U.Amonov, H.Yusupova, M.Roziyeva were all his apprentices. The enthusiastic and hard-working scientist, who has effectively contributed to

the development of our science and culture, has become the pride of his students. Therefore, the life and work of Akhunjon Safarov, which is full of knowledge, can serve as a model for all of us. It is the honorable duty of young researchers like us to learn and study his scientific work.

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