

Some Comments on the Collection and Recording of Sources of Bukhara Folklore

Avezov Sobid Safarovich

Associate Professor of Bukhara State University Candidate of Philological Sciences

ABSTRACT

This article provides feedback on the history, genres and recording of Bukhara folklore. That is, examples from recorded legends and myths are given.

Keywords: folklore, Bukhara folklore, legend, legend, tradition, value, image, study, record

Folklore is the high and eternal spiritual heritage of our great people. It has been serving for centuries to educate our generations in the spirit of immortal values. The folklore of Bukhara, which is an integral part of Uzbek folklore, also plays an important role in the promotion of such national, enlightenment and aesthetic ideas. Speaking about the upbringing of the younger generation, President Sh.M.Mirziyoev said: "In carrying out great tasks, we rely on our national traditions formed over the centuries, the rich spiritual heritage of our ancestors. We want to instill in the hearts of our youth a sense of love and devotion to the Motherland, to strengthen their healthy lifestyle.

Bukhara folklore has a special meaning in this area. Because it is very ancient and reflects the creative, singing and way of life of the Uzbek and Tajik peoples, who have lived together in this region for a long time and can speak two languages fluently. The customs, rituals, traditions and proves that values have become an inseparable common phenomenon. This creativity is especially rich in the period of mousse. Although the development, recording, analysis and research of Bukhara folklore continues, collects, publishes and studies, the analysis, scientific-theoretical substantiation, study and generalization of new recorded materials determine the relevance of our research. From the point of view of modern folklore, the analysis and research of Bukhara folklore materials, its collection, content and analysis of materials, definition of its content, publication and evolutionary development, coverage of specific poetic features of works of art, scientific-theoretical substantiation are relevant problems.

Including:

- To prove the antiquity of Bukhara folklore, to show on the basis of materials that for centuries it has been considered a masterpiece of folk art, has gained longevity, and traditions, ceremonies, traditions and values live in the upbringing of our generation;
- Study of Bukhara folklore in the context of world, brotherly and Uzbek folklore, comparative study of images, realities, compositions and solutions in genres, interpretation and study of poetic features, generalization of similarities and differences in works;

- Classification, composition, poetics of specific genres of Bukhara children's folklore and their recording, publication, interpretation in terms of folklore, analysis of new research in this field;

The antiquity of Bukhara folklore, which is an integral part of the Uzbek folklore, plays an important role in educating the younger generation in the spirit of humanity, love for the motherland, devotion to the motherland. It begins with Muhammad ibn Ja'far an-Narshahi's History of Bukhara. The play acknowledges the existence of songs related to the founding of the Ark, especially the mourning songs known as the "Cry of the Firefighters". (Lamentations Afrasiab his son Siyavush plan is dedicated to those who are killed by the enemy.) In addition, Avfiy Muhammad al-Bukhari (1172-77-1233), "he told" by Bukhara anecdotes performance is being rendered. Also, the talented poet Abdulkadir Savdo, who lived in the XIX century, in his work "Muzhiqa" gave information about the existence of various genres in Bukhara folk art, such as myth, myth, story, anecdote, legend, epic, fairy tale, proverb, riddle. In this article, we would like to express our views on the Uzbek folk songs, legends and stories written by us, which are examples of Bukhara folklore.

Legends and stories play an important role in Bukhara folklore sources. After all, from the moment a child is born until the age of seven, it grows in the mother's womb. Until this time, he grew up listening to the songs of Allah, rubbing, caressing and kissing from his mother (grandmother), but after the age of seven, he was brought up by his father. We are thinking of such acute Khashimova "The world's favorite author," the essay poor child's education, "bird", "two" myth "the story" Tomorrow, we wrote about using skill, smart such educational importance that the samples of folklore and Bukhara and narrations We would like to quote some of them on the basis of the text we have written as evidence:

The story of Terak

One girl got married and had no children for ten years. One day she went out to the garden crying, regretting her childlessness. Then she leaned on the long poplar and begged, "O Allah, give me a child too. Make me happy as a mother too!"

It's been a long time. The lamb gave birth to a son. Since then, the long leaves of the poplar tree, which could not bear this heavy, painful pain, moaned and groaned, trembled, whether in the wind or not.

In this story, the boundless love for the child is portrayed with great passion, which is a blessing from Allah.

The consequences of a child's obscenity and disobedience are described in the following story:

Leaf

There was a tree. The leaves were green in its bosom. Then a leaf said, "I'm bored. "I'm going out and playing," he said, and without asking his mother, the "chirs" broke off and he jumped and played in the wide corridor. He was far away from his place. Suddenly a flood came and swept the leaf into the sky. The storm moves away from the long-rides dropped. Leaf a trench to the right, pulling down moaning, crying: "Oh, Mother, I'm sorry "Christmas" story so content. However, it reinforces the motive of abandoning one's land and separating from it

Fir

There was a spruce tree in the mountain. He reached his height and looked down at his feet. When he looked, he saw green trees around the beautiful courtyard in front of him: "Yes, I am more beautiful than them. It can't be equal to my greenery", he said, dropping his soil and falling to them. "I'm beautiful, I'm beautiful," he boasted to them. They lived together a lot. Fir's friends were fruit trees. They did good to the people by bearing fruit. People looked at the arch and ran to the fruit tree. Because he could not escape to his own soil, let alone bear fruit

The story of the "Assyrian giant" we have written contains elements of legend, the power of the giant and the artistic texture of climbing and crawling on the tower. It also reminds the narrator of the time and place of the event:

Ashur dev

During the reign of the ancient Abdullah Khanate, a thief from abroad entered Bukhara and caused great suffering to the people. Eventually the khan captured him with his swift guards. He ordered the thief to be thrown from the top of the tower. He himself went out to Registan to watch him. Then he bowed to the thief and said:

"Don't kill me, sir." I will show you a prophecy. The khan agreed. Then the thief climbed up until he climbed the huge tower. He slipped down from the top of the tower again and said to the khan:

If there is a professional thief like me among your people, kill him.

The khan reported the matter to the minister next to him.

Among the crowd was a man named Ashur, who was known for his bravery. The Assyrian giant took off his cloak and approached the tower. He stabbed the tip of his foot in the bricks even more violently than the thief, and climbed up, to the top of the tower. The tower left five claw marks on the roof of the terrace. (There are still these five claws on the turret of the tower.) He slid down again and slowly bowed to the khan. The crowd applauded him endlessly. Then the khan looked at the thief:

"Don't be arrogant about your profession. Everywhere has a 'thief' like you," he said sharply. The foreign thief bowed softly.

"I agree with my death, sir" Khan:

"I'm not going to kill you. You're smart even if you're a thief," he said.

In short, the sources of Bukhara folklore are rich and meaningful. Collecting and recording them is still relevant today. It will serve as a program in the national, enlightenment, moral and spiritual education of the youth.

References

1. Наршахлий М. Ж. "Бухоро тарихи". Тошкент, 1991, 104- бет
2. Савдо. Мунтахабот. Душанбе, 1959, 131-132-бетлар.
3. Avezov S. O'qituvchi nutq madaniyati kompetentligi // ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 5. – №. 5.

4. Safarovich A. S. Folklore traditions in Navoi's works //Middle European Scientific Bulletin. – 2021. – Т. 11.
5. Safarovich A. S. Folklore traditions in Navoi's works //Middle European Scientific Bulletin. – 2021. – Т. 11.
6. Avezov S. "ALPOMISH" DOSTONI-O'ZBEK XALQI TARIXINING BADIY IFODASI //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2020. – Т. 1. – №. 1.
7. Аvezов Собит Сафарович. (2021 г.). Фольклорные традиции в творчестве Навои. *Среднеевропейский научный бюллетень*, 11. <https://doi.org/10.47494/mesb.2021.11.454>
8. Муаллифнинг шахсий архивидан.
9. Веселовский .А.Н. Собранное сочинение. Т.1.с131.
10. Бухор элда гул сайли. (Тўплаб нашрга тайёрловчи: филология фанлари доктори, профессор Д.Ўраева, филология фанлари номзоди, доцент Д.Ражабов) Т.Мухаррир, 2010.
11. Аvezов С."Дунёнинг ишлари"қиссасида фольклор аънаналари. "Ўзбек тили ва адабиёти" журнали, 2008 йил, 3-сон, 64-66бетлар. 7. Муаллифнинг шахсий архивидан.