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PUBLICATION DIRECTIONS OF UZBEK FOLK TALES

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ABSTRACT

This article analyzes collections of Uzbek folk tales in three directions - originally published fairy tale collections, fairy tale collections based on the repertoire of one narrator, and themed fairy tale collections. From the above considerations, it can be concluded that a broader study of folk tales is one of the most pressing issues today. Nowadays, in the development of storytelling, publishing houses, which are the main link in the delivery of fairy tales to students, need to take this issue seriously. Despite his illness, he continued to collect folklore works. The great Karimov was in great pain because he wanted to observe and study folklore processes in natural conditions, during live performances.

KEYWORDS: *Folklore, Publication, Collection, Fairy Tale, Storyteller, Repertoire.*

INTRODUCTION

In the early twentieth century, the collection, recording, publication and scientific study of works of folklore led to the formation of Uzbek folklore. A number of folklorists, such as Hodi Zarifov, Gaziolim Yunusov, Buyuk Karimi, Muzayyana Alaviya, Mansur Afzalov, have been actively involved in this work [9, pp. 218-281].

Not only folklorists, but also writers, poets and folklore enthusiasts were involved in the recording and publication of high ideological and artistic samples of folklore. As a result, folk songs, proverbs and riddles, fairy tales and epics, legends and myths, stories and anecdotes were collected and published in thousands of copies in special collections.

The performance of fairy tales, which played an important role among folklore genres, in live, oral traditions, and their publication in book form at a time when traditional forms of life were fading, became one of the new forms of life.

In this article, we have tried to analyze the collections of Uzbek folk tales published in three areas:

1. Study of originally published collections of fairy tales;
2. Learn that the collections are based on the repertoire of a storyteller;
3. Explore themed fairy tale collections.

The first collections of Uzbek folk tales were studied in the first direction.

THE MAIN FINDINGS AND RESULTS

The first collection of fairy tales published in the Uzbek language was prepared for publication in 1939 by folklorist BuyukKarimov and was published in 30,000 copies. In publishing the collection, B. Karimov used the materials of the Folklore Archive of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan. The collection includes a total of 21 fairy tales, with no information about the storytellers. The collection consists of 150 pages and includes the following fairy tales: “Three brothers are heroes”, “MalikaiKhusnabad”, “Thief”, “Three brothers”, “Sword hero”, “Poor girl”, “Tolganoy”, “Forty in three lies” “Lie”, “Forty Lies”, “Ozodachehra”, “Matchon Sufi”, “I Lost My Donkey for Saint”, “Free Fortune Teller”, “Fool”, “Woodman – woodman boy”, “Ur, Knitting”, “The Old Man and the grandma”, “Fox and wolf”, “Fox and rooster”, “Richand tall”, “Lung village”.

As can be seen from the themes of the fairy tales, the collection includes fairy tales on a variety of topics - both magical and domestic, and about animals. The book was published in the old Latin alphabet, which was in effect for that period. B. Karimi explains the small number of fairy tales included in the first collection: “The folklore section of the Uzbek Institute of Language and Literature has not yet identified all the storytellers. Too many tales have not yet been collected. The fairy tales collected at the institute are now included in this collection”[8, p. 12]. It is clear from this that the tales in the collection are significant in that they were first recorded.

In his foreword to the collection of Uzbek folk tales, BuyukKarimov, a folklorist who has worked on Uzbek folk tales for many years, discusses the importance of studying folklore, especially fairy tales. It is about the fact that the creator of folklore works is a hardworking people, its psyche, aspirations, dreams and hopes. Analyzes such tales as “The Thief”, “Forty Lies in Three Lies”, “Matjon Sufi”, “Boy and Novcha”, “Ozodachehra”, “Ur, Mallet” So, in the preface, B. Karimov gives preliminary information about Uzbek folk tales. In addition, he will tell about the master storytellers among the people - HusanboyRasulov, Hasan Khudoiberdiev, Hamrobibi, Boltaboyota, who have mastered the technique of storytelling, selected fairy tales that are suitable for listeners and have the ability to engage them.

Folklorist H. Zarif recalls the difficulties that B. Karimov faced in collecting folklore materials:

“BuyukKarimov has made an unforgettable contribution to the study of Uzbek folklore. He has accumulated a lot of wealth from the epics, fairy tales and proverbs of the Uzbek people. He took

an active part in pre-war complex, i.e. folklore, dialectological and ethnographic expeditions, including the Khorezm expeditions of 1930 under the leadership of Ghazi Olim, and the Fergana expeditions of 1935 under the leadership of Hodi Zarif. In those years, it was common to organize folklore expeditions along large buildings, hashars, and canals. Because such public events involved representatives of almost all segments of the population of the Republic, which, of course, was attended by bakhshis, storytellers and singers. For example, BuyukKarimov was an active participant in the art expedition along the Greater Fergana Canal. He participated in the construction of the Tashkent Canals in 1940 and in North Tashkent in 1942, collected a lot of folklore materials, and identified several fairy tales. It was during these expeditions that he fell seriously ill. Despite his illness, he continued to collect folklore works. The great Karimov was in great pain because he wanted to observe and study folklore processes in natural conditions, during live performances. It claimed his life. However, his valuable research, the collection of “Uzbek folk tales” and the rich folklore heritage he wrote became a monument”[6, p. 96].

Not only locals, but also Russian scientists, tourists and officials of the Soviet government did a great job in collecting and recording samples of Uzbek folklore.

The first collection of Uzbek folk tales in Russian can be found in the book “Sarty, Ethnographic Materials” by Russian linguist and ethnographer N.P.Ostroumov, published in Tashkent in 1892.

In the section “Folk tales of the Sarts- Narodnyeskazkisartov” 26 Uzbek folk tales in Russian are included in the collection. N.P.Ostroumov made a significant contribution to the collection and publication of Uzbek folklore for that period. “... But the materials collected by the missionaries on Uzbek folklore did not benefit the tsarist government, but were used by scientists. It should be noted that the materials collected by N.P.Ostroumov and others like him, although of some scientific interest, are of relatively little value from the point of view of our folklore. Because these materials were written not from the direct narrator, but from secondary persons”[6, p. 52].

H. Zarif's opinion that “secondary persons” mean that fairy tales were written not by real storytellers, but by educated people who knew Russian. The collection contains information that the fairy tales were written by students of the Russian-language gymnasium in Tashkent - Said-KasimSagatbaev, SattarkhonAgzamov, HasankhojiToirkhojinov, MahmudkhojiNosirkhojiev and AbdurahmonFarhodi. The only fairy tale “HirsPolvon” was written by Karim Roziq, a storyteller living in Burchmulla village of Bostanlyk district.

The fact that the tales were recorded only in the Tashkent region had an impact on their subject matter. It is clear from the themes of fairy tales that the collection mainly includes fairy tales on a magical theme, and fairy tales on animals and household themes are almost non-existent.

Although the purpose of the scientist's study of the Turkestan region was in fact missionary, the materials he collected are valuable for today. The tales included in the book can be studied as a collection of first published folk tales. The collection mainly includes tales about khans, princes and princesses.

In the preface to the book, N.P.Ostroumov thinks about Uzbek folk tales:“As in Russian fairy tales, in Uzbek fairy tales there are different characters - kings, princesses, palaces, rich merchants, the poor, orphans oppressed by stepmothers, robbers, witches, heroes fighting against them; demonistic images - a greedy old woman, a giant, a fairy, a dragon, a flying horse and a magic bird; you will encounter magical items –Ur, mallet, combs, open tablecloths, hot cups,

swords of heroes. The influence of Islam is felt in Uzbek fairy tales. These fairy tales are seen in various dogmatic rituals (prayer, fasting) and images (satan, Hizr)" [10, p. 8].

In addition, the scholar focuses on the fairy-tale traditions of the region. Mainly in the late autumn and winter evenings, when close friends and relatives (up to 10-30 people) gathered, a certain amount of money was collected and this money was given to the narrator and the tale was listened to. Such data show that Tashkent also has a tradition of fairy tales.

From the analysis of the first two collections it is clear that the tales collected by the missionary N.P.Ostroumov were written from among the people, not from direct narrators, but from literate people who slightly edited and translated it. This factor lowers the package value slightly. The tales in the collection of Uzbek folklorist B.Karimov are of great importance for science, as they were written directly by creative storytellers during folklore expeditions.

Fairy tales were published not only in collections, but also in periodicals and literature textbooks, and became widespread among the people. Russian historians, archeologists, orientalists and ethnographers have collected Uzbek folk tales, legends and information about them. For example, a Russian teacher A. Vasilev wrote a fairy tale "KhirsiddinPolvon" from Ismail Buraimov, a student of the Russian school in Yorkurgan in Namangan, and in 1909 published it in the newspaper "TurkestanskijeVedomosti" [1, p. 7].

Folklore scholar M.Afzalov, who studied fairy tales, writes that after the 1930s, many folk poets, bakhshis, storytellers and singers were identified, many folklore works were written from them and the best examples of them were published. For example, "The collection compiled by MiyonBuzrukSalihov includes samples of Uzbek folklore, as well as epics, proverbs and plays. The collection includes such tales as "Rich and a tall", "Avom Fortune-teller", "Three Lies", "My whole health". Before giving the text of each fairy tale, the author gives brief information about this fairy tale. The collector tried to tell the tales in his own dialect as much as possible and showed who told each tale, who wrote it, and where it was written"[1, p. 8].

In addition, the collection of Uzbek folk tales prepared for publication by M.Afzalov and H.Rasul in 1953 was supplemented with a number of newly recorded tales, including materials from the first collection prepared for publication by B.Karimiy.

By 1960, two volumes of Uzbek folk tales were prepared for publication. This collection is more perfect than those published so far and differs in that it was written by experts. A total of 196 tales are collected in these two volumes, and the book begins with tales about animals.

The collection mainly includes fairy tales from Andijan, Tashkent, Samarkand, Namangan, Kashkadarya, Fergana and Khorezm. It can be said that these two volumes served as the basis for the collections of fairy tales published in the following years.

In the second direction, the study of collections based on the repertoire of one storyteller, the study of fairy tale collections dedicated to the repertoire of professional storytellers NuraliNurmatoglu and AbdugafurShukurov.

Published by GafurGulom Publishing House in 1983, folklorists ZubaydaKhusainova and BahodirSarimsakov's collection "Kulsa - gul, yiglasa - dur - If he laughs - a flower, if he cries - pearl" is based on the repertoire of folk storyteller AbdugafurShukurov. This uniqueness is determined by the fact that his repertoire consists only of magical tales. "Some of the stories in

the collection are based on book sources. However, due to the fact that such plots are often spread orally among storytellers, repeated over several generations, they are structurally subordinated to the genre of fairy tales, moving away from their original sources - short stories and narratives"[5, p. 299]. The collection includes 17 magical fairy tales from the repertoire of fairy tales.

Also, according to the repertoire of NuraliNurmatoglu, the collection "Luqmoni hakim" published by GafurGulam in 1990 includes a total of 63 oral works, including fairy tales, anecdotes, folk tales about Mashrab, folk puppet theater, 53 of which are household tales. It is clear from the observations that N.Nurmat's son told fairy tales with more domestic and humorous content. The main feature of domestic fairy tales is that the events being told are very close to the way of life of the population. Almost ninety percent of the fairy tales in the collection "Luqmoni Hakim" are either domestic or comic tales. This collection also includes fairy tales, various anecdotes and anecdotes on a mixed theme.

Apart from the above two collections, no other book dedicated to the repertoire of a storyteller has been published to date, and in this respect both books are important.

During the years of independence, the publication of fairy tales began to be approached on the basis of new principles. In the past, collections of fairy tales were published that were mixed in terms of themes and did not take into account the age characteristics of students, but today they are published in a single book.

The third direction is the first book on thematic collections of fairy tales "Golden Cradle", in which the themes of fairy tales are arranged in series [3]. Initially, under the heading "A young man in worry of the country, there were "PahlavonRustam", "Ahmadjon and Luqmanjon", "Kiron Botir", "MuqbilToshotar", "Son of a chemist rich man", "Swordsman", "Guliqahqah". Fairy tales such as "Bulbuligoyo" are included in the "Good faith" section – "Curved and straight", "What you sow, you reap", "Emerald and Precious", "If you laugh - a flower, if you cry - pearl", "Golden cradle", the fairy tales "The lame stork", "The young man in search of happiness", "Wisdom and wealth", "Father's will", "The day of Chalpak", "Smart girl", "Wise girl", "Ozodachehra" are placed in the column.

The collection does not contain any information about the performer and writer of the tales.

The collections "Fairy Tales of a Scholar Child", "Fairy Tales of a Wise Child" and "Fairy Tales of a Brave Child" are also themed and are designed to cultivate the child's feelings [2].

The collections include fairy tales that nurture in children such qualities as friendship and loyalty, honesty and justice, honesty and integrity, knowledge and profession, entrepreneurship and hard work, courage and compassion, intelligence and understanding.

The fairy tales "Prince Salmon", "Diamond Brave" and "Kenja" are included in the section of fairy tales that encourage courage and heroism. Tales "Two comrades", "Judge", "Doctor and patient", "Forty lies" to the section of fairy tales that teach politeness and responsiveness, fairy tales such as "The Magic Fish" are included in the section on fairy tales glorifying friendship and loyalty.

Although the collection of fairy tales in the collection in terms of themes is a new approach in the direction of publishing, it is not without some shortcomings from the point of view of

folklore. In particular, the book does not include information about the authors of fairy tales, the storytellers, when and by whom they were written. This in turn reduced the scientific value of the collection. Also, the publisher E. Erkin did not indicate what sources he used in working on the collection. In some places, the editor's editing is noticeable. For example, in the fairy tale "Bulbuligoyo", when the prince brings two girls (one is a real princess, one is a monkey-girl) in a box, the king is stubborn, not choosing which one [4, p. 123]. The minister chooses a real princess and advises her to take it away, but the king likes her because the monkey-girl sits on the king's lap, puts her hand on his neck, and flirts. Then the king takes the monkey-girl and sends the real princess to the prince.

In the perfect collection of Uzbek folk tales, the king, who liked the monkey-girl, looked at the minister and said: This phrase, which reveals the character of the king, is omitted in the collection "Tales of a Brave Child".

CONCLUSION

In our opinion, scenes and expressions that reflect social relations in the adult world should not be removed, but fairy tales should be separated according to the age characteristics of children. In fact, despite being an adult fairy tale, there are many fairy tales that are adapted to children or whose ideas are subordinated to the ideology of the time.

From the above considerations, it can be concluded that a broader study of folk tales is one of the most pressing issues today. Nowadays, in the development of storytelling, publishing houses, which are the main link in the delivery of fairy tales to students, need to take this issue seriously. Because during the dictatorial regime, submission to time and conditions was one of the surviving forms of fairy tales the goal now is to identify, restore, and disseminate them. Such issues pose urgent and important tasks to researchers.

Also, the adaptation of folk tales to the literary language leads to its historical, geographical environment, the loss of color in the language. It is true that fairy tales grow along with the language and culture of the people in historical processes, but the fact that the collector or publisher brings the antiquity and historical features of fairy tales closer to the norms of literary language complicates the study of folklore.

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