

## FOLK TALES AS AN ETHNOGRAPHIC SOURCE IN THE SCIENCE OF ETHNOLOGY

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### Abstract

This article describes the history of the formation and formation of the epic "Yazi and Zebo", the distribution of variants of the epic by region, the specific features of the ethnographic aspects expressed in them, ethnographic information related to the economic traditions of the population.

**Keywords:** ethnology, ethnography, folklore, epic, folklore fact, myth, patron, folk way of life, folklore, tradition, customs, ritual, Islam, religion, cave, image, motive, belief, animal husbandry, agriculture, craftsmanship.

### INTRODUCTION

The epic poem "Yozi bilan Zebo" holds an important place in the epic traditions of the southern regions. It has been analyzed that the Maimanak region, reflected in the variants of the epic poem "Yozi bilan Zebo", has been a place adapted to farming and animal husbandry since ancient times. The village of Maimanak in the Kasbi district of Kashkadarya consists of vast pastures suitable for farming and animal husbandry. Also, in the epic, there is a large cave in the village, which is called Goyib Eram[1]. According to the elders of the village, since the village of Maimanak was located on the Great Silk Road, this cave is very ancient, and in the past, merchants traveling on trade stopped their caravans here, rested in the cave, and visited it[2]. It is clear from the nature of the ethnographic plots interpreted in the epic that this folk epic and its variants, unlike other epic poems, also reflect customs related to types of economy. It can be seen that aspects related to economic cultural types played a special role in the lifestyle of the inhabitants of the Kashkadarya and Surkhandarya oases, where the epic arose and spread.

### LITERATURE ANALYSIS AND METHODS

The system of mythological ideas formed in ancient times as the beginning of the tradition of artistic perception of reality was the basis for the emergence of the plot sequence and composition of images of epic genres in folklore[3]. However, according to V.Ya. Propp, "the epic arose not by evolution from myth, but by negating myth and its entire idea" [4]. The epic uses the system of mythological ideas as an assistant. The participation of the epic patron in epic works indicates its antiquity and a certain connection with mythology. The image of the grandfather Khizr, traditionalized as a patron in the folklore of the peoples of Central Asia, is associated with the Zoroastrian religion. Because even in the pre-Islamic era, our ancestors lived asking for help from Khizr. According to the mythological imagination of Uzbek peasants, "Khizr is a white-bearded, green-haired old man. Every year, during the spring sowing season or when the wheat is harvested and the threshing floor is threshed, Khizr appears in the form of an old man, a horseman, or a dervish. It is said that the field where Khizr looks will have a bountiful harvest" [5].

### RESULTS AND DISCUSSION

In this regard, in "Yozi bilan Zebo", Yazi's journey to Tashbulak and his engagement in farming, and the help of the elder who helped him in the flourishing of farming and the abundant harvest, is extremely important. Because the elder who supported Yazi was Khizr. Khizr's appearance in the Surkhandarya-Kashkadarya versions[6] is explained by his white beard, white turban, white toe, and the absence of a bone on his thumb. The image of Khizr

is widely covered in most versions of the epic, mainly in episodes related to farming. For example, in the Razzaq bakhshi Qazaqboy ugli version (inv. No. 1601), Yazı comes to a rocky place and, not knowing what to do, goes to sleep. When he wakes up from sleep, he sees a bearded rocky person leading him to the ground, pouring soil and leveling the ground. Yazı gets up and greets him. Moysafid greeted him and gave Yazı a melon seed. He put the seed in a stone like a bowl, spat on it 3 times, then ordered it to be soaked in water for 3 days, and then planted. He himself disappeared from sight. The episode related to Khizr is vividly reflected in the process of grinding flour at the mill: In order to get rid of Mullah Otbay Yazı, he sends 2 sacks of stinking wheat to Karcha in the 1st variant performed by Razzaq Bakhshi, 2 sacks of spoiled wheat to be ground in the 2nd variant, to Balkh in the M. Khoshimov variant, and to the city of Baghdad in the Rakhimov variant. This task is completed in a short time with the help of the epic patron Khizr halfway through. Khizr appears in the deserts and deserts as a symbol of goodness[7] that helps people in difficult situations, appearing before Yazı in any difficult task and supporting him.

It is necessary to say that the fact that "Yazı bilan Zebo" is widely sung in the epic form among the Uzbeks living in Tajikistan, Kyrgyzstan, and Kazakhstan is related to Khizr. Because in all versions, Yazı and Zebo enter a cave, their pursuers see a white-bearded, white-robed old man and an angel talking with them in the cave, and when the pursuers open their mouths to speak, they disappear together. According to this mythological image, Khizr took Yazı and Zebo with him. At the place where Khizr stepped into the peasant field, the angel reveals the love and work of Yazı and Zebo to a peasant in a supernatural way and orders him to sing. As a result, "yazıguy" emerged, leading to the assumption that "Yazı bilan Zebo" was sung in the form of a poem, among the peasants and in the same place names where Khizr set foot, and later became part of the repertoire of bakhshis and spread to the wider public.

It is worth noting that there are also versions of the epic poem "Yozi bilan Zebo" that are popular in the Fergana Valley, including the Namangan and Andijan regions. For example, the epic poem "Yozi bilan Zebo" was first recorded in February 1926 by Rafiq Mumin, a poet and journalist from Namangan city, from the grandfather Yormat, who lived in the village of Poituk, Izboskan district, Andijan region, under the name "Zevak" ("Zebikhan")[8]. It is currently stored in the archives of the folklore sector of the Institute of Language and Literature of the Academy of Sciences of Uzbekistan[9]. Among Uzbek folklorists, O. Sabirov has recently begun to collect and record versions of the epic poem "Yozi bilan Zebo". He recorded and collected many versions of the epic poem "Yozi bilan Zebo" while traveling in the Bukhara and Surkhandarya regions. He prepared the collected text of the epic poem "Yozi bilan Zebo" for publication in 1957 based on some of the versions of the epic poem "Yozi bilan Zebo" in his possession and had it published in the magazine "Shark Yulduzi" [10]. In 1962, O. Sobirov studied the versions of the epic poem "Yozi bilan Zebo" written in later periods and preserved in the folklore sector, prepared the collected text of the epic poem for publication and published this text in a shortened form as a separate book [11].

O. Sobirov established that the epic poem "Yozi bilan Zebo" was widely distributed, especially in the villages of Khojashorkent and Bekabad, Yorkurgan and Faizabad, and Onkhayat (Yangikurgan district), as well as in the villages of Khanabad and Toshbulak (Namangan district), and he recorded several Namangan versions of the epic poem "Yozi bilan Zebo" [12].

The poem "Yozi bilan Zebo", in general, is a folk work performed after work, when summer field work is over, often at winter evenings, at weddings, and at various gatherings and ceremonies. In the districts of the Fergana Valley where this poem is widespread, the poem "Yozi bilan Zebo" was performed during work, mostly during the rice harvest, and later during the construction of folk structures such as the Great Fergana Canal and the Northern Fergana Canal, directly during the

labor process in order to facilitate labor.

According to O. Sobirov, the poem "Yozi bilan Zebo" was performed in the Kashkadarya and Surkhandarya regions, during the plowing of the fields or during the grain harvest. According to the testimonies of the performers of this work, a man rides a horse, goes down to the reapers who are reaping wheat, and sings loudly in a certain tune without any musical instruments[13]. This performance of the epic poem "Beautiful in Summer" shows that works of folk art are closely connected with the life of the working people and their labor process.

#### CONCLUSION

In short, the epic poem "Yozi bilan Zebo" began to take shape in the 18th-19th centuries in the form of songs related to farming, animal husbandry, and handicrafts.

- The epic poem was essentially sung in the process of easing the hard labor of farmers and expressed an attitude towards labor. Since the work during plowing, sowing, harvesting, and threshing was mainly done by young men and men, and each season lasted several days, songs related to farming gained attention by expressing strong feelings for the women who sang them. In this way, the images of Yozi and Zebo were formed.

- Singing songs reflected in the versions of the epic poem "Yozi bilan Zebo" gradually spread throughout Central Asia. Considering that in most versions the epic place Maimanak, the epic mountain Marmar, the epic Shurdarya, the epic cave Goyib Eram are described, and the images of Poyondaboy and Abdullakhan are taken into account, it can be concluded that the formation of the epic is connected with the south of our republic. Because in the current Kasbi district there is the village of Maimanak, where one and a half thousand households live. Near the village there is the Marmar mountain and the cave where Yozi bil Zebo entered the mountain.

- Although "Yozi bil Zebo" is called an epic, it is more a collection of songs related to the folk way of life. Because there was neither the need nor the possibility to sing a full epic in the presence of a working peasant, but only songs that would lift his spirits and give him spiritual strength were needed.

- "Yozi bil Zebo" was not only performed by poets, but also tried to be sung by bakhshis. However, since it also included the labor process (cattle breeding, farming, and handicrafts), was relatively rarely performed by master bakhshis, and was not taught to the student in a holistic manner, the ethnographic materials related to agriculture in the versions recorded in the 1920s-1970s are quite shallow.

- the Rakhimovs' version, which has a complete plot motif of the epic (ethnographic information related to farming traditions),[14] emerged through mastery from such masters as the poet Turdi, the poet Umir Safarov, and the poet Rajab bakhshi, generalizing and collecting several oral and collected versions within the framework of epic traditions, and reworking them in their own creative work.

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