

THE CREATIVE WORK AND ARTISTIC REPERTOIRE OF PROFESSIONAL UZBEK NARRATORS



Literature

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Abstract

The creative work of folklore narrators Nurali Nurmat ogli and Abdugafur Shukurov who made a worthy contribution to the Uzbek folklore heritage with their repertoire, is comparatively studied in this article. Also, the main content of the article consists of the life style of these two folklore narrators, the study of peoples, entering to the world of the fairy tale, the conditions and the external factors which influence the formation of the repertoire of creator, the style of performance which belongs to the tradition of telling fairy tales, the language features, and to research the initial and final formulas in fairy tales. Nurali Nurmatov who is from Kokand and creates individual school in the field of telling fairy tale, and his total 63 folklore samples which include life fairy tales, anecdotes, folklore narrations about Mashrab, folklore puppet theatre samples which are included in the book “Luqmani hakim” printed on the basis of his repertoire, 53 of them are life fairy tales. It is known from the observations that N.Nurmat ogli more specializes to tell fairy tales which are in life and humorous character. The collection “If laughs the flower, if cries the pearl”, which is prepared to print by the folklore writers Zubayda Khusainova and Bahodir Sarimsokov, and is formed on the basis of Abdugafur Shukurov who is also well-known as the folklore narrator and his repertoire, has individual character. This peculiarity is determined that his repertoire only consists of magic fairy tales. The collection includes 17 magic-fantastic fairy tales which belong to the repertoire of the narrator. Muzayyana Alaviya firstly discovered about telling fairy tales talent of Abdugafur Shukurov. She worked for some time with the narrator and perfectly recorded a few fairy tales. Later M.Afzalov, Z.Husainova, M.Saidov and Fathulla Abdullaev recorded many fairy tales from him.

An important subject in telling the Uzbek folklore fairy tales tradition is creative narrators. They save this type of oral creative work in their memorisations and perform it with impromptu. The fairy tale which is told by one performer is filled or subtracted by the second performer, sometimes is enriched with new episodes.

The observations in the field of telling fairy tales indicate that there are specific types of performers. It can be divided into “ordinary narrator, professional epic and life narrators. Ordinary performers repeat the fairy tales which they are. The significance of the subject of the fairy tale is not important for them. Professional epic narrators more specialize to tell long adventure, magic fairy tales, and life narrators specialize to perform fairy tales in this theme. The creativity and talent to performance are strong in the next two types of narrators [Beknazarov, 42].

The services of professional folklore narrators who have created within the tradition, are great to arriving the fairy tales from generation to generation. From Uzbek narrators, Hamrobibi Umarali kizi from Kokand performed the fairy tales in the courage content, Hasan Hudoyberdi ogli from Namangan performed the magic fairy tales, Haydar Boycha ogli from Yangikurgan performed fairy tales about animals, Nurali Nurmat og’li from Kokand performed life fairy tales, Rasulov Husanboy from Margilan performed the magic and adventure fairy tales, Shukurov Abdugafir from Kashkadarya performed the fairy tales in the courage and heroism content”

[Uzbek national encyclopedia, 261]. The fairy tales in their repertoire are popular among the people.

We aim to comparatively study the creative works of folklore narrators – Nurali Nurmat og'li and Abdugafur Shukurov who made a worthwhile contribution to telling the Uzbek folklore fairy tales with their repertoire, in this article.

Two collections which dedicated to the creative work of one narrator in the series “Uzbek folklore, were published, one of them was “Luqmani hakim” which was collected life fairy tales and formed on the basis of the repertoire of Nurali Nurmat ogli, the second of them was the collection “If laughs the flower, if cries the pearl” from the repertoire of Abdugafur Shukurov which was collected magic fairy tales. The main content of the article consists of the life way of these two folklore narrators, the study of peoples, entering to the world of the fairy tale, the conditions and the external factors which influence the formation of the repertoire of creator, the style of performance which belongs to the tradition of telling fairy tales, the language features, and to research the initial and final formulas in fairy tales.

The following biography which was written by the hard-working folklorist Z.Husainova, and has being kept in the folklore archive, gives us detailed information about Nurali Nurmat ogli.

“Nurali Nurmat ogli who is well-known as the folklore narrator, was born in 1884 in Galcha village in Kokand city in the weaver family. The father of future folklore artist, Nurmat aka, hardly lived with his work in poverty. He could not tolerate the life difficulties in this hard condition, could not raise his children, and had to leave his family. If we tell with sentence of Nurali narrator: He could not find bread for us, could not find and wear *chapan* for us, could not raise my brothers, could not find wood and fire it, became debtor meat from butcher, became debtor bread from baker, the butcher and the baker asked him their debt, he became debtor from the other people and they asked him their debt and they fought with him, he left my brothers and me with tears in his eyes. After leaving his father, his mother was alone with her six children. Feeding six children was very hard for that period. Even so, Nurali's mother washed the clothes of other people, baked the bread for other people, spun and raised her children. Nurali's mother was a zealous, industrious, brave woman and raised her children with her own labor. Moreover, she was a cheerful, good-natured and merry woman. In the long evenings of the night, she called her orphans and soothed them with various ways, told them old stories which she heard from her ancestors in order to become happy them and made glad them. Nurali who was the oldest among children, perceptive and wise, listened to the fairy tales which his mother told, and remembered them, gathered his friends of the same age and told unfinished these fairy tales to them. When Nurali was six years old, he was taught by Mulla Muhammadmuso teacher who lived in his *makhalla*, he could not continue to study because his teacher moved to another place, that's why he could not become literate. Thus, under severe conditions, six orphans grew. Nurali suffered the hardest, the worst days of orphan hood, poorness, and tried to gain it.

Nurali firstly began his creative work with humors, comedy and trickery. He sincerely strived to play with different instruments. With enthusiasm, he also tried to learn wits together with humor. Together with this, he also studied witchcraft, painting, farming, *жиллакашлик* and other crafts.

In addition, he told fairy tales which learned from his mother and teacher, in *chaykhanas* in the evenings together with his humor, wits, and attracted the listeners with his performance of samples of the spectacular repertoire which he created. In this way, he grew comprehensively in this manner, and gave attention them and added new information to them.

Nurali Nurmat ogli began his career mostly from 16 years old. As he grew, he became more and more popular with his telling fairy tales and humor among the people. He was busy with humor, wits in the daytimes, he told fairy tales and stories in the meetings at nights, that's why he was called Nurali humorist, Nurali narrator, sometimes Nurali Nayzangul, because the people loved him. He criticized the people who were traitor to the people, menace to society, immoral, liar, in his fairy tales. He exposed their evil intentions. He expressed the people's sharp hatred against them by expressions and plays on words. The moral, workmanship, fairness, justice, and loyalty issues are expressed together with deep humor in the fairy tales of Nurali Nurmat ogli. The interesting vital realities are expressed in it. The vital aim of the narrator is evidently shown in fairy tales. When narrator told the fairy tale, he showed the phenomena of the fairy tale which he told, as he saw it before in life, as the participant of this fairy tale. This means that the narrator loved fairy tale, he respected it. Nurali Nurmat ogli calls people to be honest through his fairy tales, his narrations, and his anecdotes, and the people listened him with great attention [Husainova, archive].

Abdugafur Shukurov, who was another folklore narrator, was born in 1918 in Kitab district of Kashkadarya region. Abdugafur, when he was seven years old, left his studies after graduating 2nd class, and helped his father to housekeeping works. Soon the war began and he firstly went to defend the Motherland. Abdugafur, who was wounded in the war, was hospitalized for three months and was returned to his home because he was unable to fight. During this period, there was a lot of difficulty in the back of the front. All the hard work was left to the women, the old people, and the children. Abdugafur Shukurov did not sit in such a difficult period, he was a surprising master. In his spare time, he made doors and windows. His father Abdushukur Zohidboy ogli was related to the *kenagas* clan and was illiterate. Although his grandmother, from relatives of his mother was blind, but she knew a lot of fairy tales, legends, narrations, and folklore songs. Her mother, Saodat Ibragim kizi was also a masterfully narrator of her time. According to the acknowledgement of Abdugafur Shukurov that he studied more than 50 fairy tales which he knew very well, from his mother and grandmother. Because these two women knew lots of fairy tales, and he was only kept in mind a part of that treasure.

Muzayyana Alaviya firstly discovered about telling fairy tales talent of Abdugafur Shukurov. She worked for some time with the narrator and perfectly recorded a few fairy tales. Later M.Afzalov, Z.Husainova, M.Saidov and Fathulla Abdullaev recorded many fairy tales from him. [“Kulsa-gul, yiglasa-dur” (“If laughs the flower, if cries the pearl), 298].

As we can see from the biographies above, the lives of these two creators have not been easy. War, famine, difficulties, family atmosphere and environment played an important role becoming creators, giving the spiritual consolation through the fairy tale and the distribution of it to others.

The total of 63 oral creative works including fairy tales, anecdotes, folklore narrations about Mashrab, the samples of folklore puppet theater gathered into the collection “Luqmani hakim” which was published in Gafur Gulyam Publishing House in 1990 by the repertoire of Nurali Nurmat ogli from the series “Uzbek folklore”, 53 of them are life fairy tales. It is known from the observations that N.Nurmat o’g’li more specializes to tell fairy tales which are in life and humorous character. The main feature of life fairy tales is that the phenomena which is being told, is close to the life of the people. Almost ninety percent of the fairy tales in the “Luqmoni hakim” collection are either life or humorous fairy tales.

“Most of the fairy tales which were recorded from Nurali Nurmat ogli, are household, realistic fairy tales. Heroes in his fairy tales do not open sorceries like heroes in the magic fairy tales, fight giant and swarms, but fight on inequalities in real life, and fight with their enemies through intelligence and action. The people’s struggle against tyranny, increasing thought on the basis of life experience, the riches of the intellect, are embodied by the image of wise peasants, shoemakers and in general, the people's representatives [Saidmurad Panoh ogli, archive].

There are not extensive fairy tales by volume in repertoire of professional creative narrator. The more extensive fairy tales such as “The frost” in the collection “Luqmoni hakim” can be divided into several independent fairy tales. In these fairy tales, we can assume that the performer intertwined with several episodes. This suggests the opinion of M.Afzalov that Becoming extensive and short of the plot and the composition of fairy tales is dependent on the skillfulness and treasure of the narrator.

The language of fairy tales of Nurali Nurmat ogli is a lively folklore language. It is rich in proverbs, various acuties, and artistic imaginary means. They have a clear meaning. That is why the names of places and names of people in the life fairy tales serve to ensure the vitality of fairy tale and differentiate it from other type of fairy tales. For example, the names of places are: Kokand, Targok village, Orazi village, Bukhara, Karakul, New village, Namangan, Tashkent, Tajik village and so on.

It should be separately noted that “the accuracy of the names of places is specific to the characteristic of life fairy tales. We do not see the village name in any magic fairy tale. If the life fairy tales begin with the initial formulas such as in one country”, “in one periods, once upon a time, this is the effect of ancient tradition of telling fairy tales. In life fairy tales, the place and time are usually close to real life [Beknazarov, 51].

Besides, the narrator does not use traditional common and abstract names such as – the old man, the old woman, the son, the king, the queen, the rich, but he concretizes them: the names of people such as Luqmon, Ayoz, Aflotun, Muso, Safarboy, Holmurodboy, Abdugani, Egamberdi, Abdurasul, Qosim, Boynazar, Goyibnazar, and others give a clear picture to the listener and ensure the vitality of the images. The spirit of poetry seems in the creative work of narrator. The words are mutually rhymed. It should be worthy to mention the opinions of folklorist M.Afzalov about N.Nurmat: “Some professional narrators often pay attention to rhymed prose when telling fairy tales. For example, the rhymed prose is more used in the fairy tales which were recorded from Nurali Nurmat ogli who was the narrator from Kokand, because he gives great importance telling the fairy tale as rhyming as possible” [Afzalov, 113].

Let's pay attention to the fairy tale “Товламачи одам” [“Luqmoni hakim”, 99] “The rogue man” from the repertoire of N.Nurmat. “*Kappon-kappon, yuz kapponga bir kappon. Enadan tug'ilib, yig'lab yurib kap-katta bo'lib qoppan. Otamning gapiga kirmay, xotin olmay uylanib qoppan. Uyga ro'zg'or kerak deb xurjun bilan qopni olib kapponga borib qoppan*” (After I was born, I grew up, got married and worked for looking after my family) here “*qoppan*” (*qolibman*) (I have...) word continues from the beginning to the end of the fairy tale and gives elated mood to the audience.

We can say on the basis of the repertoire of N.Nurmat ogli who was narrator from Kokand, that he was the master of life tales. The reason for this is that first of all, the people of the environment which the narrator lived, need this type of fairy tales. Heavy lifestyle has led many to laugh about the lacks in life and thus to distract with it. It should be noted that the job of the narrator, the handicraft which he occupied, influenced on his repertoire. Because Nurali Nurmat ogli was the humorist, puppeteer and a wit. That is why the humor, laught and humor are leading in his fairy tales.

“The narrators try to link the fairy tales with the surrounding external environment to them. Despite the centuries-old-tradition of the fairy tale, the narrator enriches it with the image of surrounding environment and universe to them which they live. The narrator tells fairy tales that are compatible with their nature, worldview and psychology. These show in how level the attitudes of the narrator to the life and the degree of his curiosity are [Afzalov, 117].

Also, the collection “If laughs – the flower, if cries – the pearl” which was prepared by the folklorists Zubayda Khusainova and Bahodir Sarimsokov, was published in the publishing house

“Gafur Gulom” in 1983 from the series Uzbek folklore, is formed on the basis of the repertoire of folklore narrator Abdugafur Shukurov, the collection has individual character. This peculiarity is determined by his repertoire only consists of magic fairy tales. “The base of some of the fairy tales in the collection links with the bookish sources. However, because of the fact that these episodes were often widely spread out in the oral form among the narrators, and were repeatedly told by many generations, they disappear from their first sources – the story and narration and they are dependent to the fairy tale genre by structure” [“*Kulsa - gul, yig'lasa – dur*” (“If laughs the flower, if cries the pearl), 299]. The collection included 17 magic-fantastic fairy tales which belong to the repertoire of the narrator.

When we analyze the text of the fairy tales in repertoire of A. Shukurov, we find a number of archaic words that are old-fashioned for today, the meanings changed or is forgotten today, alongside with the words specific to the dialect. The narrator more used artistic Persian words in the magical fairy tale which has complicated plot titled the “*Qora mushkul ot*” (The black hard horse) in the collection. For example, there are many Persian words, such as “*savirbosti*” (do not find peace of mind), “*ko'lbar*” (journey bag), “*dujon*” (pregnant). Mushkiya - is the unusual name of a queen who is the hero of the fairy tale, is almost less spread among the Uzbeks. Or let's take the fairy tale “*Nigini shohi moron*” fairy tale. The name of this fairy tale is Persian and it seems that it is close to bookish stories. Here the word “*nigin*” means “**ring**”, and whoever, after all, tells the purpose when wearing this magic ring, he will surely achieve it.

There are also some proverbs in the fairy tales such as “*Holini bilgan horimas*” (*A well-fed horse won't get tired*), “*Bermas qizning qalini ko'p*” (*There are much bride-price of girl who does not want to get married*), “*Chiqqan qiz chig' iriqdan tashqari*” (*After you get married, you will belong to another family*) in turn, it indicates that the narrator knows of the other genres of folklore. The talented narrator uses the Persian-Tajik words in Uzbek fairy tales, this shows that he is rich in the words. For example, a “*yarg'oq*” (wounded), “*bahrovar*” (enjoy), “*ramuz*” (mind), “*habjo'sh*” (mixture of the metal), “*chig'*” (chigirik, artisanal wooden hand machine), “*girihi*” (to intent), “*marohil*” (road), “*tablibozgash*” (drum used to call soldiers in battle), “*dalla*” (cunning, trickery), “*mo'rcha*” (ant), “*tayqilmoq*” (to run over) words require the explanation, artistic eloquent words such as *zulmkunanda* (oppressor), *ziyofatu zarofat* (banquet), *xeshu ahrabo* (relatives), *mashvarat* (meeting), *belg'unchak* (thin waist), *shermast* (tipsy), *xushfarax* (cheerful), *ofarinbod* (praise) are not difficult for the smart listener.

A. Shukurov gives a wide attention to the scenery of nature and place: “There is a city inside the castle and copper fortress which people are surprised by the height of the fortress, and when the sun rises, the glimpse of the fortress gives glimpse to the city. There are gates all around the fortress. There are charvak, livestock, springs. The red flowers bloom, and the nightingales cheerfully twitter. There are two houses in this fortress, one is for sitting in the summer and one is for sitting in the winter. These houses are different and are seen everywhere”.

Such images often appear in the repertoire of talented, professional narrators. In almost every fairy tale of narrator, there is a term “Qissa kutoh”, this means briefly, shortly.

The analysis of the texts of fairytales in the repertoire of Shukurov reaffirms the following points in the monograph "About the Uzbek folklore fairy tales" of folklorist M.Afzalov: "There are literate people among the narrators, they enriched their repertoire along with studying fairy tales from their teachers in oral method, on the basis of studying different story and fairy tale collections. Therefore, the Arabic, Persian, and literary terms are more seen in the fairy tales which are told by this type of narrators" [Afzalov, 114].

Every narrator starts his fairy tale with "acquaintance". Because the artistic skill of the creator is firstly seen in the introduction. In addition, the beginning of the fairy tale gather the attention of the listeners and prepare them to listen the fairy tale. According to the opinion of Roshuya, the initial formulas are two types, start with time or place formulas [Roshiyanu, 16]. These are unique and unchangeable traditions in telling fairy tales and they do not occur in other genres of folklore. The traditional introduction which illustrates the epic place or epic period, usually serves to attract the attention of the listener.

We see the following initial formulas in the fairy tales of the repertoire of folklore narrator Nurali Nurmat o'g'li: *Bor ekan, yo'q ekan, och ekan to'q ekan, bir zamoni vaqtida...* (Once upon a time...). *Unaqa gap, bunaqa gap, bu gapning aslini surishtirsangiz, shunaqa gap...* (It is so, if you inquire origin of it). *Bir zamonda bir topqinchi dehqon bor ekan...* (There was a smart peasant in the past). *"Bor ekan, yo'q ekan, Qo'qonda Yangi qishloq bilan toshkenlik guzar o'rtasida Tojik qishloq degan joy bor ekan..."* (once upon a time, there was Tajik village between New village in Kokand and guzar in Tashkent). *Bor ekan, yo'q ekan, yer bilan osmonning o'rtasida...* (Once upon a time, there was between the moon and the earth...) and so on.

The creator sometimes starts directly the fairytale without beginning of the fairy tale. For example, a fairy tale called "Mirzarahim Lakalov" begins with the following dialogue: *Mirzarahim Lakalov degan bir odam bir kuni tog'ning tagida uxlab qolibdi...* (Mirzarahim Lakalov slept at the foot of the mountain in one day ...) or the fairy tale “Do Good” begins with the following dialogue:

- *Help, help!*
- *Yes why are you crying? Are you hungry?*
- *No, no.*
- *Are you naked?*
- *No ...*

The beginning of the fairy tales of Nurali narrator is compact and ordinary, mystery does not seem, and the vitality is leader in it. The location and name of the place are clearly given. For example, the fairy tale “The smart” begins with this expression "There is a smart peasant at one

time" or the fairy tale "The frost" begins with the following (beginning of the fairy tale) "*Unaqa gap, bunaqa gap, bu gapning aslini surishtirsangiz, shunaqa gap, boshidan oyog'igacha o'qib ko'rsangiz, gapdan qimmatbaho Ayoq degan gap.* (*This is so, if you inquire, read from the beginning to the end, it is the fairy tale "The frost"*). The creator clearly shows epic space. For example, the fairy-tale "The edifying word" begins with "Once upon a time there was a Tajik village in the direction of Kokand..."

Also, the fairy tale "*Aka-ukaning oldi-berdisi*" (The mutual settlements of brothers) starts with "*Unaqa ekan, bunaqa ekan, bir vaqtda bir aka-uka bir-biri bilan shunaqa ekan...* (*In the past there was brothers....*). This expression way means the individuality and creativity of the narrator. The final conclusion of this fairy tale is rhythmic and ends funny.

"The edifying dreams" ends with the following couplet:

*"Nurali otaning gapi,
Odamlarga nafi,
Nurali otaning gapi,
Yosh bolalar o'qisin degan gapi"*.

(*Nurali ota (father) said his fairy tales in order to become useful for people, to read children*).

His tales are full of songs and poems. That's why poetry prevails in his fairy tales. As we observe fairy tales in the repertoire of N.Nurmat ogli, we see that this artist is a very multifaceted talented person. Contrary to the others, the narrator masterfully soaks the folklore songs into the context of fairy tales. The folklore songs in the content of the fairy tales "Four slander", "The scampish sentence", "Wedding", "Love sentence" in the collection "Luqmoni hakim" provided their vitality and excitement:

*Ro'molim bor aylansin,
Yor beliga boylansin,
O'rtadagi oy guli,
Yorim menga boylansin,
Hay yor-ay, yoringman.*

(*I have scarf and it is bound my beloved woman, she will become mine.*)

If we give attention to the the final formulas in the repertoire of narrator, then the narratorgivesinformation about yourself. For example, *O'limdan qutilib ketgan ekan, Nurali qiziq aytgan ekan*" (*Nurali humorist who escaped the death, said*). "*Bu gapni gapirgan, bir ming bir yuz shaharni suvini ichgan, Toshkent shahrida turgan Nurmat o'g'li Nurali nayrangboz (Nurmat o'g'li Nurali magician who has lived in Tashkent, drank water of one thousand and one hundred cities.*). According to the tradition of telling fairy tale, any narrator did not consider that the fairy-tale

which they told, was a product of their own creation, so we can conclude that such a conclusion occurred in recent times.

The expression of end in the optimistic spirit at all times is found not only in Nurali narrator, but also in other creative narrators, and it can be directly linked to the tradition of telling fairy tale. The starting point of space, time, hero and event are reflected in beginning of the fairy tale. Time and place in magic fairy tales can not be clearly described. The events in it happen in the imaginary world.

Any image in the repertoire of A.Shukurov who is the creator of the magic fairy tales does not repeat each other. Although each his fairy tale has individual plot, the initial formulas are almost identical. The narrator begins each fairy tale with a brief and short beginning of the fairy tale *Bor ekan-da, yo 'q ekan, och ekan-da, to 'q ekan, qadim zamonda...* (Once upon a time...). The magic fairy tales in the collection are large, more-plot by volume, and their heroes are mainly king, princesses and rich people. The end of the fairy tale is almost the same in all fairy tales: "We can do it too, and you too can be ashamed to go away". This kind of the same start and ending can be considered as individual symbolic sign of every narrator.

When we analyze the repertoire of the two folklore narrators above, we can conclude that the N.Nurmat o'g'li effectively uses the beginning of the fairy tale лардан due to his fairy-tales are simple, rich of humor. The brilliance of period and place which the performer lived, is clearly apparent in his fairy tales. Because of the fact that A. Shukurov's fairy tales are planned mainly for adults, the poetics of the beginning of the fairy tale part are few and short. However, he is distinguished from other performer that he fully adhered the traditions and laws of telling fairy tale and preserved magic and classical fairy tales in his memory. In the meantime, it is possible to say that the region's position impacts in the formation of repertoire of these two creators. Particularly, the beginning of the fairy tale part of the fairy tales of N.Nurmat o'g'li is rugged, musical and sensual, and this character is specific to the fairy tales of the Ferghana valley. The beginning of the fairy tale is often composed of very short sentences in Kashkadarya and Surkhandarya oasis and it is proved in the example of fairy tales of A.Shukurov. Also narrator represents the contemporary world and the outlook of social class which he lives, with poetic expression. Therefore, the relationship between these two factors in the emergence and spreading of fairy tales is organically interconnected.

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