
ON THE METHODS OF RECORDING THE WORKS
OF FOLKLORE

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The article examines the methods of recording folklore works. In all cases, the methodology of a specific direction should be considered as part of a larger complex of folklore methodology in general.

KAY WORDS:

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INTRODUCTION. The development of world folklore studies first began with the recording of folklore materials by scientists. Our ancestors Mahmud Koshghari, who lived in the 10th century, gives examples of folk songs, legends, riddles and proverbs in his work "Devonu Lugatit Turk". This shows that the poet recorded the materials of the oral poetic creation of the people in his time¹. The work "Qisasi Rabguzi" (1309-10), which was organized in Khorezm in the IX-X centuries, also shows that Burkhaniddin Nasiruddin Rabguzi, who read the work, wrote the stories he heard from his ancestors². Folklore examples of Turkic peoples were collected by Chokan Valikhanov at the end of the XIX century³, and materials of Yakut folklore were first recorded by G.V. Ksenofontov at the beginning of the XX century⁴.

From the 30s of the XX century, folklore expeditions were organized by the Uzbek knowledge society in the regions inhabited by Uzbeks. The work of collecting folklore initiated by A. Alavi, M. Alaviya, H. Zarifov, M. Afzalov, Buyuk Karimi led to the creation

¹ See: [Махмуд Кошғарий. Туркий сўзлар девони \(Девони луғотит турк\). 3 жилдлик. 1-жилд. Таржимон ва нашрга тайёрловчи: Солих Муталлибов. – Т.: Фан, 1960.](#)

² See: [Насируддин Рабғузӣй. Қисаси Рабғузӣй – 1. – Тошкент: Ёзувчи, 1990. – 240 б.](#)

³ See: «Сочинения Чокана Чингисовича Валиханова». (Записки Императорского Русского Географического Общества, Серия этнографическая, том XXIX). СПб, 1904 г./ Доступно на Google Books.

⁴ See: Ксенофонт Г. В. Шаманизм. Избранные труды (Публикации 1928-1929 гг.) – Якутск: Север-Юг, 1992. – 320 с.

of special methodical developments in this regard. In 1918, the first methodological guide to collecting Uzbek folklore was published in the 1st issue of Maarif magazine⁵. In the 1990s, the well-known Uzbek folklorist M. Joraev and his colleagues published a methodological manual on the organization of folklore practice in higher education institutions⁶. Collecting, recording and publicizing folklore materials is the only way to preserve the spiritual wealth of the people.

Academician T. Mirzaev, Prof. M. Joraev, Prof. B. Sarimsakovs, who were engaged in collecting examples of folk art, show that there are certain rules for collecting folklore. Adherence to them will significantly facilitate the work of the collector, make it more successful. However, knowing the methods of collecting folklore does not exclude the personal initiative of the collector, his invention, the ability to adapt to the performer and the specific conditions of recording the folklore work⁷.

One of the main rules of the collector-folklorist is to know in advance which talented performers live in the village. The fame of good singers and storytellers usually goes beyond the village. There is a good rule of thumb in folklore field practice: to get information about talented performers, turn to local intellectuals: teachers, club workers, amateur art leaders.

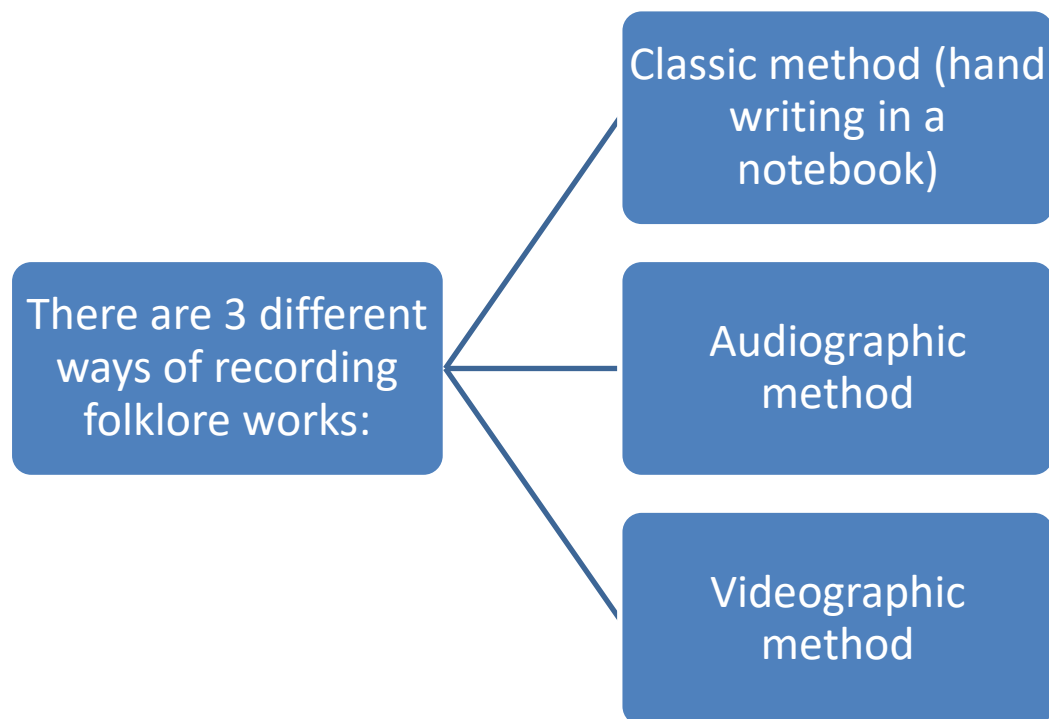
The more talented the singer or storyteller, the more willing he is to share his art with collectors. One of the rules of the collector's work is the requirement not to abuse the time and physical resources of the performers. Among those who know traditional folklore, many performers are elderly people. The best way to establish good relations is not to start the conversation with direct questions about folklore, but to ask about their family and social issues. While male performers like to talk about international events, industrial affairs, agriculture, technology, we should also keep in mind that female performers are more willing to talk about family and some everyday problems. Almost everyone likes to remember the most wonderful events in their life. Such conversations are useful not only for establishing contacts, but also for gathering information about the performer's biography, his creative portrait. In addition, there is one general rule: the direct recording of folklore should begin by asking the performers to tell or sing their favorite pieces. When the performer finishes his repertoire, the collector must continue working with him. He should try to convince the performer that he performed brilliantly. The artist will be inspired only when he feels the wonder and joy of the collector. This is very important when working with an executor.

⁵ See: XX аср ўзбек фольклоршунослиги антологияси. – Тошкент: “Ўзбекистон миллий энциклопедияси” давлат нашриёти, 2017. – Б. 4.

⁶ See: Safarov O., Jo‘rayev M., Tursunqulov A. Folklor praktikasi. – Buxoro, 1992.

⁷ See: Жуманазаров У. Халқ оғзаки ижоди асарларини танлаш, ёзиб олиш ва фольклор практикасини ўтказиш юзасидан илмий-методик тавсиялар. – Тошкент, 1988. – Б.9.

So how does a recruiter formulate questions? The questions should be asked in such a way that the performer, on the one hand, understands them, and on the other hand, they should offer him details of the content or the sphere of existence of the folklore work. Another requirement of the method of recording folklore works is to record the folklore material only during its live performance⁸.



The method of manual recording of folklore works is considered a classic method. In this case, the collector asks the informant to perform folklore works and writes them down on paper. When recording ritual utterances, or large epic works, there must be several collectors.

There is another important methodological instruction: during the performance of works of oral folk art, the informant cannot be stopped, the collector cannot interfere with this creative act. All questions about the text are given after completion. If the compiler misses some places when writing down the spoken text being performed, he leaves blank spaces in the recording, inserting the missing words after the piece is performed.

When recording large epic works, it is appropriate that recorders work as a group. As we discussed in the above section, recorders should take turns writing with gestures. After the performance of the work stops, they must compare the notes and check its smoothness with the performer. When writing by hand, it is necessary to write down complex words that are

⁸ See: Зарифов Х. Луғат ҳам термин тўпловчиларга қўлланма. – Тошкент, 1934.– Б.12.

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repeated or occur frequently in the text of a folklore work, and put a conditional sign next to it. This is a shorthand style of writing.

When writing a folklore piece, it is also necessary to achieve the naturalness of the environment surrounding the performer and the act of performing the folklore piece live. It is better if the collector records folklore in its real presence: at a holiday, wedding, ceremony, etc. But such situations are not so many. Therefore, it is often necessary to increase the natural forms of folklore performance. In this regard, you can make it important for the performers to perform as well as possible. And exhortations of encouragement or rebuke are important in themselves. They are the most vivid indicators of the situation in which this work is here, how people react to it, believe it or not.

But listeners are not always necessary. When collecting plots, it is recommended to work alone with the executor. Certain methodological methods have also been developed to collect different types of folklore. Often you will have to write songs, songs, folklore subgenres (proverbs, sayings, riddles), children's folklore.

They are recorded with notes on their natural indicators. If the song is choral, it should be written from the choir, if it is solo, from one singer; if the song is a round dance or a dance, it should describe how the round dance was performed, what dances there were. A certain difficulty in writing songs is explained by their genre nature. Often songs (dance, funny, satirical) are difficult to record because of the fast rhythm. Therefore, it is better to write a tape recording.

The song is one of the most effective genres of modern folk culture, so it is necessary to carefully record all the facts of its living existence. The collector should not assume the role of critic and judge: his role is to take from the people what the people have created.

The technique of writing ditties is not complicated. Chastushki is one of the active genres of modern folklore. Students should not forget that there are different types of ditties: four-line, two-line—"suffering", for example, "Semenovna" and others. You can use the technique of organizing a "competition" between "chastushechniki". It is not necessary to collect proverbs and sayings by the method of active inquiry. In the process of communication, it is recommended to listen carefully to the speech, highlight and write proverbs and sayings. An active questioning method is effective in collecting puzzles. The collector can also act as a "competitor" here.

When collecting children's folklore, first of all, it should not be forgotten that it is known not only by children, but also by adults. Recording folklore from children is both difficult and easy. To a large extent, the success of work on collecting children's folklore depends on the personality of the collector, who must be an artist himself, have the ability to change, cross the age barrier that separates adults from children who are not noticed by the children's community, and have the ability to enter the children's environment. equal, do not stand out, argue with children, be sad, be happy. When collecting children's folklore, it is

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necessary to take into account its non-textual connections. This is especially true of game and ritual children's folklore. These are the general, basic methodological methods of recording folklore, which are primarily the basis for the initial activity of the Collector. After a certain experience has been accumulated, the Collector can form individual methodological methods of recording. Basic requirements for recording folklore:

1. Fixation of the folklore work the collector should reflect the text he heard as much as possible.

2. The work should be recorded without any changes, modifications, additions, editing.

3. When writing a folk work, the Compiler should try to preserve all exclamations, repetitions, appeals, words in the text, explanations, comments, and even dialectical features of the performer.

4. During the recording of the work, attention should be paid to the performance style, features: replicas, pauses, gestures, facial expressions. It is convenient to record all this with a video recording.

5. If the work is recorded using a tape recorder, it is necessary to start recording by indicating its name and the full name of the performer.

6. The Collector who recorded the folklore work must also record information about the informant, i.e. fill in the type of passport confirming the existence of the recorded sample. Only if you have a passport, the record is considered complete.

When issuing a passport, you must show the following:

- the person to whom this case is written (informant): full name, year of birth, nationality, education, profession, place of work, place of residence. If the informant moved from another place, specify when and from where;

- recorded date (year, month, date);

- place of record (province, district, village, city);

- under what circumstances was the recording made (holiday, wedding, etc.);

- Information about the collector (full name, year of birth, nationality, education).

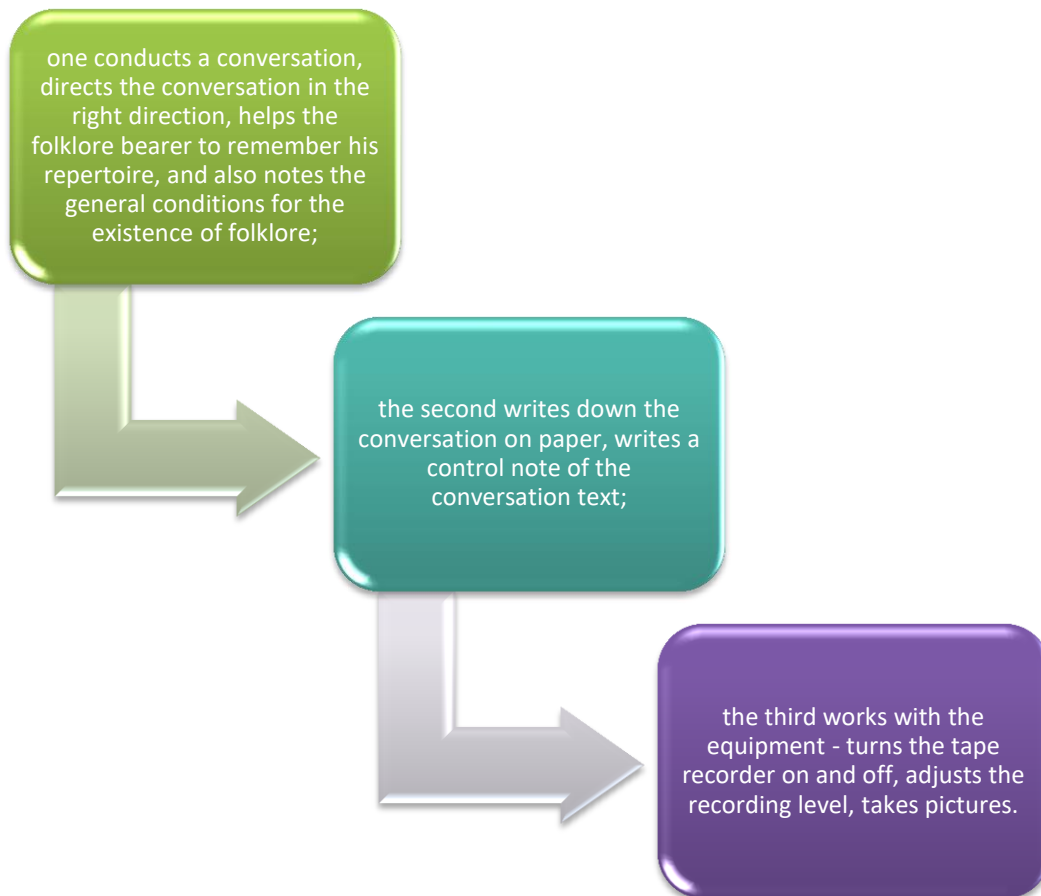
Writing techniques:

- ✓ The texts are recorded on an audio tape and repeated with a handwritten note.

- ✓ The first requirement of recording is its absolute accuracy. No omissions, additions or changes are made to the text. Folklore writing should reflect all the features of the dialect.

- ✓ It is clear that it is not easy to accurately record a work of folklore. Therefore, the student should strive to acquire accurate writing skills, comply with all methodological requirements.

As mentioned above, it is advisable to divide into groups of three people for recording folklore works. By agreement, changing the roles, this group organizes the work in this way:



Genres of songs (historical and lyrical songs) should be written in "voice", not in words, but in song. But since it is often difficult to do this (especially if the recording is performed by a group of performers or a choir), it is very difficult to open the tape recording (Russian polyphony is affected), the following method is recommended. First, write the song under dictation, leave the intervals between the lines, and then "correct" it in the performance of the song, add all the additions to the recording (repetition of words and lines, additional words and particles). If the song can be recorded immediately "from the voice", then it is recommended to record the text together (one - 1, 3, 5 lines, the other - 2, 4, 6, etc.). It's also easy to record "from voice" with enough preparation. One (Presenter) writes the first two lines, the other - the second. Then you can check the lyrics of the singers.

It is recommended to record stories and anecdotes in an environment close to natural conditions, to record facial expressions, gestures of the performer, and the reaction of the audience. With sufficient preparation, a fairy tale can be recorded together very clearly - "from the voice" or from a tape recorder. The work is organized as follows: the first writes

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the beginning of the tale, in a certain sense, an independent speech segment in a few words, which he clearly fills in and silently pronounces the last word of the passage to be written. The second silently begins to record the speech fragment after the word he heard, and the first silently pronounces the word that he began to write, and so on.

The tape-recorded or "photographed" works must be re-recorded in one consolidated text on the same day. You can make abbreviations while writing. For example, instead of "Ivan Sarevich" - I. S." and others. When rewriting the text, all these abbreviations must be completely encrypted. Abbreviations are not allowed in white text. Folklore works of scientific interest and ideological-aesthetic value should be transferred from the "field" tape to the tape library stored in the scientific folklore laboratory of the university (may be transferred to the state archive over time). The selection of texts for re-recording on the tape of the music library is carried out only in agreement with the head of practice. It is very important that the work of the folklore expedition be reflected in photographs and, if possible, in video recordings. But it should be noted that photos and videos should not be random, but strictly thought out, they should have a certain scientific and educational value. Performers, significant historical sites, ethnographic materials, and the work of student interns should be photographed and videotaped.

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