



THE ROLE OF THE CREATIVITY OF HAMROKUL KORI TORAGULOV IN THE FORMATION OF THE KATTA ASHULA GENRE AND PERFORMERS

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Abstract:

Katta ashula or Patnis ashula (literally “great song”, “lofty song” or “tray song”) is a vocal direction, a song genre typical for the Ferghana Valley, in which peculiar style and manner of singing is observed. It is performed by two or more (up to five) singers in turns and without accompaniment of musical instruments. In this article, the role of Hamrokul Qori Torakulov's work in the formation of the great song genre and its performers is scientifically analyzed.

Keywords: Katta ashula, Ferghana Valley, performance, performer, singer, people.

Аннотация:

Катта ашула или Патнис ашула (букв. большая или возвышенная песня, песня с подносом) – присущее Ферганской долине Узбекистана крупное вокальное направление, значительный песенный жанр, своеобразный стиль и прием пения. Исполняется двумя или более (до пяти) певцами поочередно без инструментального сопровождения. В данной статье научно анализируется роль творчества Хамрокула Кори Торакулова в становлении великого песенного жанра и его исполнителей.

Ключевые слова: Катта ашула, Ферганская долина, выступление, исполнитель, певец, народ.

We know that Hamrokul Qori Toragulov used to perform a lot of religious and exhortational songs. Unfortunately, some people of the time, enemies of Khafiz, took advantage of this opportunity and caused him to be imprisoned. We have given detailed information about this in the previous parts of our thesis. It is after this event that Hamroqul Qori begins to perform lyrical and contemporary songs. He creates “Kelib ketsun”, “Ey, dilbari janonim”, “Yangi Ushshoq”, “Etgali keldik” and many unique songs in the lyrical genre.





The name of the first work preserved on the plate discovered as a result of research is Ashulai Bukhara. From this work, it is possible to understand the love of Hamrakul Kari for God and his desire to follow the pirs in Bukhara.

We know that the original composers of Kokan Ushshog are Mulla Toychi Tashmuhammedov and Khoji Abdulaziz Abdurasulov. It is not surprising that these composers were inspired by Hamroqul Kari's Ashulai Bukhara while creating this work. Because Doctor of Arts, Professor Soyibjon Begmatov provided information about this in his article "Qo'qon ushshog'i" and it says the following one piece of information is very valuable): the popular song "Qo'qon ushshog'i" loved by Shinavandas has become a branch of Ushshoq series of our musical heritage and is appreciated by our people and has become a favorite work of our hafiz.

Tarixiy manbalarda "Ushshoqi Ho'qand" deb nomlangan ushbu asar shinavandalar orasida hozirgi paytda Yusuf Saryomiyning:

Don't keep your dark eyes closed,

Time has never seen an idol like you.

they listen to the ghazal that begins with matla'si. But it is not known to many that the author actually created this work with another ghazal. Of course, clever scumbags are an exception to this opinion. After all, it is inevitable that the original admirers of any perfect work should also know about the history of the work. Most of the works of our musical heritage are described in their own way in the works of the great hafiz of the past, the completed treatises of the scholars, the poems and epics written by the poets. The evidence that we would like to mention was not recorded in any source, but was passed down from tongue to tongue by the master artists of his time as exemplary examples of creativity.

According to what we heard from the master artists of our classical music heritage, Jorakhan Sultanov, Marufkhoja Bahadirov, Arifkhan Khotamov, the current version of this work was created by the famous master Haji Abdulaziz. Arifkhan Khotamov's reminiscences: "In the period before the Shura Revolution, an entrepreneur named Ilhom Samovarchi from Tashkent brought an innovation called the gramophone to Tashkent. Thus, the "technical miracle" of the gramophone began to spread in the territory of present-day Uzbekistan. But gramophone owners needed gramophone records, that is, sheets with national songs written on them. The entrepreneur Ilhom Samovarchi tried hard in this way, inviting the company "Pishushiy Amur" from Riga, which deals with sound recording technical equipment, to record the famous hafiz of Uzbekistan at that time on a gramophone record (this was widely covered in the press). At the same time, the creative masters of the Bukhara-Samarkand route, who were not in close contact with each other, had the opportunity to hear the breaths of the





Hafiz of the Fergana Valley and Tashkent. The people of Vady and Tashkent enjoyed their performances on the roads of the government.

Taking advantage of this opportunity, the famous hafiz of Kokon such as Hamroqul Qori and Erka Qori were able to record some songs on gramophone records. These two master artists were famous for their unique voice and talent. Especially in the case of Hamroqul Qori, the teachers used many exemplary words as an example. For example, the words of the people's hafizi Arifkhan Hotamov heard from Jorakhan Sultanov: "There was no such singer as Hamrokul Qori." The reason is that in large gatherings and crowds, Hamrokul Qori could take a bayonet in his hand and, at a glance, he could sing new songs to the tune and present five or six new songs to the audience in this crowd.

In particular, Benazir Hafiz Hamroqul Qori will stamp on the plate the great song on Ushshaq road known as "When you will come" related to her work. Thanks to Ilhom Samovarchi's entrepreneurial efforts, these plates were sold all over the country. People used to listen to the songs of great hafiz like Toych Hafiz, Levicha Hafiz, Hamroqul Qori through gramophone in bazaars and guzars. Wealthier people bought these records for their gramophones. With this, they enjoyed the art of the talented musicians and singers of our time.

Haji Abdulaziz, a teacher from Samarkand, listened to these records and fell in love with Hamroqul Qari's great song with words in the matla "Kachon kelasiz" and began to inquire from which province these hafiz were from. When he heard that they were from the valley and lived around Kokan, he made a decision to correct the large song on the Ushshaq road, which was sung in a wayless way, and enriched it with examples of status, and the song belongs to the pen of the famous Persian poet Hilali:

I'm always flirtatious,

Ki juz' air visoli tu nest bar sarim.

performed a ghazal beginning with matla and called the song "Ushshoqi Xo'qand". The reason for this is that Grandfather Haji was very honest, because they could have called this song "Ushshoqi Hoji Abdulaziz" as their own, but they did not do that. After finding out that the hafiz on Gramplastinka are from Kokand, they called it "Qo'qon Ushshog'i" without hesitation. As much as it is true that Haji Buva created immortal works, it is equally true that he showed the above examples of honesty and integrity in naming songs such as "Bozurgoniy", "Beboqcha", "Samarqand Ushshog'i". Such examples of purity and honesty followed by our teachers call us artists to be worthy of them. We would like to note once again that this act is an example for the representatives of the young generation of our time, who are able to continue the traditions of classical music composition.





The song “Qo‘qon Ushshog‘i” was really created for status and became one of the works that became popular in the practice of classical singers of its time. In this regard, the well-known maqamdon scientist Is'haq Rajabov also stated the following information in his monograph “Maqomlar masalasiga doir” (T., 1963. 269 b) dedicated to the study of maqams: If they add Segoh, Ushshaq, Uzzol and Mukhayyari Chorgoh names to the blood Ushshog, in the Ferghana Valley they are limited to Segoh only. In Tajikistan, they even added the climax of the Zebo fairy to it”.

Later, when the teacher academician Yunus Rajabi published Shashmaqom, he used Kokan Ushshog, a completely different ghazal, by Ogahi.

It seems that the neighbor is oppressing the loyal people.

Niyozu is committed to sin.

they made the officials perform it with a mat. Here, Kokan Ushshoggi became one big maqam song, while the rules of the maqam were completely preserved. If the Maqomchilar ensemble performs with this word, among our people, performing with the words of Yusuf Saryomi is widely popular in the practice of singers. Our classic works are beautiful in themselves, and their creation is even more beautiful.

“Farg‘ona tong otguncha” is actually a song composed by Hamrakul Qori. Hamrokul Qori actually created this song by performing it in the way of a big song, but later Mukhtarjon Murtazoev changed it to a modern interpretation. If you pay attention, the climax of this work is considered a steep climax in the direction of the big song. From this, it can be known that this work was first created in the direction of a big song.

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