



THE ISSUES OF MEDIA COVERAGE AND INTERPRETATION OF THE SONGS “YO RAMADAN”

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Annotations

Among the Uzbek folk ritual songs, according to the ancient works of folklore, which differs from other samples in its historical basis, performing and poetic character, are "yo ramadan" songs. The songs "Yo Ramadan" are an example of ancient folklore and are performed only once a year, in the month of Ramadan. Regardless of when, in what period and by whom the songs of Ramadan are sung, they are praising the noble qualities of our people, such as kindness, generosity, mutual respect, generosity, tolerance. The main idea of the songs "Yo Ramadan" are wishing good





desires to the family, giving a ram's son to the cradle of each family, asking God to bless the house of mercy. According to the main idea, the scientific researches of the Ramadan songs are investigating in the publication in the media, as well as their local variations characteristic of several different regions, their particular method of execution, the structure of the text and the traditional parts of prayer and applause.

Key words: folklore, ritual, fast, Ramadan, song, applause, wish.

ВОПРОСЫ ОСВЕЩЕНИЯ И ИНТЕРПРЕТАЦИИ ПЕСНИ «Ё РАМАЗАН» в СМИ

Аннотации

Среди узбекских народных обрядовых песен, согласно старинным произведениям фольклора, который отличается от других образцов исторической основой, исполнительским и поэтическим характером, есть песни «ё рамазан». Песни «Ё Рамазан» являются образцом древнего фольклора и исполняются только один раз в год, в месяц Рамазан. Независимо от того, когда, в какое время и кем поются песни Рамазана, они превозносят благородные качества нашего народа, такие как доброта, щедрость, взаимное уважение, щедрость, терпимость. Основная идея песен «Ё Рамазан» - пожелать семье добрых желаний, отдать бараньего сына в колыбель каждой семьи, просить Бога благословить дом милосердия. Согласно основной идее, научные исследования песен Рамазана исследуют в публикации в средствах массовой информации, а также их локальные вариации, характерные для нескольких разных регионов, их особый метод исполнения, структуру текста и традиционные части молитвы и аплодисменты.

Ключевые слова: фольклор, обряд, пост, Рамазан, песня, аплодисменты, желание.

“Ё РАМАЗОН” ҚЎШИҚЛАРИНИНГ ОММАВИЙ АХБОРОТ ВОСИТАЛАРИДА ЁРИТИЛИШ ВА ТАЛҚИНИ МАСАЛАЛАРИ

Аннотация

Ўзбек халқ маросим қўшиқлари ичида ўзининг тарихий асослари, ижроси ва поэтик табиатига кўра бошқа намуналардан фарқланиб турувчи қадимий фольклор асарларидан бири “ё рамазон” қўшиқларидир. “Ё рамазон”





қўшиқлари ҳар йили фақат бир марта, яъни рамазон ойида ижро этилган қадимий фольклор намунаси ҳисобланади. Рамазон қўшиқлар қачон, қайси даврда ва ким томонидан ижро этилишидан қатъий назар, унда инсонларнинг меҳр-муруввати, саҳовати, ўзаро ҳурмати, саҳийлик, бағрикенглик каби халқимизнинг эзгу фазилатлари улуғланади. Хонадон аҳлига эзгу тилакларни тилаш, ҳар бир оиланинг бешигига қўчқордай ўғил берилишига истак билдириш, хайр-саҳоватли уйга қут-барака ёғилишини оллоҳдан сўраш “ё рамазон” қўшиқларининг бош ғоясини ташкил этади. Муна шу бош ғоясидан келиб чиқиб, ушбу тадқиқотда рамазон қўшиқларининг тадқиқ этилиши, ОАВларда эълон этилиши, унинг бир неча хил ҳудудларга хос локал вариантлари, уларнинг ўзига хос ижро усули, матн қурилиши ва анъанавий дуо-олқиш қисмилари атрофлича тадқиқ этиган.

Калит сўзлар: фольклор, маросим, рўза, рамазон, қўшиқ, олқиш, тилак.

Introduction

“...To preserve and develop rare examples of people’s creativity, to pass them on to future generations is the noble duty of visionary scientists and artists, government and public figures, people of all cultures.” These words of the President of the Republic of Uzbekistan Shavkat Mirziyoyev serve as a programmatic source for all of us. "Yo Ramadan" songs are an example of ancient folklore performed only once a year, in the month of Ramadan. Regardless of when, in what period and by whom, Ramadan songs are performed, they glorify the good qualities of our people, such as human kindness, generosity, mutual respect, generosity, and tolerance. Among the Uzbek folk ritual songs, one of the ancient folklore works, which differs from other examples in terms of its historical foundations, performance and poetic nature, is the insufficient research of "Yo Ramadan" songs, which determines its relevance.

- Analysis of literature on the topic

Our observations show that the publication of this example of Uzbek folklore in the mass media took more than a century. For example, we found Yu. Kazbekov's article "Musulmanskyy prazdnik Iydi-sharifi ramazan ili Iydi ul kabir" in the 2nd issue of 1872 of the newspaper "Turkestanские ведомости", the first press organ in Central Asia, which began to be published in 1870, "Gazette of the Turkestan Region" in 1910, In the issue of February 18 - March 7, we found "Ramazan sharif songs" published by the son of Mirza Rajab Abduljabbar. The author of the article touched on the origin of Ramadan Eid, while Mirza Rajab cited a great Ramadan song.





The song is very high in terms of content, composition, and art. This song was covered for the first time in the Media as we know it and is the most perfect example of "Yo, Ramadan". Now and then it is difficult to find such an example among the people. Professor Mamatkul Joraev, a folklorist and scientist, thoroughly researched the local versions of "Yo Ramadan" songs in several different regions, their unique performance method, construction of the text, and the nature of the traditional prayer-applause part specific to each region. [2.]

Research methodology

The main part of the Song of Ramadan Sharif, voiced by Mirza's son Rajab Abduljabbar, consists of 40 couplets in five lines, and the greeting part consists of 16 couplets. At the end of the lines, the line "Yo Muhammad ummatina mohi ramazan" is constantly repeated. It all started with a traditional greeting, a unique introduction. In general, starting with the greeting, a feature of traditional songs was the mention of the name of Allah and the Prophet. Only in publications of the Soviet era were such beginnings reduced and forgotten in the oral process. This sample is also unique in that:

Assalomu alaykum, yotqon boylar,
Egri mo'yin tevaga botqon boylar.
Assalomu alaykum, bizlar keldik,
Ko'rgali, ko'rishgali salom berdik,
Yo Muhammad ummatinga mohi ramazon.

In the next part of the song, the fact that "Yo Ramadan" is not for livelihood, but a custom from ancient times found its artistic expression:

"Yo ramazon" aytgan bilan to'yomizmu?
Burung'ining nisbatini qo'yomizmu?
Egri mo'yin tevani kiming haydar,
Oyog'ida etigi, uling haydar.
Yo Muhammad ummatinga mohi ramazon.

In the following paragraphs, the attributes of the Prophet, some Sharia laws, and the fact that it is customary to say Ramadan from the third day of fasting are sung. Fasting is likened to a rider riding a horse. Zakat of fasting is requested. Although the song is religious in nature, it is noticeable that some of its clauses have been adopted from the olan genre of folk lyrics:

Qo'sharig'dan irg'igan qo'yning o'zi,
Qo'shov ro'mol beradi boyning qizi,
Qo'shov ro'mol bersangiz belimizg'a,
Maqtay-maqtay ketarmiz elimizg'a, (ta'kid bizniki – A. O.)



Yo Muhammad ummatinga mohi ramazon.

The final part of the song is an excellent example of a greeting, consisting of traditional wishes:

Ichkaning qatig' bo'lsun,
Nasibang ortiq bo'lsun,
Yoqqaning archa bo'lsun,
Kiyganing parcha bo'lsun.
Tovda qo'ying joylasun,
Qazi minan qarta ye.
Uyurda yilqing joylasun,
Tomog'ingni torta ye.
So'm-so'm temur, so'm temur,
Suvga solsang botmaydi.
Xudoy bergan keng davlat,
Tepkilasang-da, ketmaydi.
Jobog'idan kigizing,
Yomg'ir yog'sa, o'tmasin.
Xudoyim bergan davlating,
Tepkilasang ketmasun,
Omin ollohu akbar!

Analysis and results

In the conditions of independence, a positive attitude towards religion was officially re-formed, and the dates corresponding to Idi Ramadan and Eid al-Adha were turned into rest days and started to be celebrated as public holidays. Examples of folklore related to religious values, rituals, and their research also appeared on the pages of our press. Among them, the well-known journalist and literary scholar Gulomjon Gafurov's scientific and popular article "Mayramazan", if we compare the collected Ramadan songs (70 lines in total) with the sample above, we can witness the viability of folklore traditions and the variety of genres. The author appears as a teller (carrier of folklore) and a researcher, emphasizing the conditions associated with the performance of the song in his memory. He mentions the following in particular: "Mokhramazan children's folklore is performed by boys on the third day of Ramadan, going from door to door. These songs are called differently in different places, for example, "Mayramazan", "Yoramazon", "Rabiman", "Ramazan". Saying Eid has become a tradition in the life of Mowarounnahr Muslims, - says the author. "Maramazon songs are among the masterpieces of our nation's thought treasure".[3.]





During the festive season, every householder is praised and given wonderful wishes. Maramazon is sung with accompaniment or by a solo performer. The owner of the house is addressed at the beginning of the song. Most of the time, the description of the owners of the house is clear and vital, because they know their neighbors and fellow villagers well. The author of the article also describes the order and composition of the Ramadan song. This song is sung standing in front of the gate of a certain house until the owner of the house brings alms to the singers. In this process, the song can be extended due to the sentences specific to the theme. That is, there is an impromptu need during the performance of Ramadan songs. If the host leaves quickly, the song will also shorten itself. But the overall composition of the song is always completely preserved. At the beginning, the owner of the house is addressed, in the main part, the beautiful human qualities are glorified in accordance with the wishes of the owner of the house, and at the end, the owner of the house who gave alms is applauded, or if not, if the owner of the house is dry, they make jokes and tease them and move to the door of another house.

Journalist Aliboy Ergashev published the text of the song "Yo Ramazan" together with his comments. [4.] If we compare these texts with the text of "Gazette of the Turkistan region", the compositional and substantive unity between them is clearly visible. For example:

From the version recorded by G. Gafurov:

Qo'y-qo'zingiz dikonglab,
Tog'u toshga sig'masin.
G'unonlaring do'nonlab,
Do'ng adirga sig'masin.
Bosh-boshingga, boshingga
Baraka bersin oshingga,
Bosh-boshingga, boshingga
Yosh qo'shilsin yoshingga.
Xudo bergan davlating
Tepkilasa ketmasin.
Sinligina savlating
Silkilasa sinmasin.
Hurli bo'ling, hurli bo'ling,
Boychechakday gulli bo'ling.
Kelasi yil shu mahal
Qo'sh kokilli ulli bo'ling.
Omin, Allohu akbar!





From the version recorded by A. Ergashev:

Bo'lsin-bo'lsin bo'lchinboy,
Bo'z to'rg'ayday lochinboy.
Cho'lga qo'ying joylasin,
Yo'lga yilqing boylasin.
Dasturxonda sedana,
Turib yesin bedana.
Xonadoning gulxona
Doim bo'lsin to'yxona.
Qozon to'la osh bo'lsin,
Atrofida yosh bo'lsin.
Evarangning to'yida
Ota-onang bosh bo'lsin.
Ekkaningiz archadir
Kiyganingiz parchadir.

When we compare Ramadan songs to samples of other genres, we see commonalities between them in terms of genetic connection, images, details. For example, a sheep, a piece of a tree, a pot full of soup, a son, a blessing, wishing happiness, praising the owners of the house are typical for the above examples and for the genre of greetings. In addition to the existence of traditional requirements inherent in folklore, we see that there is a unique opportunity for improvisation. In addition, many samples of folk lyrics move easily from one genre to another. This, first of all, is related to the poetic memory and imagination of the folk artist-performer, whether he is a child or an old man.

For example, we recorded the following Ramadan song from 28-year-old Narziqulov Sahobiddin, a resident of Pakhtaabad district of Jizzakh region, which he learned from his 85-year-old grandfather Olim Yusufov.

Rabiman yor, Ramazon yo, Ramazon,
Muhammad ummatiga boy ramazon.
Ramazon ayta-ayta, adatim bor,
Yoqamda o'ttiz tumor qadatim bor.
Yoqamda o'ttiz tumor biri qani,
Bulturdagi azamatlar bu yil qani.
Bu ro'za o'ttiz ekan, mehmon ekan,
Bu ro'zani tutmaganlar, qayda ekan.
Ro'za tutdim or uchun,
Nozu ne'mat bor uchun.





Avvalo olloh uchun,
Oxirat iymon uchun.
To'p qayrog'och tagida,
To'p o'ynagan yetimlar,
Ota-ona kelarmu, deb,
Yo'l poylagan yetimlar.
Yetimni yetim dermudim,
Yetim nonin yermudim,
Tilab olgan go'dagimni,
Yetim qolsin dermudim.
Ramazoning o'rni qani qadri qani,
Ro'zani zakotini bering qani.

We see that the singers of Ramadan adapt the song to the situation. Traditional repetitions in songs indicate the genre they belong to.

Conclusions and suggestions

Ramadan songs are one of the genres of Uzbek folklore that are part of the calendar rituals. It is traditionally performed only during a certain period, that is, during the fasting month.

Blessings to every family, a son in their cradle, peace and tranquility are wished through Ramadan songs. At the same time, educational aspects such as honoring parents and paying their dues occupy the main plan.

Ramadan songs are one of the folklore genres that have not changed their traditional way of life even today.

"Yo Ramadan" songs are a traditional ritual song performed by young men in ancient times. As a result of changes during the consistent development of Uzbek ritual folklore, this ritual song has entered the children's repertoire.

In the Uzbek folk art, various versions of "Yo Ramazan" songs are widespread, and the traditions of folklore performance of each place are expressed in the art of this song text.

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