



TRADITION AND MODERNITY IN THE WORKS OF SHOMUROD POET

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Abstract

The epic schools of Southern Uzbekistan have a special place in the art of Bakhshchilik, and they have remarkable features such as the eloquence, the fun of the way of telling, and the epics in the repertoire that are not found in other epic schools. This article illustrates the uniqueness of tradition and innovation in the work of Shamurod Bakhshi, a representative of the Chirakchi epic school.

Keywords: tradition, bakshi, epic, repertoire, badihagoyk, nagma, terma.

Introduction

Tradition is the material and spiritual value inherited from the past to the future, passed on from generation to generation, and manifested in various spheres of social life. Traditions can be national, cultural, domestic, socio-political, religious and literary. Traditions are formed in the process of historical development of nations. People's way of life and material conditions influence the formation of various traditions. It manifests itself in certain social procedures, moral standards, customs, rituals and other traditions. Traditions are also a means of educating young people and teaching them about the experiences of the older generation. Each period has its own traditions, which change and become richer with time.

Traditionality is one of the unique characteristics of folklore. Traditionalism means not only the relative stability of the text of this or that work in the process of word-of-mouth transmission in folk art, but also the features, execution and form, means of visual expression and heroes of the original performance of this work in the process of passing from generation to generation. also means that it has remained relatively unchanged.

Traditionalism has its socio-historical sources. For example, the first examples of folklore were created in ancient times and reflected the established customs and views of life of the people of that time. This situation ensures that the form, images and motifs of folk works acquire a certain stability. The people have artistic tastes and preferences that have been formed over the centuries. Folk art always follows the laws of folk aesthetics.





In the work of Shomurod, the national poet of Uzbekistan, we can see many examples of traditionalism typical of oral folk creativity in his songs and epics.

Tradition is a product of collective creativity, and at the same time, it is a unique form of collective preservation of folklore works. The fact that the terms and epics sung by Shomurod poet's ancestors have been handed down from generation to generation, from mouth to mouth, are still alive, and the style of singing is also traditional. People's way of life, customs, and dreams are invisible in them. If this tradition had not continued, we would not have known that there is an epic in the Gorogli series of epics such as "Ovsar dev bilan Gupsar dev", "Nurali", "Sheralining otasini izlab Hindistonga borishi", "Avazxon", "Alpomish" kabi dostonlarida, "Biyigul", "Fabrikaning yo'lida", "Mustaqillik", "Qashqadaryo", "Oypari" and other sung terms, we can see the traditions and characteristics of the Chirakchi epic school and the representatives of this school.

First of all, in the work of the poet Shamurod, we can see the tradition of the Chirakchi school of epics - the variants of epics of the Gorogli series that are not sung in other epic schools. As with all epics of the Gorogli series, in the versions sung by the poet Shamurod, the main characters are Gorogli, Avaz Khan, Yunus with Misqal fairies, Saqibulbul, Ahmed Sardar, snipers, forty young men, forty maids and other heroes. will pass.

The participation of mythological images in the genres of folk art (epic, legend, fairy tale, etc.) is also considered a form of traditionalism. In the saga "Ovsar dev bilan Gupsar dev", from the beginning to the end, events take place with giants. Or in this epic we also meet characters like **pari, rudapo, jodigar, pir, qirq chilton, Xizr**: "Shunda ko'ring Avazday martti, tervatib karkan dovlatti. Qilichni sug'irib tartti. Luxmanan qamishti o'rib, ekovini arqon qilib, arqonga ulab, dayraga tayladi. Ana bu yana yetmadi. Buni ko'ring uyrtmakdan Avaz bilan Ahmad sardorni suv yana olib ketti. Shunda ko'ring asta -asta otti yoqalatib, arqonni sudrab, Avazxon otga qamchini urib borayotuvdi, oldidan bir yuz to'qsonga kirgan bir **ro'dapa** momo Avazxonni oldidan o'rab, Avazxonga qarab bir so'z aytib turgan joyiyakan... Moma oldini o'rab, Avazxondan so'rab:

– Ey bolam boshimda ro'molim bo'lsin o'dag'a. Sendan bolam men bo'lay sadag'a. Tanimadinga momangdi, – dedi". [ALPOMISH MEDIA. Ovsar dev bilan Gupsar dev. Shomurod baxshi Tog'ayev]

Dostonda qahramonlar hamisha pirlardan ko'mak so'rab boradi. Mifologik obrazlarni baxshi kuylagan boshqa doston va termalarda ham uchratamiz:

*Osmorning bari to'la farishta,
Farishtalar yer yuziga kelayimish har ishda.*





*O'zbekiston eliniya,
Islom Karimiba qildi sarishta.*

Pirlar qo'llasina har ishda ye-e-ey

Olla-ye Robbim-ayyee... [You tube. Favvora Film. Shomurod shoir Tog'ayev. 2016.]

In the epics sung by the poet Shamurod, we can also see traditional motifs such as dreams, journeys, and obstacles. As in many epics, in the epic "Nurali" as well, Nurali falls in love with the fairy Khiromon in a dream and sets off in search of it:

– Ey Go'ro'g'li bobo, bir oviz sunnatim so'zim bor, aylanay bobojon sizga aytadigan so'zimdi qarzi bor. Oqshom jotib erta bilan turayin, kecha ko'rgan men tushim erta bilan jo'rayin. Bobojon G'irotti sizdan tilayin. Tang sahar bir tush ko'rdim, tushimdi ichida ajayib ish ko'rdim. Shu tushimdi bovojon o'zinga xush ko'rdim. Bir Xiromon degan pari meni tushimga kirdi. Shu parini suyub qoldim. Bering menga G'irotti, jonim bobojon. Tarting karkan otti. Jilovdan bosing karkan jilov, Xudo menga beripti himmatti. Bir pari bugun tushumga kirib, bir piyala maydi menga uzatti. Yarim piyala men ichdim maydi, yarmi unda qoldi. Jon bobojon, bering G'irotti. Menday nebarangiz bugun sizga nara tortib kelipti.

Mana dunyo olma ekan nor akan,

Zimistonda cho'kib yotgan qor akan.

Jon bobojon men tushimdi bugun-erta jo'radim,

G'irotingdi bergin deya so'radim.

Xuromona kiriptiya tushumga,

Menday Nuraliya unga intizor ekane...

Hoy hey-ayeee

Robbima heee

Ollayyeee... [ALPOMISH MEDIA. Nurali dostoni. Shomurod baxshi Tog'ayev]

In the epic "Birth of Gorogli" the motif of travel is prominent. The epic series begins with the motif of the epic journey in the versions of the poet Shamurod.

In the epic "Ovsar dev bilan Gupsar dev" Avazkhan sets off in search of the Maska fairy, in the epic "Nurali" Nurali goes in search of the Khiromon fairy, in the epic "Sherali goes to India in search of her father" Sherali goes in search of her parents who left with the gypsies, Nurali goes in search of her brother. output: *Ana ko'ring Sherali martti, tervatib karkan davlatt. Pushtanman ayildi tortti. Otasi mingan Qizil jarda qirchiltan bergan qizil egardi Manjimko'k otti beliga Rabbima Ovla deb bosdi. Rabbim Ovla deb jo'nadi, Hindiston degan mamlakat-yurtga...* [ALPOMISH MEDIA. Nurali dostoni. Shomurod baxshi Tog'ayev].

In the epic "Ovsar dev bilan Gupsar dev", we see that the heroes face an obstacle. In the epic, we see that the century falls into the hands of Gorogli giants, and Avaz Khan





defeats the giants and rescues his father through magic. Or, in the "Nurali" epic, Nurali encounters the images of the river, mountain, and cave. In the cave, he encounters the Red Giant, the Black Giant, and the White Giant, which appear in traditional forms in the epics. In these examples, we can see how skillful bakhshi is and how traditional it is.

The characteristics and traditions of folk art have been well preserved in Chirakchi bakshichi. We can see it in the symbolic images that appear in the work of the poet Shamurod. We know that symbols in folklore are different from symbols in written literature. Symbols in written literature are mostly situational. And in folklore, following certain rules (root symbols) mean things.

For example, messenger birds: goose, swallow - good news, duck, crow, crow - symbol of bad news;

Colors: white - boy, red - girl, yellow - separation;

Items: a mirror - a good intention, a scarf, women's jewelry - a family symbol;

Fruits: apple - love, family, child, pomegranate - female peach - a symbol of betrayal;

Places: market - romantic relationship, river - border, garden, building, roof - symbols of family. [Turdimov Sh. A symbol in folk songs. Fan, Tashkent, 2020.] In addition to these, we come across many symbolic images in folk songs, epics, legends and fairy tales. If we do not know these symbols, we will not be able to understand the essence of the works of folk art.

We also encounter many symbolic images in the epics of the poet Shamurod:

Jigit o'lgir Mekkam chol

Letibamni sindirding

Otam olib beruvdi

Letibamni sindirding [ALPOMISH MEDIA. Boysun bahori. Shomurod shoir Tog'ayev. 2002.]

If we pay attention to the "Biyigul" song, the song begins with the lamentation of a woman who is losing her husband, who cannot wait to return from exile, and who believes that she will become a widow. The uncle escapes when the poet is exiled by Mekkamboy for the first time and exiles him with his family for the second time. Shomurod the poet sings this term from the language of his mother and sisters.

Letiba, which appears in the second verse of the terma, is a symbolic image. Letiba is a traditional nose ornament worn by women after marriage. It was considered a sign of women's marriage. In this term, **letiba** has been a symbol of family and life. "You broke my heart" - you destroyed my family, my livelihood, left my children orphaned, and lost my peace. "Kill the young man, let your house burn down, God bless you,



don't cry," he cursed. I am **Biyigul, Ravzangul** - I am the mother of flowers, I am the flower of paradise.

The next paragraph sounds like the language of fatherless babies:

Mulla to'rg'ay tong sahardan sayraydi.

Mulla to'rg'ay tong sahardan sayraydi.

Enajon, voh ena, ena-hay,

Nega mening otajonim kelmaydi?

Ena qurg'ur sochin jayib jilaydi.

Jilama, enajon, jilama,

Jilag'aning dushmanlaring bilama?

Yolg'on aytmay rostin aytgin enajon,

Otajonim Sibirlardan kelama?

In folklore, symbols come in the form of words, phrases, and sentences. The first verse of the clause is a symbol in the form of a sentence.

First of all, we will pay attention to the image of Mulla Torgai. Mullah is a sparrow-like bird, and there are many legends and songs about him in the mouth of the people:

Mulla to'rg'ay bo'z to'rg'ay,

Qanotimda xatim bo'lg'ay.

Kim meni go'shtim yesa,

Yetti pushti yetim bo'lg'ay. [Dala ma'lumoti. Chiroqchi tumani, Quruqsoy MFY].

According to legends, whoever kills a mullah or eats its meat will become an orphan for up to seven generations. Apparently, the image of Mulla Torgai has the symbol of orphanhood.

Mulla to'rg'ay tong sahardan sayraydi – a sign of early childhood orphanhood, from dawn - he laments that the suffering of orphanhood has been coming to his head since childhood. As an orphan, he misses his father and is forced to stay with his mother.

Fabrikaning yo'lidano ro'molcha topib oldim,

Fabrikaning yo'lidano ro'molcha topib oldim,

Topib oldi demanglar kervonga sotib oldim.

Gulyoraxon bo'ylaringdan Gulyora.

We can see that the scarf (ro'mol) has become a symbol of the family in the team known as "On the way to the factory". The guy met a girl on the way to the factory and fell in love with her and married her. She is not cheap, despite the fact that her parents are poor (carvan, kermon - carmon, purse), she got married with a lot of money.

Ro'mol uchib ketti re opa

Oq dayrani shamolina





Ota-enam kambag'al vox-vor

Zavdoningdan ketti re rumol

Her scarf flew in the wind of the White River - her family was not the same, now there is a barrier, boundary, separation between (river - border), sadness came to her head (wind - sadness, grief, worry) .

In the work of the poet Shamurod, we often come across such traditional symbolic images:

Create a boy Tengri toshina - a boy was created for grief, anxiety, suffering, grief (stone - grief, anxiety [Turdimov Sh. Uzbek mythology and folklore. Science and science. Tashkent 2023. B.142]), he is destined by God gets used to it.

I'm a lonely sona, lost in my life - with a bad rider (sona - duck - bad news), driven away, lost...

Cultivate the red flower until it opens and withers [ALPOMISH MEDIA. Nurali epic. Shamurod Bakhshi Togayev].

- to educate and control the girl child from childhood to adulthood and beyond. h.

Tradition in art and literature is a historical phenomenon that reflects the socio-artistic characteristics of a certain period. Uzbek literature is based on a timeless, time-tested, living and progressive tradition. An advanced literary tradition always calls for innovation. Therefore, there is a logical connection between tradition and innovation. They cannot be separated. Many ideas and aspirations that we consider traditional were considered new at the time. For example, bakshiki and epic nights were well developed in his time. People needed them. Weddings were not without gifts. Storytelling and philanthropy were one of the main spiritual sources for the people. As time passed, times changed and cultures were renewed. The traditions and rules of bakshiki were updated and changed. For example, it was necessary to introduce innovations into the traditions, such as the use of only one drum instrument and solo performance, which are typical of the Bakhsh of southern Uzbekistan. In addition to the drum, musical instruments such as the chanqovuz and doira were used in the singing of epics and thermas. This created a team of its own. That's how traditions have changed, created innovation, been updated and reached us. Innovation needs talent and creativity.

Shamurod poet is considered an innovator. He brought a new style and tone to giving. It is not for nothing that he is called a poet. He is an extraordinary talent. Not only does Chirakchi sing with the style of the epic school, but it is impossible not to dance to the songs he sings. Shamurod takes a new approach to traditions in his terma epics sung by the poet. Beginnings, similes, allusions, episodes, occurrences of place names, language features, and traditional references in epics come in their own way in the





works of Shamurod poet, and have a unique style of performance. From the traditional refrains (epic clichés) that have an important place in the tradition of master-apprenticeship and appear in many epics (*Dam bu damdir o'zga damni dam dema, Ot chopsa gumbirlar tog'ning darasi, G'anqillab uchadi ko'llarning g'ozlari*) but uses its own return:

Oyag'imdi qo'yamana, zinama-ya bo'l zina;

Chechanlikdan gapdi-gapga ulayman;

Oxshom jotib erta-sahar turg'ayman, Kecha ko'rgan tushimdi erta bilan jo'rayman;

Bog'larda ochilgan bog'di guliman;

Osmondiya usti to'la farishta, farishtalar yir yuziga kelayimish har ishda;

Bog'oralab toza gullar teraman;

Xon hazratga Ali kuyov emasma, Jon bermoqqa jigit polvon emasma;

Shunqor o'lsa shigirdaydi shagasi;

Bepilda jonmaydi chirog'ingning moylari;

Mana dunyo olma ekan nor ekan, Zimistonda cho'kib yotgan qor ekan;

Jannatga borg'andi piylilari kengmikan, Do'zaqqa borg'andi piylilari tormikan;

Otingdan aynalay oy bilan osmon,

Abubakir Siddiq, Umbar, Usmon-i Ali,

Madad berar kuning bo'ldi hali,

Makkani soldi Ibrayim Halil.

These mentioned traditional references (epic clichés) appear only in the works of Shomurod the poet, you will not find them in the works of other bakhshis ("Gorogli", "Nurali" series epics).

We can see the innovativeness of the work of the poet Shamurod in the songs of the dombira. He does not look at the two or three drum tunes he learned from his father. He creates a separate dombira melody (nagma) for each term he creates. Especially in the song "Biyigul" he plays the drum and makes the listener cry. Even if you just hear the song without text, it will blow your mind.

Shomurod poet Togayev introduced an unusual innovation that was not observed in Uzbek poetry. He sang epics and hymns in Russian, created Russian hymns with the traditions of Southern Uzbekistan. Such terms as "Afgansky boy", "Japanese sea", "Uzbek captain" are among them.

In 1989, the poet Shomurod recited in Russian the words "Alpomish", "Avazkhan" from the epics "Mekkam Chol" and the words he created in Russian on "Ostankino" television in Moscow and became famous throughout the Union at that time. In particular, the song "Katyusha" written by the Russian poet Mikhail Isakovsky,





created during the World War and inspiring the entire Soviet army, is adapted to the traditions of Bakhshi and re-performs it by tapping the drums in a throaty voice [You tube. Fountain Movie. Shomurod poet Togayev. 2016.]. This performance is known all over the world. Many peoples have an idea about Uzbek generosity.

Далёкая далёкая подруга черниокая .

Нежно сына укрой .

Скоро кончится в афгане , бой.

Твой отец вернётся.

Приеду и нежно вздохну.

Возьму на колени дўмбиру

И если желаешь тогда.

Споём мы Алпамыш лапару

Ну если же ты не одна

С тобою друг милый желамый

Налейте , налейте вина

Налей мне сто грамм восьмигранный

Я вытью и не поморщусь.

С верну праспеду сама курету

Вы дома сказал не чево

Аставлю ўзбекски чутко[You tube. Favvora Film. Shomurod shoir Tog'ayev. 2016.].

"Afghaniski Boy" (Afghan War) dramatizes the life of a woman who is left alone after her husband leaves for the Afghan war. In it, the hero comforts and encourages the woman, saying that the war will end soon, and that the father of her children will definitely return. He plays the drum and tells stories to cheer him up. At least he wants to forget his suffering. Termada Bakhshi reflects to the listener the sufferings of orphanhood experienced in childhood, the consequences of the war through the images of the heroes. In the next term, such experiences are embodied more effectively:

Ходила я в лес по малину

Малину я там не нашла

Нашла я там крестик могилы

Которая травую заросла

Упала я там на колени

И стала я горько летать

Ой мама ты спишь и не слышишь





Как плачет сиротка твоя

*Мама из гроба отвечает
Не плачь ты сиротка моя
Возьмут тебя люди чужие
И будешь ты жить как своя*

*На что мне люди чужие
На что мне людский уют
Мне нравится мамыны глазки
И папы весёлый разговор*

*Цветы вы цветы голубые
Зачем мы так рано расцвели
Родители вы дорогие
Зачем вы так рано умерли*

*Копайте копайте могилу
В дубом в зелёном саду
Похороните меня молодую
Без маменьки жить не могу*[You tube. Favvora Film. Shomurod shoir Tog'ayev. 2016.]

In these words the poet Shamurod expresses his experience in front of the grave when he went to Siberia after independence to visit his mother's grave. We can know that the poet Shamurod is a true innovator from these terms.

Novator Bakhshi adapts well to the times and the environment, while at the same time preserving the tradition. In some respects, something new has been added to the continuing tradition. Today is the age of technology, and modern electronic devices have taken the place of ancient musical instruments. The terma and epics have been replaced by modern pop and films. Time in human life has become very tight. People no longer needed to wait a certain amount of time and listen to the story. Due to this situation, in some cases it is necessary to artificially introduce news in order to preserve the tradition. It is also noticeable that the Bakhshis are adapting their leadership to the modern style (Bakhtiyar Bakhsh Artikov, Akhror Bakhsh...). In exceptional cases, they should not be denied. This means that the oak elements are destroyed, but the main features are preserved. It is not surprising that at such a time, at least in this way, the traditions of philanthropy and epic writing are preserved.





To sum up, in Shamurod's work as a poet, in the epics he sang, the traditionalism of the oral folk works appears in his own way. In his own way, the poet enriches and continues the traditions of epic and terma singing that he learned from his ancestors.

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