



The Art Of Tajnis And Ihom In The Creation Of Ergash Jumanbulbul's Son

Muhammadali Koshmakov^{1*}, Akhmedova Aygul Makhamatalieva², Juraeva Munis Yunusovna³, Oripova Rano Ibrokhimovna⁴, Berdikhanova Shakhida Nurlibaevna⁵, Djampulatova Nigora Maxmudovna⁶, Sunnatullaev Asatilla Sunnatovich⁷, Temirov Nabijon Solievich⁸, Primbetova Nazira Reipnazarovna⁹

^{1*}Associate Professor of the National University of Uzbekistan, candidate of philological sciences,

²Scientific secretary of the Scientific Research Institute of Cultural Studies and Intangible Cultural Heritage, candidate of philological sciences, professor.

³Senior researcher of the Institute of Uzbek Language, Literature and Folklore of UzRFA, doctor of philosophy (PhD) in philological sciences

⁴Head of the department "Languages, social-humanities and physical culture" of the Uzbek National Music Art Institute named after Yunus Rajabi, candidate of pedagogical sciences, associate professor.

⁵Head of the Department of History and Theory of the Uzbek State, Doctor of Philosophy (PhD)

⁶Teacher of the department "Languages, social-humanities and physical culture" of the Uzbek National Institute of Music Art named after Yunus Rajabi.

⁷Uzbek National Music Art Institute named after Yunus Rajabi, head of the scientific department

⁸Fergana State University, Professor of Pedagogy, Doctor of Pedagogy

⁹Senior teacher of the Nukus branch of the State Institute of Arts and Culture of Uzbekistan

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ARTICLE INFO ABSTRACT

Deep and comprehensive research of the artistic skills of Uzbek folk poets is becoming more and more important. After all, the fact that the necessary conditions are being created for the development of the art of Bakhshi in accordance with the spiritual needs of the present time shows the relevance of this scientific task. The poems of the Ergash poet Jumanbulbul son, which vividly demonstrate the riches of our mother tongue, are also analyzed from this point of view.

Key words: folklore, classic literature, epic, short story, tajnis, iyhom, Tuyug – "characteristic of the Turkish poetry", tajnis four, badiha, individuality within folklore.

I am a poet: that's all I can say.

Ergash is the son of Jumanbulbul

The figure of Ergash Jumanbulbul son is embodied in our eyes as a representative of the high aspirations of his people, a real folk poet who fought to realize the richness and beauty of his mother tongue.

For example, folklorist Hodi Zarif Ergash Jumanbulbul dwells on the skills of his son and expresses his opinion:

"There is also a beautiful quatrain in the epic "Ravshan" written by Ergash poet. When Ravshan is going on a long journey in search of a wife, his father Hasan advises him and says:

Qo'lingdan kelgancha chiqar yaxshi ot.

Yaxshilik qil, bolam, yomonlikni ot.

Nasihatim yod qilib ol, yolg'izim,

Yolg'iz yursa, chang chiqarmas yaxshi ot.

There is a very good meaning in these four verses, which are taken from the advice, which expresses the father's love, hopes, and wishes for the child very sincerely. It is understood without explanation that the first is a name, the second is the imperative form of the verb meaning to throw, throw, give up, the third gives the meaning of an animal. The only thing is to find the skill to express the desired idea in the place of each of the words that are understood without explanation, to find out whether it has an aesthetic value. Indeed, the ability of the poet to deeply notice the demands of life, to think artistically about thoughts that serve the spiritual wealth of a person, and to convey them to a person in an impressive manner, clearly demonstrates his taste and creative ability. Ergash, the poet, is one of those masters of taste and craft." [1.30-31.]

It was a time when the experience of artistic use of the treasure of Tajnis and inspiration of the Uzbek language was becoming popular. Great poets such as Sakkoki and Otoy artistically used tajnis and ihyom in their ghazals. Maulana Lutfiy, in the words of E.E. Bertels, "was the first to raise this form to a high level of skill, by expressing his ideas with the simplicity and beauty characteristic of his work." [2.67.] Tuyuq can be called a truly folk art both from the point of view of its full manifestation of the most unique feature of the Turkish language, and from the point of view of form. This folk art, which has passed directly from folklore to classical poetry, has progressed over the centuries. At the same time, singing of tajnis continued in the heart of folk art. The famous quatrain in the epic "Ravshan" written by the son of Ergash Jumanbulbul is one of the results of this process.

Alisher Navoi Mavlana Lutfii and folklorist Hadi Zarif have analyzed word games in tajnis four created by creating tajnis from the word "OT"¹. It is interesting that the three meanings of the word "OT" are repeated almost exactly in this narrow and solemn four that appeared in five hundred years.

Ergash Jumanbulbul's son is distinguished by the social weight and democratic emphasis of the content of the famous foursome.

Qo'lingdan kelganicha chiqar yaxshi ot.
(Doing good as much as you can is a good name)

The essence of this advice is the optimism and strong faith of the hardworking human spirit that creates its own destiny. After all, it contains a deep life content that glorifies a person and urges him to rise from the roots of goodness. The folk poet calls for rejection of evil, to get rid of this vice, that is, he does not forget the second side of the issue:

Yaxshilik qil, bolam, yomonlikni ot.
(Stop doing evil and do good)

Ergash Jumanbulbul uses the word "OT" not in the sense of throwing something, but in the sense of rejection of a negative social and spiritual phenomenon. At the same time, in this verse, the word "OT"² is used in two meanings: 1) to throw away evil as a useless object and 2) to shoot with a rifle or arrow, because in the phrase "shoot evil" the evil comes to life. So, Ergash Jumanbulbul's son used the word "OT" in four senses and created an artistic opportunity for the manifestation of one color in the rainbow of its essence. He can play with words so well. Ergash, the son of Jumanbulbul, was undoubtedly a sensitive poet who could touch the heartstrings very delicately. In the third stanza of this tajnis quatrain, the paternal love of Hasan Khan's heart, addressing Ravshan, is very impressively expressed:

Nasihatim yod qilib ol, yolg'izim...
(Take my advice to heart, I'm lonely...)

Such a feeling gives attractiveness and beauty to the folkist sermon, increases its artistic effectiveness. The last stanza of the solemn quatrain emerges as naturally as the sea freely embracing the roaring rivers, and surely as a source of unparalleled power:

Ёлғиз юрса, чанг чиқармас яхши от.
(A good horse that does not make dust if it walks alone.)

The poet calls to be together with the people, to realize high goals together with the country. It artistically conveys that it is impossible to do good and to stop evil without the homeland and the people. In this way, the great social content at the core of the folk proverb is once again artistically displayed, but it also makes its content extremely bright and strong.

When Ergash Jumanbulbul talks about his son's art of creating tajnis, it is impossible to ignore his ability to express such a great social content.

In the example of this famous quartet, the son of Ergash Jumanbulbul is embodied as a national poet who fought for the spiritual perfection of the people and the realization of high goals.

Lutfiy had reached the roof of his crown. But he achieved this in modern terms by using the word "OT" in the second person in the first and second stanzas, and in the third person in the fourth stanza. The sudden transition from "you" to "you are like a sign of respect" shows that the lyrical hero is excited, loving and caressing his lover involuntarily.

The word "OT"³ is used purely in all three cases in the famous quatrain in the "Ravshan" epic, that is, the poet Ergash also created his own interpretation. Also, the word "horse" is used three times, the combination "good horse" and the word "lonely" are used twice and skillfully. He also used the word "goodness" which was formed

¹ throw, give up, animal

² throw

³ here as horse

on the basis of the word "good". But these words mean something different every time. The word "Yolgiz" means "child" in one place, and "alone" in another, and in its content it creates a gender-specific connotation. It is known that the phraseological expression "does not raise dust" is used in the sense of making a fuss or making a fuss ("An explanatory dictionary of the Uzbek language", M., "Rustili", vol. 11, 353 -page). And the following poet used the phraseological phrase "chan khizkar mas" in the sense of "does not make a name, does not raise a voice". "Good name" carries the idea of "good name" first, then "real name". This is a proof that the son of Ergash Jumanbulbul, who inadvertently entered into a fellowship with Maulana Lutfiy more than five centuries ago, was a true master of words, and that he subordinated his art to a great goal - he was able to ensure the unity of content and form.

This idea is also supported by the fact that the working poet Abduvahob Sayfiy, under the influence of his son Jumanbulbul's son, wrote his poem and included it in his collection "Qalb qasidasi" (T., 1952, p. 33). additional evidence can be:

Yaxshilik ila chiqargil yaxshi ot,
Har yomonlikni o'zingdan nari ot.
El kechirgay gar bilmay qilsang xato,
Ayb emas, goho qoqinsa yaxshi ot.

It is known that Ergash Jumanbulbul's son is complex from the point of view of folklore studies. In his work, the conditions of syncretic art - epic writing were not complete: the poet Ergash did not sing the epic to the accompaniment of drums. Singing the dombira melody, with an inner voice - obeying the discipline of the melody helped to keep the text of the epic relatively stable, the melody and melody created conditions for the words in each stanza to appear in the same order every time. Only artists who can meet all three conditions of epic writing have their rightful place in the epic. These artists, who appeared within the framework of word-by-word sound laws, gave modernity to the content, direction, and form of expression of traditional epics. How should this score be evaluated, since the tradition of singing with an inner voice, the drum melody that supports and guides the life of the word in the epic, is not unique to the work of the poet Ergash? What are the reasons why Ergash poet, who did not follow the two conditions of syncretic art and epic, was able to achieve such creative perfection? Is it possible to study the work of the son of Ergash Jumanbulbul together with the works of great poets such as Fazil Yoldosh, the poet Polkan, only as a folklore phenomenon? Ergash Jumanbulbul son, Fazil Yoldosh son, Muhammadqul Jamrot son Polkan, Islam Nazar son, who went down in history as artistic chroniclers of an entire era with their individual works. Is it correct to study the creations of figures like 'li only within the framework of folklore? At this point, is it not permissible to approach the issue with an objective, appropriate criterion, for example, to evaluate it from the point of view of the theory of folklore-literature synthesis? Uzbek folklore is avoiding these questions so far. However, it is already time to answer them.

Of course, since there is no opportunity to research the process before Ergash poet's epics were written down - a creative stage that is considered very important from the point of view of folklore studies, studying the process of his individual creativity will help to get deeper into the essence of the matter.

We have three versions of Ergash Jumanbulbul's son "Kyzil". In 1926, Tovfiq Mustafakulov wrote down the poem "Mardikor" by the poet Polkan [3.] and copied it on a typewriter. [4.] Folklorist M. Afzalov started to rewrite the poem "Mardikor" in 1936, but for some reason he finished this work. [5.] Comparison of the variants of the term "Red" and the fragments of the epic "Mardikor" in two versions shows that the ideological and artistic level of the folk poets grew under the influence of social life. One of the traditional epics "Khushkeldi" was written twice by the son of Ergash Jumanbulbul. The poet wrote this epic for the first time in 1926-1927. This copy was lost for unknown reasons during the transfer of folklore manuscripts from Samarkand to Tashkent. The following poet wrote it for the second time in 1937. How did the Ergash poet tell this beautiful epic ten years ago? We will probably never know, because the lost manuscript has not been found for so many years.

Ergash Jumanbulbul's son, as a teacher of the Kurgan school, thought a lot about the fact that the conditions of epics were violated in his work, and that he also contributed to the transformation of epics into short stories. Many of his thoughts, which are an expression of his aesthetic views, give reason to believe that this is the case. By the way, let's observe the comments of Ergash Jumanbulbul's son about "narrating epics".

The poet creates a term at the end of the epic "Beaver and Star". Let's pay attention to some places that are important from the point of view of studying the process of "narrating epics" in this term.

Tamom qildim shu dostonni men o'zim....
Odanga qo'shilmay bitib panada [6. 117.]
(I finished this saga myself...
He is in a shelter without joining the person)

says the poet. Creating in private, not in the circle of listeners, this is a situation outside the circle of folklore, of course.

The following poet notes that he was not always able to put the traditional text down on paper:

Qanday kildim urushlarni,
Goh yerdagin uzib qo'ydim...
«Men ham shoir bo'ldim-ku», deb,
Necha yerin buzib bo'ldim.
(How I fought wars,
Sometimes I cut it off...
"I also became a poet," he said.
I have broken many places.)

Of course, these words show that Ergash, a skilled wordsmith like a poet, was a very demanding and humble person. At the end of the terma, the folk poet expresses his opinion even more clearly:

Biz qissani tamom qildik...
(We have finished the story...)

It is an extremely complicated creative process to write down an epic like "Kunduz bilin Yulduz", which is the property of the Kurgan school. Poet:

Eskilar so'zin buzolmay,
Necha yerin yomon kildik, –
(Old people can't break their word,
How many places have we messed up,)

saying, he must have meant the difficulties of the same creative process.

The son of Ergash Jumanbulbul uses the term "story" at the end of the epic "Khaldorkhan" in the sense of "told epic" - the written text of the epic:

Tamom bo'ldi Go'ro'g'lining qissasi,
Mulla Ergash buni aytgan ustasi.
Shu dostonni aytib chiqqan vaqtida,
Ko'p ekan boshida qayg'u-g'ussasi.
(The story of Gorogli is over.
Mulla Ergash is the master who said it.
While telling this story,
There is a lot of sadness in the beginning.)

Thus, it can be said that the poet Ergash was the first to point out his original distance after the epic was written down - that it could no longer be an example of syncretic art, and he used the term "short story" in this sense. This shows once again that he was a sarcophagist, a "sage of poets" who knew well the content, direction, forms of expression, and lifestyle of the epic, and could express his reaction to all the complex issues related to these factors.

Ergash Jumanbulbul's son expresses his thoughts about "epic" and "story" in the beginning and end of the epic "Kizhipak".

Ergash Jumanbulbul states that the book copy of "Kizhipak", which is the story of his son, is not ideologically and artistically perfect at the level of the original:

O'lan shunday bo'lami.
Shuytib ham qissa kilami? (O'lan musical folklore genre)

As long as this is the case, the poet proves on the basis of a specific example that the level of creative individuality of the storyteller has a positive or negative effect on the further fate of the traditional saga:

«Qizjipak»ning nusxasin.
Qiziq qip aytay qissasin,
Har nima ham o'lanmi.
Topib bitsin-da ustasin.

Ergash Jumanbulbul's son's retelling of "Kizhipak" created an opportunity for direct and clear manifestation of the Kurgan epic school, including the poet's own aesthetic views. A comparative study of the copy of the 1922 edition of "Qizhipak", the Kazakh versions, and the version of Ergash Jumanbulbul's son provides an excellent

source from the point of view of determining the creative individuality of the great representative of the Kurgan school.

However, to think that the poet Ergash read the epic "Kizhipak" according to the 1922 edition and wrote his own version based on this would be to revive his creative work. "Kizhipak" was no stranger to the environment of the Kurgan school of epics. Jumanbulbul's friend, Moyliboy, a Kazakh white man, used to sing "Kizhipak" with love.

Shu «Jipak»ning qissasini
Moyliboyning o'g'li aytgan.

Buni eshitib, shu qissaga
Mulla Ergash talab etgan.

So, while offering his version of "Qizhipak" to Uzbek readers, the poet Ergash also relied on the Moyliboy version of the epic, and reworked some of its passages based on the traditions of the Kurgan epic school:

Undan qolgan chalasini
Jumanov o'xshatib ketgan.

Ergash poet mentions his creative contribution in several places:

Kami ko'stin, do'stlar, qo'ydim, o'zimdan.

These remarks of the son of Ergash Jumanbulbul are the results of the creative process in his soul. He always remembers that he is a "creator" (in the words of M. Shaikhzoda) of the traditional epics he is writing. The fact that the poet writes the epic "in a shelter without joining the people", moreover, he writes it with a wide readership in mind, shows that his creative work deviates from the sphere of folklore. The following poet edits some verses. For example:

Sensiz parilarga go'rdir bu vatan,-

he writes "lakhat"⁴ above the word "gor"⁵ in his verse. It also explains the identity of some of the characters. In the epic "Khaldor Khan", a wrestler named Beksara shows many heroic deeds in one-on-one combat, he is the first to take the field against King Caesar. But Ergash remembers that the poet Beksara is not well known to the general readership and adds the following comment:

"When Yusuf and Ahmed were going to take Egypt, they ran into Gozalshah, Gozal ran away. The three commanders take turns. At the end, the son of Chaqqonbek Safobek, who is one hundred and twenty years old, takes a lot of money and booty from the two previous generals. Then the Taka-Yovmit begs admired and said: "Grandfather, who did you learn the craft from?" - Chaqqonbek Safobek's son says: "I learned from Goroglibek, Bol Avazkhan, Khasankhan, and Khaldorkhan." (Thus) he tells the story of Gorogli's 40-year-old young man. One byte is:

Chordarada Asqar tog'ni joylagan,
G'azot kuni ot-anjomin shaylagan.
Tuqqiz manzil dushman yulin boylagan,
Chaman o'g'li Beksaradan o'rgandim.

The following poet also cares about the full content of the stanzas reaching the reader.

Xasan Chopson - yer yuzining juyrug'i,
Qo'liga ilingan G'irning quyrug'i...

The Ergash poet believes that it is necessary to reveal the content of this stanza:

"One day, when Avazkhan rode away on Ghirkoki⁶, no four-legged horse could reach him. "Take it, now I'm free," Khasan Chopson(hero of the epos) chased him. Avaz Khan also gave Ghir a whip. Chopson stopped Ghirkok by turning his tail. He saw it, he can't escape, he cheated and left. Samandar said that," the poet explains.

The following poet considers it necessary to explain dialect words, he gives the form of some of these words in literary language, because he wants the published epic to be equally understandable for all readers:

Botir borsa maydon qizir,
Asl xunxo'r qonni juzir,

⁴ a deep dug-out, grave

⁵ a hole at the base of a mountain

⁶ horse name

Kimning ishi safni buzir,
Sher-nar maydon ichinda.

The poet chooses words and uses them in his own way even in traditional epics. He does not use a single word inappropriately... For example, "...several hundred tevas were loaded with treasure, he built a satin umbrella over a thousand camels..." incorrectly changes the word "teva" to "camel". And opens the way to return. (See note on Nightingales, Vol. IV, p. 411.)

Ergash Jumanbulbul's son used the rich vocabulary of his native language with sensitivity. Before observing the use of the word "tan" in his traditional epics and individual works, let's see the interpretations of the meanings of these words in the "Explanatory Dictionary of the Uzbek Language":

"I. I. Body, body, body... The outer part of a person's body, surface, face; body... 2. A person's entire existence, body...

II. I. A part, share, or thing belonging to one; someone's work, etc. k... 2. Initial assessment, cost... Initial funds, investment..." Also, in this dictionary, "to be one soul, one body", "to absorb into a coin", "to admit", "Phraseological combinations "to admit" are explained.

In our opinion, in the work of the son of Ergash Jumanbulbul, the dictionary meanings of the word "body" are wider than those in the dictionary. In particular, the same word:

In the verse "The body is filled with words" in Chechanlik, it means "body, soul". "The knowledge of the poor is the work of the rich." In the verse "How much he works, what he does not have" means "the work he is responsible for". "There is no number of an army, no name of a helpless young man" conveys the meaning of "absolutely, zinhor". In the verses "Ahmad Sardar looks, there is no such army" expresses the meaning of "ilaj". In the following stanza, the expression "tani yuk" expresses the idea of "no value":

Fuqaroga buncha mehriboni yo'q.
Bunday odam yurtimizda tani yo'q.

Ergash Jumanbulbul's son plays the word. As we have seen above in the analysis of the words quatrain in the epic "Ravshan", he skillfully uses words of the same type.

Professor H. Zarif, while analyzing the qualities of this great epic poet, said that "the poet's ability to deeply notice the demands of life, to be able to think artistically about the thoughts that serve the spiritual wealth of a person, and to be able to convey them to a person in an impressive manner is a vivid demonstration of his taste and creative ability. [1.31.]

The famous quatrain of the folk poet, which is known to folklore studies in two versions - dedicated to the criticism of bigotry, also convinces the correctness of this conclusion. The first option of four:

Qozoq ongni otadi,
Ong ham o'zini otadi,
Qozoqda ixlos ko'p hali,
Eshonga qo'yin otadi.

variant too:

Mergan ongni otadi,
Ong ham o'zini otadi,
Tentak bo'lsa bu mergan
Eshonga ongini otadi.

Here, the word "Kazakh" is used in the meaning of "a simple, honest, sometimes easily deceived person", as noted in the comments of "Bulbul Taronalari" (Nightingale song).

In the first version of the Tajnis quatrain, the person being criticized is a victim of vain sincerity - he gives in. But in this version, "consciousness" - hunting has nothing to do with "sheep". That is probably why the poet changes "sheep" to "consciousness" in the fourth stanza. At the same time, Ergash Jumanbulbul's son tries to express his attitude more vividly, he replaces the word "sniper" with the word "sniper" that is the most suitable for the meaning of the words of the same type.

In our opinion, the second option is perfect compared to the first option according to these features.

Of course, these examples can be considered not in the form of trivial events, but as elements that make up the harmony of the rich creative world of Ergash Jumanbulbul's son, that is, help to see and perceive its scope more clearly.

Ergash Jumanbulbul's son, in the words of academician M.K.Azadovsky, is able to perform the task of a true artist - able to select, organize and use literary material in an appropriate way, able to develop artistic ideas, in short, Leo Tolstoy. He was a poet of original character who had "the conscious power of an artist".

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