

THE ROLE OF LITERARY INFLUENCE IN THE CREATION AND ENRICHMENT OF THE KASHKADARIN TAJIK CEREMONIAL FOLKLORE

Shernazarov Akmal Andiyokulovich

Doctor of Philosophy, Associate Professor Samarkand State University,

Samarkand, Uzbekistan

Mail: akijon.85@mail.ru

ABSTRACT

The article describes the role of literary influence in the creation and enrichment of the ritual folklore of the Tajiks of the Kashkadarya oasis, the nature and manifestation of Zullisonailin, the socio-psychological factors that led to this, their proximity, literary affiliation, interaction, bilingualism.

Keywords: bilingual folklore, ritual folklore, Tajik folklore of the Kashkadarya oasis, Uzbek folklore, literary influence, Uzbek and Tajik folklore.

INTRODUCTION

The phenomenon of literary influence has so far been studied only in the context of written literature. However, it has a special place in the creation and enrichment of folklore. If folklore works are studied from this point of view, as a result of mutual cultural and economic cooperation and close friendly relations between different peoples living in one region, the transfer of rituals and customs and related folklore genres to another people, this is possible. That he can come in and survive, or that under his influence a variant in another language may arise.

MAIN PART

It should be noted that such a literary influence left its mark on the folklore of the Tajik and Uzbek peoples living in the Kashkadarya oasis. In particular, the next "yor-yor", written by the Tajiks of the oasis, can be regarded as a specific product of literary influence. Has a Tajik pronunciation of Uzbek words (for example, "ketayopdur", "borotubman"):

Munchagina xamirturush ugrosi ko`p, yor-yor,

Kelin qizim ketayopdur, gilasi ko`p, yor-yor.

"Ignam uchi sindi" deb urdi yangam, yor-yor,

Endi ketib borotubman tinsin yangam, yor-yor.

Tokchadagi qaychini zang bosibdur, yor-yor,

Kelin ukam ketayoptir, g`am bosiptir yor-yor [7, 303].

In this text, the image of "my mother" in the traditional Uzbek folk tale "Ignam teach cindi" urdi "is replaced by the image of "yangam". The traditional line "The scissors on the shelf rusted, yor-yor, our daughter is leaving, sad, yor-yor" has changed to "The scissors on the shelf are rusted, yor-yor, my brother-in-law is leaving, heartbroken, yor-yor" variants of this text.

In the Kasan region of the oasis, "yor-yor" is written, four of which are in Tajik, and the next four in Uzbek:

Gulbibi-aro`s, guli tarkarda aro`s, yor-yor,
 Bobo mego`yad-bo dida boshi chi, yor-yor.
 Bo mushku abir pechda boshi-chi, yor-yor.
 Yak shaba mehmoni bobo boshi-chi, yor-yor.
 Munchagina xamirturush ugrosi ko`p, yor-yor,
 Kelin qizim ketayopdur, gilasi ko`p yor-yor.
 Tokchadagi qaychini zang bosiptur, yor-yor,
 Kelin ukam ketayoptir, g`am bosiptur, yor-yor[7, 303].

Although the previous four verses of this song are in Tajik, they are similar in form, structure and genre to the Uzbek yor-yor and differ from the Tajik yor-yor. If in Tajik "yor-yor" the refrain comes after each verse, in Uzbek it is repeated at the end of the verse. Therefore, the melody of the Uzbek "yor-yor" is predominant, and now it is observed that the Tajiks of the Kashkadarya oasis perform such an Uzbek "yor-yor" in the tradition of wedding ceremonies.

In Uzbek:

Yor-yor desam ul yorim kelurmikan, yor-yor,
 Yurakdagi zangorlar ketarmikan, yor-yor[7, 383].

In Tajik language:

Қадаат гардам, қадаат гардам.

Ёр, ёр, ёроне!

Қадам андохтанот гардам.

Ёр, ёр, ёроне![7, 301].

Literary critic A. Samadov rightly noted that ethnic contacts and literary ties between the Uzbek and Tajik peoples also influenced their oral creativity. In the folklore of these peoples, there are many epics and legends, mysteries and proverbs, anecdotes and songs that are much closer to each other in content, ideas and have in common. Even sometimes it is difficult to distinguish which of them belong to which [64, 14]. In fact, the song "yor-yor" is the same. We can say that in Tajik or Uzbek, their mission is the same. In other words, "yor-yorlar" are songs that adorn the moment when the bride is handed over to the groom in the wedding system.

Some of yor-yora's texts clearly reflect the literary ties between the two peoples: Uzbeks and Tajiks. Because there are texts about them that, although clearly associated with Uzbek folklore, contain a number of Tajik words and phrases. Although such yor-yors are Uzbek, it can be concluded that they were created by Tajiks living in Uzbekistan. While some Tajik words and phrases are used in this form of "yor-yor", some even appear as a new version of the Uzbek "yor-yor" in the Tajik translation. This suggests that Tajiks wrote in Uzbek. However, "yor-yor", created in both languages, differs in style and tone of performance.

So, there is no doubt that in Uzbek and Tajik folklore there are oral works created as a result of literary influence and ethnic connection.

Due to the fact that the Kashkadarya region is located near the cities of Samarkand and Bukhara, which have always been the center of science and culture, the influence of culture, science, literature and folklore of these cities is evident in all aspects of the region. This effect can be seen in the song "Salomnoma". In particular, the influence of written literature is

noticeable in this song. The studied song has stylistic and poetic features and is often composed in the literary form of muhamm (but not all verses correspond to this poetic form of A.Sh.). The song is heavy, sincere, sometimes it is sung solemnly [5, 102]. This is good to hear, it gives a special peace. When the "kayvonazan" or "kayvonani" employee finishes reading the verse of the song, everyone around him joins him, saying: "Khazor alik". This situation is repeated at the end of each paragraph. Each verse of the song consists of five verses (four-line verses are also visible - A.Sh.), and the repetition of "Khazor Alek" serves as a chorus or "misrai fikra".

Just like the Masnawi prologue of classical literature, the Greetings prologue begins with a description of Allah, followed by Adam, Noah, the Prophet Moses, the Prophet Khalil Ibrahim, the Prophet Muhammad's companions, and the Muhammad family (s.a.v). - speaks with respect. The place of each in the history of religion is indicated.

The introductory part of the song "Salomnoma" also mentions the creation of the Universe and man, the prophecies and wonders of Islam, their famous representatives. For example, when the world was flooded, only Noah, his relatives and animals were saved, that is, the flood of Noah, the prophet Kalimau, the intercessor of God on Mount Sinai, the fire of Namrud, the ruler of Babylon Ibrahim Halilullah ... in the order in which the fire turned into gulistan, and the events of Ibrahim's survival are narrated in a song based on the art of the Talme.

As we have already noted, the mentioned Talme serve to reveal the historical and poetic roots of the song. The song contains references to pre-Islamic religions and mythological and historical events associated with Islam. In particular, a number of historical and mythological events are told about such prophets as Adam, Noah, Moses, Khalil Ibrahim, Muhammad (S.a.v.), blessed Fatima Zahra, Ali and his sons Hasan-Hussein. The deep respect and respect of the people for these people is an expression of their religious views. This indicates that this type of song is ancient and has reached a level of historical value.

Among the Tajiks of the oasis, the song "Khush Omaded" is sung when the bride arrives. At this time, the bride, standing next to the narrow (chimildik), bows to those present at the ceremony:

Офтоби анбарин, хуш омадед,
Сарвари молу макон, хуш омадед.
Моҳу офтоб баҳратон муштоқ бод,
Ҷон келин, ҷонон келин, хуш омадед"[8, 214].

Among the Tajiks of Kasan, they also sing the Uzbek version of the song "Khush Omaded" called "Welcome":

Ассалом, эй янги меҳмон, меҳрибон, хуш келдингиз,
Айлайн молни нисори, балки жон, хуш келдингиз.
Сарви қадлар хублари, шоҳи жаҳон, хуш келдингиз,
Ошиқингиз бирла бўлғайсиз амон, хуш келдингиз.
Раҳмати ҳақ ёғди сиз келган ҳамон, хуш келдингиз.
Хушлик бобида сизга ўхшамас ҳурулиқо,
Моҳруйингизга ошиқдур ўшал шамсулзуҳо.
Жумла маҳвашлар ичида сиз эурсиз пурбаҳо.
Ошиқингизни кўринг, эй маҳваши бовафо.

Симтан, нозукбадан, абрўкамон, хуш келдингиз[4].

Among the songs common in the oasis are: "Dear friend, happy wedding to you", "Dear lady, happy time to you", "Happy birthday, dear quality", "Welcome, dear", "Dear child", etc. are common, which is also one of their characteristic local features. For instance:

Аё дўсти азизим, сизга тўйингиз муборакбод,
 Аё соҳибтамизим, сизга даврингиз муборакбод.
 Тараддуд бирла қилган тўйингиз муборакбод,
 Мурад устида турган шод қунингиз муборакбод.
 Худо ҳар бандага берган эрур ҳиммати аъло,
 Ким тўй кўрса, жойи бўлғай жаннати.
 Келибдур маъво бир қизи мастона, тўйингиз муборакбод,
 Уйингиз тўрида турган келин муборакбод.
 Жамъи бандани тўйларга еткурсун худованд,
 Келибдур сизга ёрингиз, куётўра.
 Сарви бўйи хушқадам, раъно сифат, хуш келдингиз,
 Юришингиз товус мисол, барносифат, хуш келдингиз.
 Лаблари мисоли ҳақиқ, оқ тишлари дурдонадек,
 Кўзлари мисли бодом, лаъли сифат, хуш келдингиз.
 Эй азиз фарзанди жон, тушдингиз бу давлат хонадонга,
 Ёру дўстлар келишар хурсанд бўлиб тўёнага[3].

CONCLUSION

Based on the views expressed in the article, it can be concluded that the folklore of the Uzbek and Tajik peoples living in Kashkadarya, living together in close socio-cultural and economic cooperation, also developed in terms of literary influence. Based on this, in the folklore of Tajiks living in the Kashkadarya oasis, there is an interaction of Uzbek folklore, and in Uzbek folklore - Tajik folklore. Even in the folklore of the Tajiks of the oasis, in this regard, one can find the phenomena of artistic synthesis, the magnificent appearance of folklore works, samples of folk songs based on sugar, their Uzbek and Tajik versions. This, in turn, manifests itself as one of the important local features of the folklore of the Tajiks of the oasis.

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