



DOES THE SOUND of GHJAK CALL GIANTS AND FAIRY? (Based on Ahmadi's "The debate of musical instruments")

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Annotation

In this article, a controversial stanza related to ghijak from Ahmadi's "The debate of musical instruments" is analyzed. The artistic significance of this discussion is highlighted.

Key words

genre of discussion, musical instrument, giant, fairy, kafir

By the 15th century, the genre of discussion in Uzbek classic literature continued its activity both as an independent and as a component, and was formed as a genre. From the first half of the 15th century, the genre of discussion in Uzbek written literature developed widely both in terms of content and form. Discussions created in Persian-Tajik literature had a great influence on the development of discussions of this period. In particular, the debates created by Ahmadi, Yusuf Amiri and Yaqini are a lot in common with the discussions of Asadi Tusi who was the author of "Munozarai shabu roz" (The debate between night and day), "Munozarai osmanu zamin" (The debate between heaven and earth), "Munozarai gabr-u Muslim" (The debate between a Muslim and an Infidel), "Munozarai Arabi Ajam" (The debate between Arab and Ajam). These discussions are valuable as they metaphorically shed light on the events of their time and some of the character flaws of the people of that time. A. Hayitmetov, a literary scholar, admitted: "Usually, the works of this genre often have a sharp social content, they touch and criticize the order and rules, events and incidents existing in the feudal society". Like most debates, the Ahmadi's debate has a figurative meaning, and it depicts different groups of people in life, their character traits, and condemns such traits as arrogance and selfishness among people.

Information about the life and works of Ahmadi is currently known to science only by his "The discussion of musical instruments". According to the books, the only copy of this work copied in the 14th century is kept in the British Museum.

Ahmadi's "The discussion of musical instruments" describes the controversy between musical instruments. The debate consists of a masnavi written in the Ramali musaddasi mahzuf (foilotun foiltun failun) weight. The debate was written in poetic and prose, and at the beginning of it, the poet mentions praise of God and His prophet and the reasons of writing the book in prose. The discussion begins with the news that the sad author goes out after midnight and walks around, and he encounters the old man lies drunk in a ruin, and the musical instruments in front of him start arguing one by one. In the debate, first the tanbur declares its advantage and superiority over all the musical instruments.

In most debates, the two disputants appear together, but Ahmadi's debate is significant with seven appearances. In other words, the two opposing parties entering the debate are "Tanbur" and the team consisting of "Ud, Chang, Kobuz, Yotugon, Rubab, Ghijak, Kungura".

At this point, we should emphasize that one of the most important features of the debate genre is to

present an argument to express one's superiority.

The first side		The second side	
Tanbur's proofs:	In the sea of pain and suffering, I am drowning in love, That's the light of love in my body.	Ud's proofs:	I am king to all of you, my tone is pure
		Chang's proofs:	I am the teacher of all of you, I am the creator of all things
		Qubuz's proofs:	I am the bird in the garden of love
		Yotug'on's proofs:	My reputation is high I am the owner of knowledge
		Rubab's proofs:	I don't care king's attention
		Ghijak's proofs:	All giants and fairies are fun of me
		Kungura's proof:	I am the single

During the reading of the discussion, some verses about rubab and ghijak caught our attention.

Below, let's pay attention to the verse about the ghijak. In fact, both tanbur and ghijak have their own wonderful flour. We will feel this more deeply during the reading of the masnavi called "Toynoma" by the great poet Mohammad Reza Agahi, who lived in the 19th century. In it, while talking about goat competitions, wrestling, gallows games, the author writes that the sounds of drums, trumpets brought joy to the wedding. At the same time, he singles out the sounds of ghijak and tanbur:

Ghijak is crying and moaning,

Made people in a different mood.

Tanbur created how many catchy sounds,

Made people to dream different

In the "The Discussion of musical instruments", one of these two musical instruments insults the other, namely the tanbur mocked ghijak:

All giants and fairies gather while you are playing,

You are an infidel of the fairies' army -

So, does the sound of the ghijak call giants and fairies? Why is ghijak referred to as "the infidel of the army of fairies"? We tried to find valuable answers to these questions.

First of all, we want to talk about who the giants are. Giants are embodied as symbols of evil in the mythology of the Turkic and Persian-Tajik peoples, as well as in Zoroastrianism. In folk epics, giants are giant creatures that guard fairies. According to the books, the word dev means "god" in Sanskrit. Deva is a word used to name gods and Devi is a word used to name goddesses. The word "fairy" is found in the Zoroastrian holy book "Avesta" in the form of pairika. It is said that the fairies lived in Kohi Qaf, Eram Garden. As an example, we can cite the following stanza about the fairies Yunus and Miskal, who are the wives of Goroguli, in the epic "The Death of Goroguli":

I brought Yunus from the garden of Eram,

I brought Miskal from Kohi Kafi

In our religion, both giants and fairies are considered demons, a woman is considered a "fairy", and a rebellious and disobedient man is considered a giant. In general, giants and fairies, whose existence is real, are mainly examples of folklore, including amazing creatures that appear in our epics. But what can be the connection between giants, fairies and ghijak? Based on the fact that giants and fairies are an integral part

of most folk epics, we started to find an answer to the question of Bakhshi music, more specifically, whether Bakhshi people sing epics with this musical instrument or not. What we found is that in Khorezm and Karakalpak Bakhshi schools, the ghijak is a musical instrument with a special reputation. In Karakalpaks, jirovs perform heroic epics to the accompaniment of kobiz, and bakhshis to the accompaniment of ghijak and dutor. In Khorezm, in addition to individual performance, group performance is also common. A group of 3-5 performers will be formed. The master begins the story and the rest accompany him with the ghijak. Thus, the identity of giants and fairies, their relationship with the ghijak, in general, the first verse of the stanza that we analyzed became much more obvious.

We would like to add that our national musical instrument with a bow similar to a violin was used in our epics as a detail to fill in the exciting story, "Yunus and Misqol Pari", "Bozirgon", "Shahriyor". We searched for some of our epics such as "Bo'tako'z", "Alpomish", but we could find only in the epic called "Zulfizar", which is one of the epics of the "Goro'gli" series. In the epic of Zulfizar told by Rahmatilla Yusuf's son, when the main character of epic - Avaz Khan went to catch the chief of thieves, the chief of thieves was "drunk" in a room, and a couple of captive girls "playing the ghijak", he will be having a party. Involuntarily, the thought crossed our minds that we can compare the ghijak, who is rarely seen in epics, to the majority of directors and cameramen who do not like to act, but who like to make films. That is, even though the ghijak does not participate in the epics, it is the reason for the singing of wonderful epics.

Now let's move on to the second part of our analysis. In the second part of the question related to the ghijak, which we are analyzing in the discussion, the description of "the infidel (kofar) of fairies' army". The word kofar, which seems unfamiliar to the reader, and the word kafir, which makes the listener shudder, is actually just a different spelling of the same word. I think we can prove our point with the name of a river in Tajikistan. The name of this river, which is the right bank of Amudayo, and the area of its basin is 11,600 square km, is Kofarnihan, and it is also called Kafirnihon. The word kufr, which is the basis of the words kafir and kafar, means denial, rejection in Arabic. Based on this meaning, we can say the following opinion: In our opinion, through this couplet Ahmadi wants to emphasize that the army of fairies and giants who heard the sound of the ghijak want to withdrawal from wars, they only want peace, this is because the sound of ghijak makes them reject wars.

But there is the question: if the above couplet is actually quoted by the tanbur to insult the ghijak, does the meaning of the couplet that we came to realize is true or the tanbur just emphasize the superiority of the sound of the ghijak unconsciously? No, it's not like that. At the time when Tanbur entered the discussion in "The Discussion of musical instruments", his heart was full of arrogance and evil, and he was in a position where he could find fault even in the essence of any goodness. In other words, the tanbur may have accused the ghijak of cowardice and emotional weakness with his tone, which caused the giants to reject the war.

In conclusion, the sound of the ghijak does not call fairies and giants, but the fairies and giants are in the sound of the ghijak. In other words, giants and fairies are the main mythological characters in most of the epics sung by ghijak.

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