

Interpretation of Ancient Imaginations in The Song "Adirasman"

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Abstract: This article provides a comparative analysis of the peculiarities, formation, history, and typological features of the folk song "Adirasman," performed during the incubation of wormwood.

Keywords: Adirasman, folk song, Umar, Uthman, Khazar, ancient belief, legend.

Introduction: Since ancient times, folk songs have reflected our ancestors' way of understanding the world, their attitude towards natural phenomena occurring around them, their pain and anxieties, joys and delights, their social worldview, and the development of their artistic thinking. That is why the lines that arise as a result of the subtle creations of the human spiritual world contain his emotional experiences.

In the 20th century, Uzbek folklore studies achieved great success in the field of recording, collecting, and studying folk songs. Therefore, the results of the valuable research of B.Sarimsakov, M.Alaviya, O.Safarov, M.Zhuraev, A.Musaqulov, and H.Razzakov continue to serve as an important source for young scientists and researchers today. However, among our creative people, there are still many examples of folklore that need to be recorded and await their monographic research. In particular, the folk song "Adirasman," which is actively used in the territory of the Republic of Karakalpakstan, is one of such examples of oral creativity. This term, which is used in the Uzbek language in the meaning of wormwood, is expressed among the Kipchak-speaking population of Karakalpakstan by the terms *adirasman*, *isvant* in the Oghuz dialect, and in the Karakalpak language it is used in the form *adiraspan* (a'diraspan).

The song "Adirasman," performed in a peculiar way with a calm tone, based on a certain rhythm, arose as a result of the ancient beliefs of our ancestors - their magical relationship to fire and plants. In particular, this

aspect becomes clearer in the following lines, recorded from Aisha Ismailova, born in 1942 (78 years old) and residing in the Amudarya district (recorder: H.Allambergenov), which are assumed to be relatively more complete:

Адирасман деган сенмисан?
Минг-да бир балога эммисан?
Адирасман, Адирасман,
Сени жибарди Ўмар, Ўсман.

Кўзи тийганнинг кўзи чиқсин!
Қўли тийганнинг қўли синсин!
Адирасман деган сенмисан?
Минг-да бир балога эммисан?

According to the lyrics of the song, wormwood is imagined as a living object. That's why the person holding it says, "Are you the one who said 'I am Adiras'?" "Are you worried about a thousand troubles?" This process seems to be connected with ancient shamanistic beliefs. Indeed, as A. Musakulov notes, "the songs that have reached us show that shamanistic relics are stronger and more preserved in traditional folk lyrics than the rudiments of totemism, and that shamanism has been the leading religious ideology in the history of our people for many centuries" [3:77]. In the third and fourth verses, it can be said that *adirasman* is interpreted as a divine plant sent by the Chaharyars, widespread among the peoples of the East.

The next stanza of the song expresses views reflecting the plea to protect the person being lit from evil eyes and hands. In this case, the animistic belief of our ancestors in the presence of a divine power in words, connected with the realization of human goals, intentions, and desires, is emphasized. According to our folklorist scholars, particularly Olimjon Qayumov, the tradition of reciting magical sayings to heal patients through word magic, find lost items, and ease difficult tasks is widespread not only among Turkic tribes living in Central Asia but also among the Turkic peoples of Siberia and the Caucasus [8:6].

Thus, in the process of feeling the presence of supernatural power in the word, feeling helpless before this divine state, similar views appeared in examples of oral creativity. As B. Sarimsakov noted, "in the distant past, people understood the influence of words on the human psyche not directly from the content of the word, but from the influence of some supernatural power within it. Therefore, in their imagination, words are divided into good and bad types. Good words bring health and happiness to people, while bad words bring them misfortune" [1: 109].

In the following sample, recorded from Gulzhan Matyakubova, born in 1954, residing in the village of Akbashli, Turtkul district, Republic of Karakalpakstan, we see that the term *isiriq* is expressed by the term "isvant." In the lyrics of the song, it is emphasized that if *isvant* is not lit for the healing of a sick person, the performer becomes guilty, and if *isiriq* is lit, but the sick person does not find a cure, then the object appealing to this situation as a product of a worldview preserved since ancient times is guilty:

Хазарс исвант санмисан?
Дурли болоға эммисан?
Эм бўлмасанг сан зомин,
Тутатмасам ман зомин.
Исириқ-жимириқ санмисан?
Дурли болоға эммисан?
Гўз атганнинг гўззи чиққай,
Қаст атганнинг бели чиққай.

The same situation can be observed in a Karakalpak passage recorded from Ulbike Uteniyazova, born in 1952, who lives in the village of Kara-oy, Takhtakupyr district, Karakalpakstan. Interestingly, this example, unlike other versions, begins with a greeting to the wormwood:

Ассалаўма алейкум, әдираспан,
Бизди сизге жиберди Омар, Оспан.
Жазылмасам маған шәрт,

Жазылдырмасаң саған шәрт!

The text of the next song, recorded from Sapargul Masharipova, born in 1953, living in the Khazarasp district of the Khorezm region, differs from other Turkic songs on the same theme by its relatively large volume. It is also expressed that if someone gets sick, or if others cannot accept it due to envy for some achievements in life, the damage will go to them:

Исвант даян бу санмисан?
Дурли болоға эммисан?
Гўз атганни гўззи чиққай,
Гўтаролмағани бели синғай,
Атлағай, чатлағай, партлағай.
Бар қарни катта бойлара,
Нердан гирган бўлсанг шўра,
Чиқ, чиқ, чиқ.
Ҳазор исвант, ҳазор исвант,
Тутмасам манда гуно,
Эм бўлмасанг санда гуно.

It is also worth noting that the words "hazor," "khazars," used in folk songs on this topic, are understood by ordinary people in relation to the Khazarasp district of the Khorezm region. But this is completely wrong. Originally *hazor* is a Persian word meaning "thousand." The "Explanatory Dictionary of the Uzbek Language" also states that as an obsolete bookish word, it is used in the Uzbek language not to express counting numbers, but to express the concepts of countless, very many, extremely, infinite, and infinite [7:480]. In addition, we must not forget that the name of the district originated from the combination of words meaning "hazor" - thousand, "asp" - noun. Consequently, *hazor* served as an adjective expressing the meanings of "many," "infinite," as well as "powerful."

In an excerpt recorded from Sayyora Abdirimova, born in 1982, who lives in Mirishkor village of Bogot district, Khorezm region, it is emphasized that diseases and harm go far from humans - to lakes and deserts, not among ordinary people, because treating a patient (as described in Abdulla Qahhor's story) is not easy:

Кўллар(г)а бор, чўллар(г)а бор,
Бизардий ғарибларда не бор?

The song "Adirasman" is often performed by older women when a family member catches a cold or another illness occurs, as well as in wedding ceremonies and in rituals related to traditions, such as the first cradle of a child, and usually performed by elderly women with incense. As the renowned folklorist Muzayana Alaviya aptly noted, "the main creators and

performers of ritual songs are women" [4:5]. Since ancient times, mothers, elderly aunts, and elderly women have played a significant role in preparing small details related to family and household rituals and conveying their attitudes towards various events in relation to human psychology. According to master folklorist Omonulla Madayev, after the child was swaddled in the cradle, sprinkles were scattered over him, incense was lit, and the following saying was said:

Исирик, исирик,
Чатнасин, исирик,
Тутасин исирик,
Боламга кўз тегмасин.
Ким кўзимга кўз қилса,
Кўзлари оқиб тушсин. [10:221]

After this process, the baby in the cradle was taken to another room, pilaf was distributed to the guests, and women and girls were invited with various fabrics and clothes.

And in the version recorded from Sayyora Bekchanova, born in 1974, originally from the Ellikkala district, there is an attempt to drive away "evil forces," to "push away" evil spirits:

Исфант даган санмисан?
Турли балоға эммисан?
Кўз атганнинг кўзи чиқсин,
Суқ атганнинг суқи чиқсин.
Нердан кеган бўсанг шўрдан чиқ,
Чиқ-чиқ-чиқ, киш-киш-киш!

Today, it's true that many people don't fully know the lyrics of this song. Perhaps that's why in most cases, for example, in Karakalpakstan, there are only two or four (often "Are you the one who said 'I am Adiras'?" What a pity for you? Let the eye of the one who touched it come out, Let the hand of the one who touched it break!") are performed.

Similar concepts related to incense have led to the formation of small paremiological units about it among the people. In particular, the proverb cited in the book "Hikmatnoma" by Sh. Shomaqsudov and Sh. Shorahmedov: "A jinn runs from wormwood, a jinn from wormwood" (wormwood - fist) is proof of our opinion. In this same source, it is said that in folk medicine, it was used to treat itching, rheumatism, and skin diseases with a liquid made from wormwood, and people who did not know its beneficial properties gave it a divine appearance, for example, if you smoke wormwood in the house, it will drive out all jinns and demons and will be a cure for a thousand and one ailments of a person, and therefore, when children

have measles, when a newborn is born, and sometimes in such ceremonies as the wedding of a son, the birth of a child, when performing the ko'chirik ritual. However, it is stated that there is no divine secret in wormwood, that all its secrets are due to the disinfecting properties of the smoke released when burned, and indeed, wormwood smoke cleanses the air from various harmful microbes and eliminates unpleasant odors with its characteristic pleasant smell. [5:162]

In the book of Uzbek folk ritual songs "Oy oldida bir yulduz," compiled and prepared for publication by folklorist M.Juraev, the sayings performed when burning incense for a baby are collected. In particular, the following incident related to the performance of a recitation recorded in 1981 from Jumakhol Mavlonova, a resident of the village of Zhigachi, Karakul district, Bukhara region, is also cited: "When putting incense on a baby, they bring embers in a container and throw incense on top of it. The child is lifted and circled several times over the incense-burning vessel, then the head covering is removed, held in incense smoke, and placed on the head. When incense is lit, the following is said:

Ҳазорисванд ҳазор дори,
Минг дардларга сан дори,
Кўлларга бор,
Чўлларга бор,
Қорни катта бойларга бор,
Суви қуриган сойларга бор,
Бу норасидада нима гуноҳ бор!»

This circumstance once again proves that the examples of oral creativity of the Turkic peoples living in different regions have common features, as well as some peculiarities.

In the medicine of the peoples of Central Asia, wormwood smoke is used as a natural medicinal remedy for colds, as a hygienic remedy for cleaning the house or room. At the same time, the derivative of ancient magical concepts - *insu* - also serves as a protector from evil spirits, evil eyes, and gazes. In Guljahon Mardonova's treatise "The House Full of Light," the following legend is cited: "It is said that a plague spread in a village. Along with the animals, people began to die out. In short, there was no one left in the village except an old man and an old woman. When people came and asked about the reason, he replied: 'We lit incense every day, every minute'" [2:30].

Based on our observations, it can be said that it is appropriate to interpret the periods of formation of

this folk song in connection with the periods of emergence of Zoroastrian traditions in our country. Because it was during these times that our ancestors' beliefs related to fire, their worship of it, and treating it as if it were alive became their daily way of life. As folklorist J. Eshonqulov noted, "Our ancestors were a hundred times more poetic than we are at the time when we consider them primitive... in today's terms, thousands of years ago, their way of thinking was in the form of 'poetic contemplation': they perceived everything in their lives and nature as a symbol of imagined concepts.

It is a natural process for folklore samples to undergo changes over time, to be polished, to be enriched with new images, images, and motifs. In this sense, it can be said that the images of Umar and Usman in the lyrics of the song were also formed in the post-Islamic period, after the 8th century. Because the names of these caliphs, who played a key role in the widespread dissemination of Islam, their good deeds and actions, conversations and events between them and Muhammad (peace be upon him) were widely spread in religious and educational sources and among the people, which led to the inclusion of these sacred names in the lyrics of the song. In particular, in Abdusodiq Irisov's treatise "Chahoryorlar" - about the famous four caliphs, the following hadith of the Prophet Muhammad is cited: "The Almighty created my friends virtuous to all people. Among these friends, four people - Abu Bakr, Umar, Uthman, and Ali - had high virtues. He made them my best friends." Or it is stated that Umar always accompanied the Prophet (peace be upon him), was a close companion with him, and in this regard, he was aware of all the events that happened with the Prophet, participated shoulder to shoulder with the Prophet (peace be upon him) in the battles that took place in all cities, and his attitude towards him: "The Prophet (peace be upon him) said: - I swear by Allah, O Umar, Satan will never come to you, whichever way you go, he will certainly go by another way!" [9:12] Or in a narration from Bibi Aisha, one day when Abu Bakr and Umar entered the presence of our Prophet (peace be upon him), who had lightened his clothes and rolled up his soles to his knees due to the hot weather, they found him in this state. However, shortly after, when Uthman ibn Affan came here, he straightened his clothes and shoes, got up from his side position, sat upright, and later discussed this matter with Aisha (may Allah be pleased with her): "You did not change your position when my father Abu Bakr came, nor when Umar came. But when Osman came, you sat up straight, why did you do this? Then our Prophet (peace be upon him) looked at our mother Aisha and replied: - Should I not be ashamed of a

person whom the angels are ashamed of?" [9:21-22].

In general, due to the events related to the life and activities of saints in such oral and written sources, their blessed names are included in the song "Adirasman." In addition, the song sung among the Kazakh people, the content of which is given below, in which the same names are also mentioned, is indicated as a condition that must be sung before cutting off this plant:

Ассалаумағалейкум адыраспан,
Мені саған жіберді Омар Оспан,
Жанға дәру, дертке шипа болғай,
Жамандықтан сақтай гөр, сабылыстан. [11]

Content:

Ассалому алайкум, адирасман,
Мени сенга юборди Умар, Усмон.
Жонга дармон, дардга шифо бўлғай,
Сақлагин ёмонлиқдан, курашлардан.

In the content of this legend, which is expressed as a commentary on the song that must be performed before plucking the Adirasman, the origin of the song's name is described:

When Hazrat Uthman was setting out for battle with his troops, he decided to spend the night at a location along the way. Hearing that he was approaching with a large army, the enemy secretly came and untied the horses of the sleeping soldiers. And without a saddled horse, you won't get far. Unexpectedly, from among the horses that had fled in panic, Hazrat Usmon's horse got tangled in a bush of adirasman with its rope and couldn't leave. The other herds of horses had also gathered completely in that spot where the horse was circling.

Osman put the adirasman, wrapped in a string, in his bag. After defeating the enemy and returning, he told the prophet what had happened, saying that he named this plant "adirasman." The Prophet, pleased with Adirasman's "service," blessed him saying, "May the Adirasman who saved my armies serve my ummah from now on."

That's why you can't pluck a plant that the Prophet himself infused without specifying its condition. [11]

In general, the songs "Adirasman" are examples of oral creativity, which arose as a product of the artistic thinking of our ancestors, belonging to the ancient shamanistic period. Religious and magical concepts were also formed on the basis of the signs of incense smoke related to folk medicine. In the post-Islamic period, based on legends and narratives related to miraculous saints, the images of Umar and Uthman

emerged. Through signs of folk medicine, customs, traditions, and rituals, as well as everyday life, are firmly established.

Today, among the Turkic peoples living in different regions, sharing a common language, religion, worldview, customs, and traditions, it continues to exist as an example of folklore possessing divine power, healing properties, and the ability to expel evil eyes and forces.

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