

Historical and Ethnological Studies of the “Author's Song” (Bardic)

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Abstract: The article describes the need to study the author's song in its historical formation in the context of Russian poetry of the 1950s-1960s and, in this regard, to consider a number of features of the song and poetic culture that preceded the birth of this phenomenon. The main goal of the study is to determine the place and significance of the author's song as a poetic phenomenon in the context of modern national culture. At the same time, taking into account the important fact that the boundaries of the study are determined solely by the period of the origin and crystallization of the genre (1950-1960), the circle of goals and objectives organically included, firstly, the clarification of the causes, prerequisites and conditions for the formation of the named phenomenon, and secondly, coverage of the problem and interaction with other song and poetic phenomena in order to include common typological features.

Key words: author's song, bard, literature, culture, poetry.

Introduction

According to Okudzhava said about the author's song that it was written by “thinking people for thinking people”, this is “a form of spiritual communication of like-minded people. The author's song is “a new kind of creativity, a new version of spiritual presence”. Philologist Sviridov states: “The author's song is a synthetic art, and its single synthetic text consists of at least three verbal (word), musical (accompaniment) and plastic (voice)” [1]. In a complex sense, an author's song is a multifaceted sociocultural phenomenon, an example of the active position of culture in the life of a social ethnic organism. To a certain extent, this is a social movement of the Soviet and Russian (in the broad sense) intelligentsia and culture. The author's song belongs, first of all, to the phenomena of artistic culture, and the history of cultural development is an integral part of the general historical process. And “it is unthinkable to study the historical process without such a powerful force as artistic creativity, which influences the masses of people - the creators of history,” academician Nechkin. Culture is an extremely complex and multifaceted concept. Its various (by different authors) definitions, as well as its individual subsystems and subcultures and their respective definitions, are not the only possible ones in each specific case. Here are just a few of them, which, in our opinion, will help in solving the problems of our study.

One of the directions of historical ethnology considers culture “as a way of activity”, as a system “outside of biologically developed mechanisms, thanks to which the activity of people in society is stimulated, programmed and implemented”, and “ethnoculture is a code of national self-consciousness” We proceed from the fact that culture (not only the distant past, but also the modern life of a particular people - although there are still disputes about the chronological framework of the subject of ethnographic (ethnological) science) has always been and is one of the central objects of the science of ethnology. The study of its individual vectors involves the study of their genesis. The term genesis (from other Greek genesis) means “origin, occurrence; the process of formation and formation of a developing phenomenon, a phenomenon capable of development (evolution). From the above positions, the ethno-culturological approach to the study of the phenomenon of modern author's song (the traditions of the past perceived by it, their development and innovation) seems indisputable, reasonable and relevant [4]. Cultural themes and ethnic themes are organically linked and researched within the framework of several historically established scientific areas, where their symbiosis is recorded in one form or another. And therefore, the specificity of the

ethnological study of culture is largely due to its relationship with related sciences: history, general cultural studies, folklore, literary criticism and others, on the achievements of which we will also rely in our work. Publications directly devoted to the object of our research are also important for us. And of course, in the process of writing a dissertation, I had to be guided, if possible, by the principle of scientific objectivity, which excludes ideological and political bias in assessing both the work of researchers and real coincidences of circumstances and specific events related to the subject of our study.

Literature Review

Consequently, there is no reason to completely discard the culture of this population during the ethnographic study of peoples" and that "chronologically, ethnography extends from ancient times to the present day." Reflecting on the fate of literature, academician D.S.Likhachev wrote: "Turning to the near future, we must see it on a large scale and deal primarily with individual phenomena - with separate "trees" of literature. Turning to the distant future, we are dealing with typical, widespread, mass phenomena, with general contours into which the individual phenomena of literature merge, with the "landscape of literature" and its "vegetative associations". It seems that this provision will be even more fair if we replace the word "future" with "past". And since the author's song has already become our immediate past (and remains our present and, possibly, future), including the subject of literature (as we indicated, many collections of various authors have been published and they are already being subjected to literary studies), then in its In this work, we will naturally rely primarily on the texts of "individual phenomena" ("classics" of the genre), whose work has already been tested by time, the stability of public recognition and is reflected in the publication of full-fledged editions of their poems and songs. But, of course, the works of songwriters less known to a wide audience, whose lyrics also have educational value, are also involved.

1. Roots and traditions of the author's song.

The author's song, or bard music, is a song genre that appeared in the middle of the 20th century. This genre has other names: bard song, amateur song, tourist song, student song. All these names speak of an original, extraordinary musical phenomenon that does not fit into one definition. The main feature of the author's song is that the creator of the poetic text and the musical accompaniment of the composition is the author, who is not a professional poet or musician. He, as a rule, is also an indispensable performer of his composition to guitar accompaniment. It is also important to note that the author's song is usually characterized as singing poetry, since it is the poetic text that occupies the main place in the composition, and the melodic accompaniment only contributes to the emotional impact on the listeners. These musical compositions are not composed to order, but are created on a deep emotional upsurge suddenly and spontaneously. It is akin to the so-called pop poetry in its democratic nature, publicism, and the form of presentation of the verse; at the same time, the author's song went further along the path of political independence and uncompromisingness [6].

A) Unlike a popular pop song, sung poetry is not addressed to everyone and everyone. The singer-songwriter appears as an inseparable part of the audience: the bard does not demonstrate himself and his work, but conducts a confidential conversation with the audience, counting on a response. The author's song, which originated in close friendly companies, would rather be called not a concert, but an everyday musical genre.

B) The author's song is one of the mirrors reflecting the history of our country, national culture and social thought. In its development, the author's song went through several stages. The first one was romantic. B. Okudzhava became its founder and leader. Mostly songs were sung about friendship, wanderings, about love. Very few songs were performed publicly at that time, mainly on hikes, at tourslets, which later became festivals of author's songs. At this stage, the authorities did not pay attention to bardic music [5]. Author's songs moved to the second stage from the middle of 1960. They were filled with criticism of the political system, satirical lines about life in those days. An important place began to be occupied by songs on the theme of war. They sang about the suffering of people, about injustice and hypocrisy on the part of the authorities, which brought persecution from the latter.

Results And Discussion

It was impossible to fight the author's song: not needing a printing press, it uncontrollably spread throughout the country in tape recordings (by analogy with samizdat, it was called "magnetizdat" meaning typical typewritten samizdat and films with photocopies of manuscripts). the authorities treated the bards quite harshly. So, Vladimir Vysotsky was repeatedly harassed in the press and faced with various bans. Alexander Galich, expelled from the Union of Writers and the Union of Cinematographers. Among the authors, the most famous were Mikhail Leonidovich Ancharov (1923-1990), Yuri Iosifovich Vizbor (1934-1984), Julius Chersanovich Kim, finally Bulat Shalvovich Okudzhava [2].

At present, the main trends and themes of this genre are quite clearly distinguished:

Philosophical trend

Lyric-romantic

Travel songs

Social, civic topics

Songs about the role of the poet and poetry in the life of society

At the very beginning, author's songs were most often called student and tourist songs, because they were composed mainly by students, and sang in student dormitories and camping trips. The influence of urban romance on the author's song is significant. A. Vertinsky introduced into practice the process of composing songs to other people's poems (showing this mainly on the example of the poetry of the Silver Age), which was adopted by the bards. He also introduced a theatrical principle into the song, developed within the framework of the author's song in the work of V. Vysotsky, Y. Kim, and later A. Galich, who created many roles built according to the laws of stage composition. The romance tradition was organically accepted by bards of different generations. So, gypsy motifs sounded in the songs of M. Ancharov, A. Galich, V. Vysotsky. Alexander Kushner, known for his somewhat excessive negativism in relation to the author's song (however, in this sense, Brodsky, who directly forbade writing amateur music to his poems, went not far from him), said at one of the conferences held by the Okudzhava Museum that as a result of the fashion for we received the author's song by thousands of "graphomaniacs with a guitar." Bykov: This is true if traditional literary criteria are applied to the author's song, but songs are not written for this [4]. Almost all folklore does not stand up to scrutiny from the point of view of the traditionalist poet; a significant part of it is not of aesthetic interest, but as evidence of the era, it is certainly unique. Among other things, one of the hallmarks of an author's song is its extreme simplicity. This applies to both music and lyrics. That is, the text, no matter how deep the meaning it carries, should be understandable to an ordinary person, the verses should be stated in simple language. In addition to simplicity, the author's song also has integrity, that is, all the verses and chorus serve to reveal the single idea of the song, digressions are excluded. Another distinctive feature is the high nobility and exceptional morality of the idea and meaning that the song presents to the listener. Ethical and aesthetic originality of B. Sh. Okudzhava (1924-1997): main images, motives and lyrical hero, creation of a special lyrical genre of songs. Orientation to the archaic and the use of the traditions of the old romance [2]. Throughout his not very long life, Bulat Okudzhava wrote many interesting works - prose, drama and, of course, poetry. It is as a poet, and especially as a songwriter, that he is known to a wide range of readers. Being in tune with the guitar from his youth, Okudzhava began to sing his poems, completely unaware that he was becoming the founder of a whole direction in Soviet song, which later became known as the "author's song". We will talk about his contribution to this trend in art in this chapter.

It was in the second half of the fifties - early sixties of the twentieth century that a new direction was born in Russian poetry, which was set by "singing poets" - the authors of poems and music of their own songs, who themselves performed them, most often accompanied by a guitar. In some cases, like B. Okudzhava, they were professional poets who combined songwriting with the creation of non-song poems [2]. In other cases, these were songwriters who realized their poetic talent in this particular genre. Songs of this kind were originally performed in friendly companies, on tourist trips and geological expeditions, they were intended for a relatively narrow circle, and

direct contact between performers and listeners created a unique, informal and trusting atmosphere.

Over time, some of the authors of such songs began to perform in public concerts (most often unofficial or semi-official), tape recordings made both during public and during home concerts further expanded their audience. It was then that tape recorders came into our everyday life, which undermined the monopoly of power on the dissemination of sound information, which until then was released on radio, television and phonograph records only under the strictest censorship and ideological control. As one of the varieties of "samizdat", the so-called "magnitizdat" was formed. Thousands of strangers all over the country began to listen to (and sing) singing poets.

Conclusion

Thus, each era develops certain types and genres, which reflect its essence better than others, which allows contemporaries to better understand the surrounding reality, express their interests, claims and values. So, in the 60s - 80s of the 20th century, the author's song as a genre developed rapidly, meeting the needs of the society of that time. The bard, or author's, song experienced many ups and downs, it was either one of the most recognized and beloved genres, or it was forgotten by the masses. In fact, the author's song is not for everyone: it makes you think, reveals deep secrets and feelings, it helps with irony, sadness, melancholy to express those thoughts that are difficult to put into words. A bard is a poet who sings his poems to the people. He does not expect reward for this, just as interlocutors do not expect reward for a pleasant conversation between themselves. An author's song is just a form of conveying the poet's feelings and thoughts. Bards were, are and always will be. Many believe that this phenomenon remained in that life - along with sugar stamps and trips to the vegetable base. There are several luminaries who more or less successfully exploit their old songs; new names do not appear, and the movement of the author's song with might and main has come to naught. Meanwhile, this phenomenon not only did not die out, but also noticeably diversified the forms of its existence. There are almost more festivals now than at the time of the peak of the bard song. A huge number of bard songs are heard on radio and television, and several special programs based on the author's song are released.

Thus, the author's song and the movement of bard song, which began in the fifties of the last century, managed to not only survive in the new conditions, but also create or maintain their own, independent of pop trends, ways to reach listeners. What is the peculiarity of such "stability"? Interest in a person, his spiritual values, the ability to gather around him a wide circle of people who are not indifferent to life, "thinking" people - all this made the author's song not so much an artistic, aesthetic, as a socio-cultural phenomenon and predetermined the special role that she played in the global process of change.

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