



Palace of the Emirate of Bukhara from the history of music and musical art (80-s of the XIX th century and the beginning of the XX th century)

**Radjabova Nodira
Mehmonovna**

Independent researcher of the Bukhara State University

Abdurauf Fitrat

Bukhara makom boarding school deputy director for academic affairs

ABSTRACT

This article scientifically analyzes the emergence of the art of palace music at the last historical stage of the Bukhara Emirate, the fact that it went through several historical stages, the factors that influenced its formation and development. There is also information about the formation of a troupe of women musicians in the palace of the Bukhara Emirate, their national and social composition, names, skills, real names and nicknames of a number of musicians. Alimkhan's mother, who, like Eshan's mother, was the last emir, made a significant contribution to the formation of a group of palace musicians. The article also discusses the traditions of the teacher and student, the conditions for the transition from student to teacher, the skills of students in the performing arts of music. The main features of the songs of the "Bukhara" cycle are that they are sung in a playful way, there is a place for sweet speeches, and the transition from composure to cheerful songs speeds up the dance process. It is reported that only women played music in the palace and that they received financial incentives. This small study reveals the uniqueness of the art of dance, such as bells, bells, rusty belts.

Keywords:

Bukhara, Bukhara dance, musician, bell, doiradast, nagaradast, dastnavozlar, bazm, mukhammas, troupe.

Introduction: In the country of old and young Bukhara, under the influence of Shashmakom, the most advanced example of classical music, a number of classical musical series arose. In particular, at the end of the 19th and beginning of the 20th centuries, the art of "musician" appeared in the palace of the Emir of Bukhara, the series "Bukhara", which is an excellent example of female art.

Analysis and methodology of literature: When writing the article, I wrote the songs "Bukhara" and "Mavrigi" by O. Safarov, F. Turaev, O. Atoev, "Flying melodies from the heart of Mutribot" by F. Turaev, "Levich". khafiz" Y.Khaimov, Kh.Khamidova "History of Uzbek traditional singing culture", G.Khudoeva

"Musical art in the classical music of Bukhara", Z.Shamsiyeva, M.Kurbanova "Music in the traditional culture of the Bukhara oasis". article "About the place and its history", as well as materials of conversations with elderly mothers from Bukhara.

Discussion and results: The history of the musical art of Bukhara has many centuries, unique works of art are passed from generation to generation in such directions as the songs "Bukhara", "Mavrigi", folk songs "Shashmakom". It is important that the magical and enchanting power of Bukhara art was a spiritual support for generations. In this regard, the researcher N. Nurdzhanov: "An integral part of the cultural life of the ancient

city of Bukhara - the art of music and dance was interesting in all ages" [6. B.164], he writes. It should be noted that in the world of Bukhara art, "musician" means the name of both a singer and a dancer.

Researchers interpret the word "musician" differently. According to reports, the term "musician" is Persian and means "singer". This type of art is widespread in the East, the Middle East and the Caucasus, as well as in Central Asia, mainly in the Bukhara and Samarkand regions. The group of musicians included not only dancers, but also a group of doyarists, drummers, drummers. The musicians were divided into groups of four or five people: two singer-dancers (one leader of the troupe, one junior student), two doiradasts (one drummer), and the rest were musicians.

The word "musician" is also used in the literal sense of "instrument". However, the term "musician" we use has been used in Bukhara and its environs from ancient times to the present day at weddings, mainly at women's festivities, where women sing, dance and entertain the audience with their artistic skills. feelings of the performer or artist. The inhabitants of Bukhara appreciated the hard work of the musicians and supported them both financially and spiritually. Some families even adopted a family of musicians and took care of them [4. B.19].

There were special musicians in Bukhara who served in the palace and among the people. First of all, it should be noted that in conversations with elderly mothers living in Bukhara, the activities of the Ordayi khosagi group do not fall on the period of the reign of the last ruler of the Mangyts Said Alimkhan (1880-1944: 1910-1920), but his father Amir it was formed during the reign of Abdul Ahad Khan in 1885-1910. [7.B. 165].

In the Bukhara ark there was a group of palace musicians, headed by the mother of Emir Eshan. For these musicians, there are several special rooms in the Ark, which are provided with clothes and food. Nannies were assigned to look after the musicians' young children and were paid for their services. Special "informants" traveled around the city, collecting information about talented

musicians and passing them on to Esha's mother. Thus, the most prominent dancers and singers were included in the group of musicians of the Horde of the Horde, and the uls provided cultural services only to palace people [7.B.165].

In the cultural atmosphere of the Bukhara palace, women were famous for their poetry, mukhammashan (singing a poem to a melody) and performing the Bukhara cycle at their parties. Musical art has also developed, which is directly related to women's creative and performing activities [3.B.32]. "Bukhara" was performed at women's evenings without musical instruments, only in a circle. As a result, the musician's original performances included a series of unique statements based on dance techniques. They were personally organized by the emir's mother. According to Bukhara musicologist Rahmatjon Naimov, along with popular verses, the best verses of classical poets performed by women musicians were sung to the melody of "Bukhara".

Bukhara "was performed mainly in closed houses, because it was a women's party, that is, in beautifully decorated houses with smooth bedding before the arrival of the musician. Because during the performance, the dancer jumped on her knees on a slippery blanket after the boom-boom, boom-buck circle method. Spin means a spin where the dancer flirts and sits on his knees with rust on his arms and legs. This is the last part of the first part of the "Bukhara" series, when the "musician" (singer-singer) with the highest range is selected. The "musician" wears a bell on his head, forehead, belt, legs and arms. During the procession, the brides took turns tying the belt around the waist and returning it (since it was believed that childless women would have children if they wore the belt around the waist), while the women took the symbolic doll and pressed it to their hips. The rusty belt, which is attached to the belt, is considered to be sacred to some extent. It is also customary for unmarried girls to wear rusty rings on their wrists. There was a belief among the people that

Young girls, gifted in singing and dancing, became students of famous musicians and were

called "duktarkhans". The teacher did not give the student a separate lesson, but only led the student around with him. The "belt" ceremony was held after the student had gained enough knowledge and experience. During the ceremony, the student tied a belt around her waist, which her teacher called the "belt master," so that she could run around on her own. After that, the young talent managed to independently form a troupe [7.B.165].

The Kamarbandon ceremony was held in the presence of the student's parents and brothers and sisters, in the presence of invited guests to his apartment. Ordinary noblemen slaughtered sheep for the sake of their profession, and the rich prepared boorsok, holvaitar and sofi-divan for seven people. This ceremony is celebrated on Tuesdays of the week.

A talented musician who served in the palace of the Emirate of Bukhara, most of the women were Jewish. The first information about musicians and dancers dates back to the second half of the 19th century, when female musicians traditionally performed only among women at various weddings and other ceremonies. As a result, it was difficult for male scholars to study their art. The first information about the art of women musicians from Bukhara appeared in the mid-1950s. [6.B.166]. According to these data, female musicians first appeared in Karman in the 1880s [5.B.30]. Among them were famous musicians Shishakhon (Bulor Kazakova) and Malkoyi Oshma. During this period, such musicians as Yakut Oras and Shoista were popular. They were invited to the emir's palace in the 1890s. The Bulor musician was nicknamed (Glass) because of his extraordinary beauty [5.B.31]. At the beginning of the 20th century, musicians such as Tovoï and Mikhail Tariki became famous for their talent.

In addition, another group of famous female musicians of the 1920s is mentioned. Among them are Gubur (Kheysi Aronova), Noshpottikhon (Kheysi Bakaeva), Makhtobkhon (Frekho Bakaeva), Chervonkhan (Adino Benyaminova), Barnoi Karkigi, Birlenkhan (Miryam Karaeva), Mindalkhan (Mazol Yukhananova), Sonyakhon (Khusni Davydova) tiborga molikdir. In the first quarter

of the 20th century, Yodgor Sozanda, Latofatkhan, Pochcho (king), Mullojoyi (Mulocha), Nabot were also known.

Mukhammashany in the "Bukhara" series are performed on the basis of verse quatrains and without the accompaniment of a circle. Important in this regard are the observations of O. Safarov, O. Atoev, F. Turaev: lyrical quatrains or badiha-quartets written under the influence of the described situation. Goho can also be a classic example of poetry. Usually a solo dancer answers Muhammad with a similar quartet. Each time, in a free manner, close to the principles of great singing, he sings "O yoron ...", and then in a free-thinking tone he sings the answer muhamma, accepting the bowl from the hands of muhammad. He takes a sip, touches his lips, then bows and returns to the one who passed it to him. After that, a certain trick was played out in the circle, and it was the turn of a new one - the second Muhammad. The quartet highly appreciated the love and devotion, generosity of the bridesmaids. Usually the limit of muhammashan depends on the number of people who decide to say muhammas to a solo dancer: the more people say muhammas, the more answers. The reason for this discrepancy between departments is that the wedding guests originally did this in order to warm up the party in exchange for financial incentives for the artists [3.B.24]. "

Usually muhammads are performed predominantly in a women's circle and are performed by two or more performers. As the muhammads sing, muhammas are read in accordance with the character and appearance of the enemy in front of the muhammas. Sayings of mukhammas are mainly found in women's rites of fatiha oshi, sallabandon, beshik tuyi (gavrabandon), sunnat tuyi and have survived to this day [8].

The authors of the book "Bukhorcha" and "Mavrigi taronalari" emphasize that "Bukhorcha mainly consists of folk songs and dances" and the first chapter, which they referred to confirm this idea, is Folk Song" [2.B.22 -23]. These parts belong more to the yalla genre than to the song genre. In the second part, among the features of the art of

dance and yalla, it is enriched with questions and answers (8). According to the teachers, before the start of the third part, the musicians and singers began to sing solo and lyrical songs, taking into account the fact that the guests were served food. The dancer waited without dancing until the meal was over [6.B.30].

In the performance of "Bukhara", the female style of playing in a circle differs from the male. In it, the word and the circle method complement each other. That is, each syllable in the word is highlighted with a circle. It reflects the performance of a unique circle of women. In the "Bukhara" series, first there are calm and weighty parts, in the middle parts the rise of the dance techniques of ufor doira and the connection with the ancient traditions of mukhammashan, and at the last stage the series ends with the addition of drums and cymbals [6.B.31]

The cycle "Bukhara" performed by musicians in the palace of the Emir of Bukhara also included such songs as "Zaboniy" and "Javoniy". This series of songs, called "Javoni Youth", was performed mainly in the emir's palace during women's holidays. These circles were organized directly for the daughters and daughters-in-law of the emir. "Zaboniy" ("Zabon" in Tajik, which means "Language") is a bilingual performance in which songs are performed in the form of sweets, in the Uzbek-Tajik language, during the time of the Emirate of Bukhara, not only in Tajik, but also in Tajik. also in Uzbek. However, inside the palace they spoke more in the Turkic-Uzbek language.

Conclusion: In a word, the formation of troupes of court musicians of the Bukhara Emirate began in the 80s of the XIX century, at the end of this century and the beginning of the XX century. An analysis of the history of palace musical art shows that the role of dancers and singers was unique, since the organizational work was performed by women who were directly related to the emir's family. From the very beginning of Esha's activities, people belonging to the emir's family showed that they put a lot of effort into this. The combination of

"Bukhara", dance and maqom series is a unique feature of the art of palace music. Also, the use of sharp objects in the musical art, such as rusty belts, is not only symbolic, but also indicates that it is in harmony with the ethnic processes, customs and rituals of Bukhara. For this reason, the music history of Bukhara classical music has always attracted researchers. It should be noted that scientific research in this area has not yet reached its final stage.

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