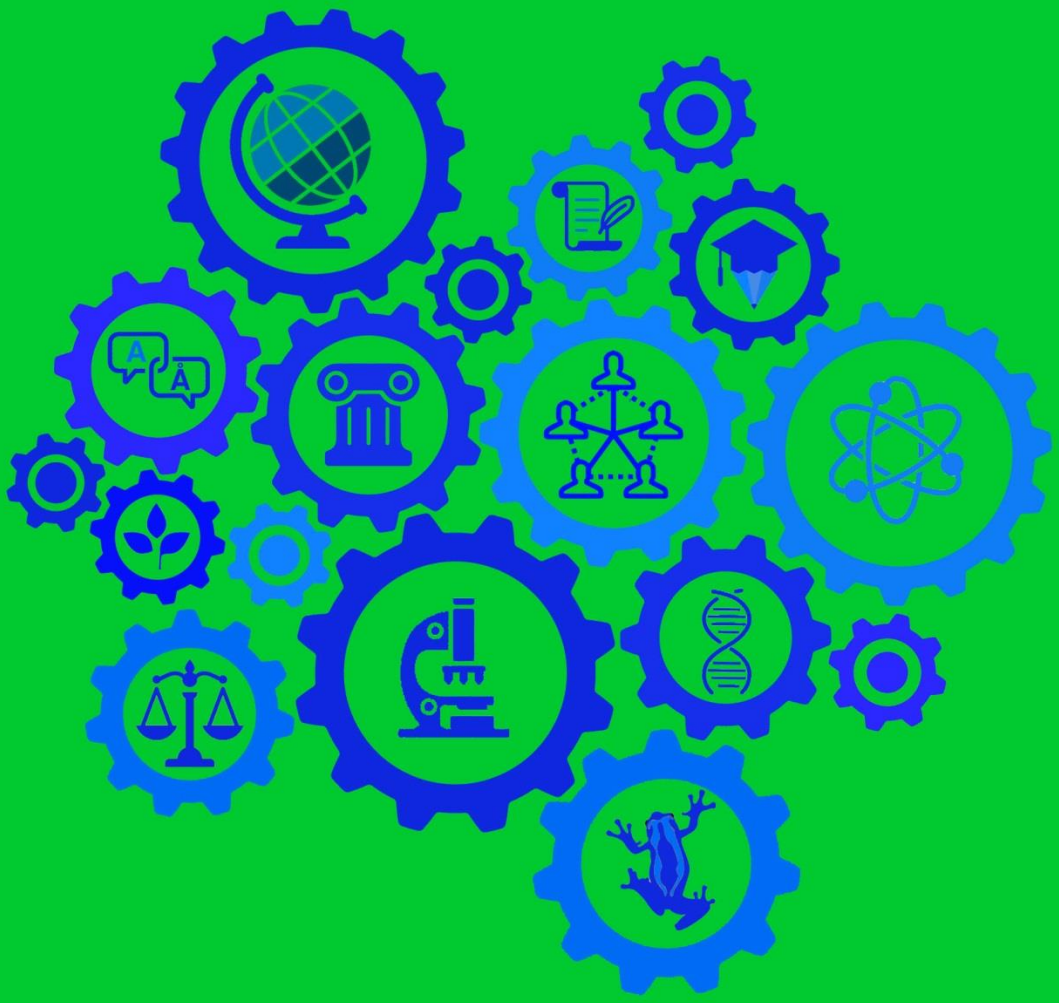
IMPACT FACTOR (UIF): 8.34
IMPACT FACTOR (SJIF): 8.34

ISSN: 2249-9814

TJAC

Thematics Journal of Arts and Culture

Informing scientific practices around the world through research and development



ISSN 2249-9814
VOL.8. ISSUE 1
http://thematicsjournals.in/index.php/tjac/
IF(Impact Factor)8 / 2024

Editorial Team
2024-2025 years editorial board
Claudine Perreault, M.S., J.D., Ph.D. (ABD), University of Massachusetts-Lowell, United States
Dr. Abdellatif Attafi, College of Charleston, United States
Dr. Vasilchenko Olga Uzbek State Institute of Arts and Culture
Dr. Ambreen Safdar Kharbe, Najran University, Saudi Arabia
Dr. Donna Yarri, Alvernia University, United States
Dr. Abdurasulov Shokhrukh Abdinaimovich
Senior researcher at the Institute of Art Studies of the Academy of Sciences of the Republic of Uzbekistan
Dr. Imamov Azizkhon
junior researcher at the Institute of Art Studies of the Academy of Sciences of the Republic of Uzbekistan
Dr. Kobilova Feruza Nasrullayevna
Senior lecturer at the National Institute of Arts and Design named after Kamoliddin Behzod
Dr. Turgunova Nasiba Mamatovna
Doctor of philosophy art criticism Of the State Institute of Art and Culture of Uzbekistan
Thematics journals PVT. LTD.
Address: A-9, Local Shopping Complex, B-Block, Naraina Vihar, Ring Road, New Delhi - 110027
Tel: +91-11-45055556, 45055533, 45055537
For General Query info@thematicsjournals.in
For Subscription Contact subscription@thematicsjournals.in
For Submission of Journal or Article submission@thematicsjournals.in

Thematics journal of arts and culture
ISSN 2249-9814
VOL.8. ISSUE 1
http://thematicsjournals.in/index.php/tjac/
IF(Impact Factor)8 / 2024

FROM THE HISTORY OF UZBEK WOMEN'S MUSICAL ART

Turgunova Nasiba Mamatovna
Art criticism doctor of filosofy (PhD), dotsent,
Of the State Institute of Art and Culture of Uzbekistan
nasiba2507@mail.ru.

Abstract: Among the varied in content and form of rituals, customs and artistic traditions that have arisen over the centuries of the history of the uzbek people, an important place in the cultural prosperity of our independent homeland occupy various samples of music that have come down from ancient times. For in these priceless pearls found their reflection of the peculiar features of the aesthetic worldview and the rich spiritual world of our people. In the creation and further enrichment of this treasury considerable merit undoubtedly belongs to talented women. Since ancient times, the courts of various rulers have created favorable conditions and opportunities for women to practice various types of arts at a professional level, and one of the leading places in this has been music (music, singing, dance, etc.). Its representatives were called sozanda in Bukhara, khalfa in Khorezm and yallachi in the Fergana Valley. Nowadays, each of these art forms, with its peculiar intonation sphere and rich creative and performing traditions, has a special value in the arsenal of the rzbek national musical culture.

Keywords: palace music, cultura, national musical, ancient, artist, traditions, danc, sing, ritual.

Introduction. Since ancient times, uzbek women have expressed their innermost secrets and feelings, the joys and sorrows of a hard life to the rhythmic usuli of the doyira (an oval-shaped percussion instrument) or the melodies of the dutar (a two-stringed plucked instrument) in their own singing. Truly, the creator of life is a woman, no matter what she does in the endless cycle of daily life - cooking, spinning, milking a cow, embroidery - her heart is always full of love and her soul is

always full of music, sometimes sad, ironic, ery - her heart is always full of love and her soul is always full of music, cheerful.

With her heartfelt songs she tried to overcome the difficulties of life, to enliven monotonous life, in a word-to create a miracle. And most often she sang her own poems, created for each particular occasion. And under certain circumstances she could express herself in dance as well.

It is generally recognized that the diverse singing and dancing (lapar, yalla, etc.) that emerged in the "Ichkari" (women's culture), are not only expressions of soulful experiences of famous and even more unknown talented poets, singers, musicians, who were primarily women with their peculiar responsibilities in family and public life, with their destiny, but are also the fruits of creative research and discoveries on the way of development of multifaceted female creativity, which has determined their recognition in certain circles of society. This multifaceted talent, creative spirit most clearly manifested itself during various family and social events, women's gatherings, wedding and other festive celebrations, folk festivities. Indeed, the peculiar activity of many poets, singers and dancers of the past centuries, thanks to their rare talent, adorned not only the measured life of "Ichkari", where they mostly lived, but brought special content and brilliance to wedding celebrations, ritual events, mass folk festivals and feasts.

In the process of these types of events, closely connected with the social and cultural life of women, along with the development of related artistic traditions, fertile ground was also prepared for the emergence of professional women musicians. At the same time, the palace culture with its, among other things, material possibilities played an important role in the establishment of women's creativity at the professional level. In addition, "... the tradition of mentorship-apprenticeship," as musicologist R.Yunusov writes, "as a vivid manifestation of professionalism, originally emerged in the palace environment. As in all types of professional skill in music, the mature specialist felt it his sacred duty to pass on the professional secrets

acquired in practice and nurtured them to the next generation. As a result, palace music was isolated from the immediate labor process and from family and household and religious customs and rituals" [Yunusov., 2000, P. 15-16].

The main part. According to historical and cultural monuments of antiquity and written sources, "at ancient Turks the social and political position of women was at the highest level" [Turon Usmon., 1995, P. 94]. The authority of women-musicians attracts special attention. In particular, in antiquity women-musicians in modest long dresses and invariable shawls covering their heads were revered as guardians of high art, peculiar symbols of religious rites and idols of various beliefs [Vizgo., 1980, P. 17-45., Ibrohimov., 2008, P. 8-12., Nazarov., 2003, P. 8-14., Vizgo., 1972, P. 282-284]. A number of archaeological finds, among which wall paintings and terracotta statuettes of women-musicians and singers with almond-shaped eyes are of particular interest, can serve as a vivid evidence of this. In particular, the famous stone bas-relief found in the ruins of the ancient city of Ayritam near Termez - this most valuable material and cultural monument of the Kushan Empire (I-IV centuries) attracts attention in this regard, based on which we can assume that women in those times occupied a leading place in the ensemble of instrumentalists.

From the frieze of Ayritom

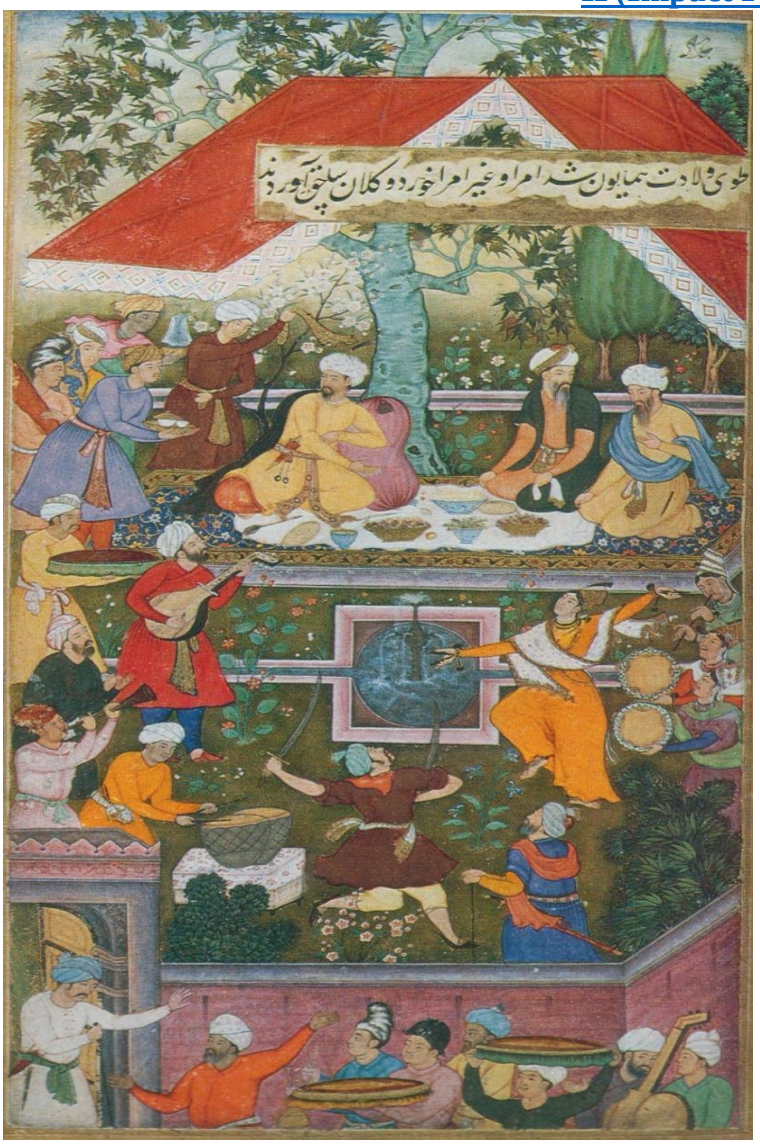
During the Middle Ages, when Islam spread widely in the East, music and dancing, along with poetry, occupied an important place in the palaces of Central Asian caliphs and khans. "Hafiz and musicians brought merriment and joy not only to the homes and feasts of the shahs and emirs, but also to the homes of their viziers, beks, and other aristocrats" [Mujiziy. 2010, P. 3]. Women musicians undoubtedly took part in such feasts and other cultural events. This, in particular, is evidenced by numerous historical sources, as well as miniatures with images of women dancing and playing musical instruments, created during the rule of Samanids, Karakhanids, especially Timurids, and later in Bukhara, Khiva and Kokand khanates [Vosifiy. 1979., Vizgo 1980., Shomiy 1996., Vizgo 1972]. In particular, at the court of the Timurids there were favorable conditions for the self-realization of women artists. Especially at the court of Sahibkiran Amir Timur, where the representatives of "Ichkari" – queens and their entourage had a significant influence on the social and

even political life of the state, great attention was paid to the development of culture and art, and women were actively involved in this process. Thanks to the favorable environment and conditions for creativity created here, women had the opportunity to realize their talent in various kinds of art.

In the history of musical culture of the Fergana valley, various vocal and dance genres were also widely developed. In particular, in the second half of the fifteenth century, the state of Akhsi strengthened in the territory of Andijan. Timurid Umar Sheikh Mirzo (father of Zahiriddin Muhammad Babur) chose town Akhsikent as a capital of his state and in 1462-1494 ruled the lands under his subordination [Halilbekov. 2007, P. 12]. Umar Sheikh Mirzo, like Sahibkiran Amir Timur, attached great importance to the development of sciences, architecture, art of calligraphy, created favorable conditions and creative atmosphere for poets, musicians and artists.

And naturally, thanks to the conditions created, this land nurtured many talents in various fields of creative activity.

During the reign of Umar Sheikh Mirza, his wives, concubines and other women of the royal entourage were allowed to organize festivals, parties and other entertainment events at court. It is known from written sources that Umar Sheikh Mirza's son Zahiriddin Muhammad Babur, following the example of his father, paid special attention to the development of literature and various arts, including music. He gathered many talented artists of his time in his palace and was a worthy successor of his great great-grandfather Amir Timur, supporting the equality of men and women in creative activities. He later continued this tradition in India [Gulbadanbegim. 1998, P. 10-57).



Babur celebrates in Kabul the birth of Humayun

A comparative study of information from historical sources allows us to conclude that the creative processes and artistic traditions that reigned at the courts of the great Amir Timur and the other Timurids determined the course of further development of women's creativity. Despite the fact that by the 16th century Timurid domination lost its positions on the territory of Maverannahr, however, the cultural traditions established under them, including those in the field of women's art, did not lose their importance, on the contrary, were continued in Bukhara, Khiva and Kokand khanates which emerged one after another, acquiring new content and new forms.

In particular, "...in the 18th and 19th centuries Central Asian khanates had special dance schools. Each dance teacher had eight to ten pupils, and up to 50 pupils were educated in the palaces of rulers. ...Dancers and dancers were also taught artistic reading. In addition, they had to have a pleasant voice, be able to sing and play musical instruments" [Raxmonov. 1968, P. 36]. In a similar creative environment, local musical traditions were formed in the territory of the three khanates, on the basis of which different genres of women's musical art developed, the representatives of which in Bukhara were called – sozanda, in Khorezm – khalfa, in the Fergana valley – yallachi [Ibragimov. 2012, P. 618].

In particular, by the beginning of the 19th century, the art of Khiva khanate formed and developed the art of khalfa women, which synthesized the palace art and folk music. In the middle of the 19th century merchants brought the harmonica to Khiva. During another feast at the palace, one of the merchants attracted the khan's attention by playing the harmonica. He asked the musicians at the feast what they thought of the instrument. The court musicians replied that they liked the harmonica. One of the musicians learned from the merchant to play it and began to play Khorezmian folk tunes" [Razzaqova. 2011, P. 169].

Beginning in the last quarter of the 19th century, the harmonica became widespread among khalfa women.

By the nature of their activities, the Khorezm khalfa can be divided into two groups:

1) cultic khalfa.

(2) Halfa taking part in wedding ceremonies.

Cult khalfa, who participate mainly in funeral rites, help conduct them in accordance with the rules accepted in the area and support the relatives of the deceased. The khalfa, who take part in wedding celebrations, perform song samples from the arsenal of oral folklore [Razzaqova. 2011, P. 168).

In Khorezm in the 19-th and the first half of the 20th centuries was widely known creativity of such women as Anadjan Khalfa Sabirova, Anabibi Kari, Shukurjan Khalfa, Sharifa Khalfa, Jani Khalfa, Anash Maryam, Bibijon Khalfa Kasimova, Durhonim Khalfa Kurbanazarova and others. Each had its own repertoire, which included self-composed songs, as well as excerpts from folk dastans and family ritual songs.

In Bukhara, during the reign of Nasrullah Khan (19th century), the work of sozand stands out among the representatives of the palace professional music. They formed cycles of "Bukhorcha," which consisted of merry songs sung to the rhythmic beats of the doira [Safarov. 1998, P. 19-30]. From the last quarter of the 19th century to the 1930s, Anbari Ashk, Tillakhon, Bulurkhon (Shishakhon), Karkigi Khanim, Chervon Khanim and Milliyonkhon were particularly popular among performers of this cycle, Poshoshkhon, Oymulloi, Gulisurkh, Kundalkhon, Khalirkhoni Karkigi, Kogazpech, Hamdamkhon, Noshputtikhon and Rajabkhon, who were not only the keepers and performers of this artistic tradition, but also its creators.

The Fergana valley is also a centre of ancient culture, where literature and the arts flourished. In particular, the Kokand Khanate created favourable conditions for the development and realization of women's creative abilities in the fields of literature and art. In the XVIII century and the first half of the XIX century in the Kokand khanate the dance cycles Katta uyin and Kema uyin were formed, "extremely lyrical and graceful music pieces and lapar songs for solo performance were created, which were performed to the accompaniment of yalla dance" [Raxmonov. 1968, P. 21].

Particularly, the reign of Madali Khan, son of the famous poetess Nadira Begim, of the Kokand khanate was marked by the blossoming of culture and literature thanks to her personal involvement. The ruler took all talented representatives of art and literature, among whom, of course, were many women, under her personal patronage and protection. On the initiative of Nadira Begim, a circle of talented women gathered in the palace, with whom various meetings and

discussions were held, and mushoirs (literary competitions) became a custom, with female musicians, singers and dancers present at such events to demonstrate their creative achievements, giving special charm to such gatherings [Nodir-Uzlat. 2005., Qodirov. 2008, P. 36].

By the end of the 19th century, the art of the yallachi crossed the palace walls and continued to develop among the masses. The most popular yallachi at that time were Mastura bibi, Qari Tukal, Aziza, Kirmaston, Norhon, Huwaydo atin, Aynisa khafiz, Ellikbashi khafiz, Isirga otin, Ugil khafiz, and Kumush bachcha [Raxmonov. 1968, P. 60-62., Qodirov. 2008, P. 36-38].

All the above-mentioned types of women's professional musical art, under the names of khalfa, sozanda and yallachi, formed and developed in the palace cultural environment, crossed the boundaries of the palace since the late 19th century and gained wide popularity among the people. Their thematic range expanded considerably. It gradually became a tradition for them to take part in folk festivals, weddings and celebrations, where they sing songs and dance to the accompaniment of the doira and other folk instruments.

Conclusion. Summarizing the above said we can say that owing to possibilities and conditions created at courts of Sahibkiran Amir Timur and other Timurids, and later in the palace culture of three khanates on the territory of Maverannahr, the "Ichkari" culture, especially musical culture, received comprehensive development and new kinds and genres of female performing art were born in it. By the time of three khanates, such local varieties of women's professional art as khalfa, sozanda and yallachi finally formed. The most talented representatives of this cultural environment began to pass their experience and their skills to subsequent generations according to the "ustoz-shogird" (mentor-student) principle widespread in the East. The new generation of khalfa, sozanda and yallachi absorbed the creative and performing traditions of their mentors and continued them in new historical conditions.

The rich and distinctive tradition of women's music art was widely spread among the people by the twentieth century. In particular, they inspired composers to create various vocal and instrumental works on their basis. Moreover, the creative heritage and performance traditions of sosand, khalfa and yallachi have taken a worthy place in the stage musical genres (musical drama, opera).

Since independence the special attention of the leadership of our republic has been directed at educating the younger generation in a spirit of tolerance, humanism, and creative exploration. Aesthetic education and its inseparable part - musical art - play an important role here.

In particular, the Presidential Decrees "On Measures for Further Supporting and Stimulating the Theatre and Music Art in Uzbekistan" (1995), "On Further Development of the Pop Art in Uzbekistan" (1998) and the Decision of the Cabinet of Ministers "On Further Development of the pop song art" (2001) were of great importance in addressing current issues in the pop song art.

It is truly remarkable that the place and prestige of women's professional art in the cultural life of our country is increasing. In recent years, the ancient and eternally young uzbek women's professional musical art has crossed the borders of our country and is successfully demonstrated on stages of foreign countries (Germany, France, USA and others) in festivals and contests of different levels.

References

Vizgo.T.S. (1980) Muzikalniye instrumenti Sredney Azii (istoricheskiye ocherki), (pp. 17-45; 39-44.).,

Vizgo T.S. (1972) Afrasiabskaya lyutny. (pp. 282-284).

Vosifiy Z.M. (1979). Badoye’ ul-vaqoye’. (Forsiydan Naim Norqulov tarjimasi). (pp. 10-16; 121; 153.).,

Gulbadanbegim Zahiriddin Bobur qizi. (1998). Humoyunnoma. (pp. 51).

Ibrohimov O. 2008. Kushon podsholigi musiqa madaniyati. O‘zR FA San’atshunoslik instituti kutubxonasi. № 1011. (pp. 8-12).,

Ibrohimov O. (2008). Kushon podsholigi musiqa madaniyati. O‘zR FA San’atshunoslik instituti kutubxonasi. № 1011. (pp. 18-19).

Ibragimov O. (2010). Makom i kosmos. (pp. 144-145).

Ibragimov O. (2012). Muzika. Istoriya Uzbekistana (XVI- pervaya polovina X1X v.). (pp. 618).

Mo‘jiziy Ismatulloh ibn Ne’matulloh (2010). Tavorixi musiqiyun. (pp. 3).

Nazarov A.F. (2003). Antik davr musiqa madaniyati. O‘zR FA San’atshunoslik instituti kutubxonasi. Inv. № 997. (pp. 8-14).,

Navoiy A. (1992). Mukammal asarlar to‘plami. Sab’ai sayyor. 10 jild. (pp. 462).

Olimboyeva K. (1996). O‘zbek ayoli hayotida musiqa. (pp. 12).

Rahmonov M. (1968). O‘zbek teatri tarixi. (XVIII asrdan XX asr avvaligacha o‘zbek teatr madaniyatining taraqqiyot yo‘llari) (pp. 21; 36).

Razzoqova G. (2011). Xalfalar san’atiga doir. // O‘zbekiston san’ati makon va zamon talqinida. 169.

Safarov O. (1998). “Buxorcha” va “Mavrigi” turkumi. Guliston (3 th., pp. 19-30).

Nodir-Uzlat. (2005). Haft gulshan dostoni., Qodirov M. (2008). Yallachilar san’ati. San’at (3-4 th., pp. 36).

Turon Usmon. (1995). Turkiy xalqlar mafkurasi. (tarjimon Ulug‘bek Abdulvahob). (pp. 94).

Turg‘unova N. Yor-yor aytimi xususida. Science and Education. Volume: 4, Issue: 10, 2023. ISSN: 2181-0842 (Online). Page: 449-456.

Turg‘unova N. Ritual songs Yor-yor of the Fergana volley of Uzbekistan. Euro Afro Studies International Journal ® (EASIJ.COM**).** – Португалия. 2021. Volume: 3, Issue: 1, Page: 13 – 23. ISSN: 2707-8965 (Online) &2708-3772 (Print). DOI: 10.5281 /zenodo. 3865370.

Turg‘unova N. O janre yalla i ego nositelyax. Vestnik muzikalnoy nauki. Novosibirskaya gosudarstvennaya Konservatoriya M.I.Glinka. 2020. № 3. C. –115-121.

Halilbekov A . (2007). Namangan adabiy gulshani. (pp.12).

Shomiy N. (1996). Zafarnoma. (pp. 393).

Yunusov R.Y. (2000). O‘zbek xalq musiqa ijodi. 2-qism. (o‘quv-uslubiy qo‘llanma). (pp. 15-16).

Qodirov M. (2007). Temuriylar davri tomosha san’atlari. (pp. 44, 51; 133;136).