

DEVELOPMENT OF MUSICAL CULTURE OF THE FERGANA VALLEY

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Abstract: *it is known from history that in the 19th century the Fergana Valley played an important role in the socio-political and cultural life of Central Asia. During this period, this settlement included such old and large territories as Kuva, Margilon, Andijan, Kokand, Namangan, Chust, Osh, Khojent, Tashkent.*

If you pay attention to the fact that during this period the number of representatives who contributed to the art of Uzbek classical music was quite wide. Among them are Zebo Pari, Sodir Khan Hafiz, Mahkam Hafiz, Madali Hafiz, Mulla Toychi Tashmammedov, Abdulla Tarak, Yusufzhan Shakarjanov, Hamrokul Kori, Boltaboy Radjabov, Erka Kori Karimov, Madumar Hafiz, Shodmon Haji, Muhammadjon, Farzinkhan, Khoja Maruf, Abdulkakhor, Shobarot, Abdullah Khan Haji, Nasir Kosagar, Israiljan, Ismail Mahram, Salih Haji and others left an indelible mark on the pages of history.

Keywords: *history, art, music, culture, hafiz, classics, creativity, science.*

РАЗВИТИЕ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ ФЕРГАНСКОЙ ДОЛИНЫ

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Аннотация: *из истории известно, что в XIX веке Ферганская долина играла важную роль в общественно-политической и культурной жизни Центральной Азии. В этот период в состав этого поселения входили такие старые и крупные территории, как Кува, Маргилон, Андижан, Коканд, Наманган, Чуст, Ош, Ходжент, Ташкент.*

Если обратить внимание на то, что в этот период число представителей, внесших вклад в искусство узбекской классической музыки, было достаточно широким. Среди них Зебо Пари, Содир Хан Хафиз, Махкам Хафиз, Мадали Хафиз, Мулла Тойчи Ташмухаммедов, Абдулла Тарак, Юсуфжан Шакарджанов, Хамрокул Кори, Болтабой Раджабов, Эрка Кори Каримов, Мадумар Хафиз, Шодмон Хаджи, Мухаммадджон, Фарзинхан, Ходжа Маруф, Абдукакхор, Шобарот, Абдулла Хан Хаджи, Насир Косагар, Исраильджан, Исмаил Махрам, Салих Хаджи и др. оставили неизгладимый след на страницах истории.

Ключевые слова: *история, искусство, музыка, культура, хафиз, классика, творчество, наука.*

About the Ferghana Valley, which was under the complete rule of the Tsarist Russian government, the book on the history of Uzbekistan says the following: "...The Khanate of Kokand was also terminated. On February 12, 1876, by the decree of the Russian tsar, the territory of the Kokan Khanate was transformed into the Fergana Oblast and included in the composition of the Turkestan region" [1, 169].

The annexation of Central Asia to Russia was also reflected in the works of many poets and poetesses. Anbar atin Uvaisiy (1870-1915) of this century also wrote many poems about these cooperation relations.

In 1876, this great empire lost the Kokand Khanate and established the Fergana province in its place. Science and music culture continued to develop despite the turbulent situation in Turkestan, internal conflicts, and many bloody conflicts.

In his time, Professor Ghulam Karimov commented on this period: "In the middle of the 19th century, the Uzbek people, who raised the first swallows of modern cultural activism such as Mirza Barot Kasimov and Haji Yusuf, later brought famous cultural figures such as Kamil Khorazmi, Furqat, Muqimi, Zavqi, Avaz O'tar to the stage of history" [2, 25]. These enlightened poets were not just creators, but innovators. Among them, Muqimi was especially marked as a master of artistic words who put the interests of the people first.

At the same time, the positive and negative aspects of the step towards this change in the cultural life of the Uzbek people were reflected for the first time in Muqimi's work. The poet turned to humor more in his works.

The penetration of Russian music culture was also reflected in the works of the poets of the valley. Professor M. Rahmonov noted the following in his monograph "History of Uzbek Theater":

"In 1890, Furqat was at the concerts of the "Malorossiyskaya" choral chapel, which came to Tashkent on tour, his poems fully confirm:

There were more than fifteen girls in total.

An old master's criticism.

The queen is the best,

Liver pore that flowed like water.

In particular, Furqat wrote his works of poetry and prose under the influence of Russian culture, such as “Gymnasium”, “The nature of science”, “About the theater”, “About the concert”, “About the exhibition”, “About the Royal”.

Royaldine had such an effect on me,

My liver passed as if in a flash...

That is his voice, like a soul to my body,

Wandering in the heart, every tone is like blood [3, 44].

In particular, Tashkent, which has become a cultural center, has taken an important place in the development of the culture of the peoples of Central Asia. Interest in music increased among the military and intellectuals. It is noted in the history of Uzbek music textbook published under the co-authorship of several musicologists: “... amateur concerts were performed, playing chamber music became widespread. Mass operas and operettas were staged by amateurs. All this made it possible to establish the Muzika Society in 1884, which suddenly began to do great things. A few years later, it had about five hundred members. Among them there were eighty singers and many musicians who organized an amateur symphony orchestra” [4, 20].

After the Ferghana Valley was occupied by the Shura government, many researchers, scientists and intellectuals from various fields came here to get to know and study the living conditions and cultural life of the people. Their written diaries and a number of published sources help to create as much imagination as possible about that environment. Art specialists sent to this region began to study European and Russian music culture along with the study of Uzbek national music.

In these essays, many letters of Russian tourists show impressions of the musical life of the Uzbek people, their classical songs and songs, musical lyrics, unique dance art, as well as opinions of the authors about the similarities and differences between the Uzbek folk music and the music of other eastern nations. we will be

One such researcher, Orientalist, ethnographer, Anna Leonidovna Troitskaya, collects valuable information as a result of studying art forms related to music culture of the Fergana Valley. For this, he conducts meaningful conversations with many artists of the older generation (especially Yusufjan is interesting).

Prominent artists such as Matholiq qiziq, Sa'di Mahsum, Nomat qiziq, Abdulla Fonus are known as Uzbek folk interest and masters of imitation. Thus, dramaturgy, which is an integral part of professional theater, continued in oral form.

According to Muhsin Kadyrov, a theater critic who connected his scientific activities with the art of folk performance: “In the 15th century, puppet theater developed along with other arts in Khorasan and Movarounnahr. During this period, three types, called “Chodir jamol”, “Chodir Myam” and “Fonus khayol”, were widely spread. In “Chadir jamol” where puppets are worn and played, life events are depicted, in “Chadir Imagination” which is controlled by strings, mythology is depicted, and in “Fonus Imagination” which casts a shadow, the epic of folk heroism is reflected” [5, 66].

In the process of observations, we once again admitted that in the great thinker Mir Alisher Navoi's epic “Hayrat ul-Abror” we also found verses about fanushayol:

This is how people's wills are affected.

On the other hand, with the European era,

Harza is a fool with imagination,

Blame the era as a lampoon.

In the case of Ashob, it is like a stain

Everything is the same in nonsense.

These verses are part of Mukimi's “Ayrilmasun” ghazal, and are among the well-known and popular songs performed by the artists of Tashkent and Fergana Valley. Uzbek hafiz Jorakhan Sultanov, Mamurjon Uzokov, Murodjon Ahmedov, Kamoliddin Rahimov, Eson Lutfullaev, Khotam Kasimov, Muhammadjon Karimov, Rahmatjon Kurbanov performed this musical piece with their graceful performances.

In conclusion, it can be said that in the second half of the 19th century - the beginning of the 20th century, musical culture not only developed in the regions of Fergana, but also gained its position to the extent that it could influence the development of the whole of Turkestan. It can also be understood from the writings of the above-mentioned scientists and researchers, which reflect musical scenes related to the cultural life of Uzbeks. This is undoubtedly a valuable resource for the study of the current century.

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