

MUSICAL LIFE OF KOKAND AND MARGILAN

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Abstract: *studying the history of the three khanates in Uzbekistan, namely the city of Kokand, in addition to the city, and also as the capital of the khanate, was considered one of the main cultural centers. The city gathers many talented artists of its time and creates a unique creative environment. It is noteworthy that most of the artists who lived there were from this land. In the 19th century, in addition to the creation of works on chemistry, geography, mathematics, medicine, astronomy, literature and historiography also developed significantly in Kokand. Most of the early written treatises were in Arabic and Persian. By the middle of the century, these rare manuscripts were translated into Uzbek. Books were written related to the past of the Kokands khan. These treatises, written primarily in poetry, differed from other works in their uniqueness.*

Keywords: *music, history, creativity, manuscripts, ghazals, works, poems, hafiz.*

МУЗЫКАЛЬНАЯ ЖИЗНЬ КОКАНДА И МАРГИЛАНА

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Аннотация: *изучая историю трех ханств в Узбекистана, а именно город Коканд, помимо город, и еще как столицей ханства, считался одним из главных культурных центров. Город собирает множество талантливых художников своего времени и создает уникальную творческую среду. Примечательно, что большинство живших там художников были родом из этой земли. В XIX веке, помимо создания трудов по химии, в Коканде, также значительно развивались география, математика, медицина, астрономия, литература и историография. Большинство ранних письменных трактатов были на арабском и персидском языках. К середине века эти редкие рукописи были переведены на узбекский язык. Были написаны книги, связанные с прошлым Коканского ханства. Эти трактаты, написанные преимущественно стихами, отличались от других произведений своей уникальностью.*

Ключевые слова: *музыка, история, творчество, рукописи, газели, произведения, стихи, хафиз.*

Historian scientist Heydarali Bobobekov confirms: “This shows that the Kokan historians not only knew literature well, but also wrote poetry themselves. Some of them were famous poets of their time. Although some creative people did not originate from Kokan, they lived in this city, which is considered the center of the literary environment, and wrote their works here.

We know that reciters who memorized the entire Qur'an and recited its verses correctly were called “Hafizi Qur'an”. On this occasion, we quote from the ghazals dedicated to Kokhan by Maulana Eshon Sadoyi:

*Everyone has their own time in the world,
Khoqand is a very brave man if they respect his command.
Bukharai Sharif, like Mabdai ilmi adab,
Qur'andur Khoqand is the hafiz of the members” [1, 187].*

Talented artists from different places of the khanate visited and created. In turn, these artists worked mainly in two streams. The first created in the palace, and the second mainly among the common people.

Our famous novelist Abdulla Qadiri gives necessary information about female artists in the palace of Kokand Khan Khudoyor Khan in his work “Mehrobdan Chayan”. These girls were sent as a gift to the khan from begs from all over the country. This group, serving the Khan's entertainment, was named “forty girls” based on the number of concubines, dancers, musicians and musicians. According to the novel, “... Nusrat Hafiz, Batirbashi Khola, Tillo Hafiz, Taji Hafiz, Misqal Hafiz, Khan Agacha, Misaq Agacha, Ulug' Oyunchi, Shahbachcha, Rajab Khan, Tosh Hafiz and even Zebikhans from Margilon, who are famous women of the city, went to the game, music, they bring education to the choir and therefore each of them was a good artist in their craft” [2, 70]. It is clear from this that in those times, women in the Khan's court gained popularity in the art of dance, music and classical hafiz.

The famous Russian historian Mikhail Alibekov in his collection “Annals of the Fergana Region” published under the title “Family life of the last khan of Kokand Khudoyorkhan (“Domashnaya jizn poslednogo Kokandskogo khana Khudayarkhana”)” cites several poetic texts sung by the maids in the palace of Kokand Khan Khudoyorkhan. While the author gives examples of songs about the grief of captive maids, it is worth noting that three of them are murabba' and ghazals written by Muqimi.

The first murabba is performed by hafiz under the names “Ul kun jonon” – “Kurd”, “Kocha bogi I”, “Fargonacha jonon”, “Oromijon”. His second murabba known as “Konglim sandadur” became known and popular through his songs such as “Endi sandek”, “Tanavor II”, “Uzgancha”, “Yolgiz”, “Azim daryo”.

I. Ibrohimov, who was the interpreter for the Russian ambassador who visited Khudoyor Khan's palace on official duty, gave the following information about the second day of the big festival held in Kokand at the beginning of spring in 1872 and the creative scenery there: “Looking at the square from afar, I. Ibrohimov writes, artists who were divided into several groups would come. Musicians and singers line up in the front row, then bachchas pass row by row in boats decorated with lanterns... A group of bachchas dressed as girls appear on the square. They are carrying torches in their hands... Then a group of curious people enters, and a bunch of people carry a fir tree decorated with flowers. After them, a group of actors sing a chorus and lead an artificial elephant with a statue of the legendary hero Rustam and his wife. Rustam was dressed royally, but he wore a long cap on his head. He has a stick in his hand, and a spinning globe is attached to it. Rustam's wife is decorated with jewels. Just like Turkish women. Both images are placed on the square and they are lit by bonfires and torches” [3].

Orientalist ethnographer A.L. Troitskaya focuses on spectacles in her research. The art of performance, which seems normal to Kokan residents, is embodied in a very surprising way for visitors from abroad.

By the end of the 18th century, when the Khanate of Kokhan was formed as a separate state, the oases of Fergana and Tashkent began to form a single cultural-administrative circle as its main core. It is in this environment that the ground is prepared for the emergence and improvement of a unique style in poetry, music, architecture and other applied arts. The results of the development of this style were especially noticeable in music and poetry.

Muhammad Umar Khan is a mature statesman and one of the most progressive representatives of his time, and his devo written under the pseudonym Amiri has gained wide attention. Mohlarbegim, who created under the pseudonym Nadira, the poet's life partner, is also a major representative of Uzbek poetry. Amiri and Nadira are among the most classical poets of the East. Their Qazals in Uzbek and Tajik languages are widespread not only among the Ferghana-Tashkent oases, but also among the hafiz of Bukhara and Khorezm. It is known that Madali Khan, the son of Umar Khan and Nadira, was also interested in science and enlightenment and fine arts.

H. Bobobekov, a historian, describing the artist, “admired by Zakirjon's acting skills, Khudoyor Khan ordered him to show himself. Careful Zakirjon first writes a letter of apology from Khudoyor Khan. It was mentioned that the actor will not be punished if the show is not liked by the Khan. Having received such a document, Zakirjon plays the role of Khudoyorkhan in such a way that the audience is stunned. But Khudoyor Khan does not like him. The angry khan keeps Zakirjon's life as promised, but expels him from the palace and expels him from the city of Ko'kan, and confiscates the actor's property” [4, 184-185].

It is also worth noting that during the reign of Khudoyor Khan, for a certain period of time, there were very unpleasant relations such as persecution of art and artists, and a number of famous artists had to go and live far away from Koko.

One of them, Ashurali Mahram (1825-1863), is one of the famous artists of the Fergana Valley and Tashkent. Khudoyor Khan, who learned about his abilities, invited him to his palace. But for certain reasons, the atmosphere in the palace is not favorable to the versatile artist.

Artists took an active part not only in weddings and holidays, but also in times of great calamity. “The true patriotism of singers and musicians was especially evident in 1842. It is known that in the same year the emir of Bukhara Nasrullah conquered the city of Kokan. But soon the Bukhara viceroy is forced to flee. The emir of Bukhara, Nasrullah, again gathers troops and marches to Kokan. The Kokan people organized a defense and fought fierce battles with the Bukharans. To help and inspire the Kokan people who took part in these battles, Kokan singers and musicians entertain the tired warriors by singing and playing tunes” [5, 186-187].

In conclusion, it can be said that in the second half of the 19th century - the beginning of the 20th century, the musical and cultural life of the cities of Ko'kan and Margilan developed widely. Despite the extremely difficult situation in the Kokan Khanate, there was no retreat in culture and art.

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