

LATE XIX AND EARLY XX CENTURY THE ART OF MUSIC AND SINGING IN BUKHARA

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Abstract: This thesis focuses on the development of music and singing in Bukhara in the late 19th and early 20th centuries. The cultural and musical life of the Bukhara Emirate and the development of art in the following period are widely covered. The ideas of the Jadid movement and the activities of Uzbek artists in the second half of the 19th century and the beginning of the 20th century are described.

Keywords: Music, singing, poetry, instrumental performance, Shashmaqom, ethnography, mavrigikhan.

History has shown that in the second half of the 19th century, the Russian Empire conquered all of Central Asia. Since then, Central Asia has gradually become part of the economic, social and cultural region of the Russian Empire as a colony. Russian culture is rapidly entering the country. The first Russian music to enter Uzbekistan consisted of melodies performed by a wind orchestra. The repertoire of these wind orchestras consists of works by Western European composers, and from the late 1970s onwards, these orchestras also began to perform Uzbek melodies, which were reworked by local conductors.

There were several hundred mosques in Bukhara. All the temples had a unique architecture that drank water from the source of Muslim traditions. The mosques are one-storey, two-storey and pavilion. There are about 170 large and small madrasas in Bukhara, where about 10,000 mullahs (ordinary teachers), mudarris (experienced teachers), imams (high clergy) and clerics - fatwas on any action of the ruler of the country (summary) were legal scholars who had the right to give. Not only students from the Emirate of Bukhara, but also from Kazan,

Orenburg and even the Crimea studied here. People from all over the Muslim world came to Bukhara to study theology. The madrasas were economically independent and had huge endowment assets worth about 5 million tenge.

Imams taught in madrassa schools. Here they were taught to recite the Qur'an. In special schools, students memorized the Qur'an and recited the Qur'an by name.

At the madrasa, they received a small amount of education in the Arabic alphabet and script, interpretation of the Qur'an, and religious knowledge — law and history. Madrassas and mosques had large endowment properties, the proceeds of which were used to pay teachers 'salaries and students' stipends. One of the Mudarrisloqs controlled the expenditure of the proceeds. A clergyman who successfully passed the annual madrassa exams received a lifetime stipend.

Bukhara was the center of enlightenment in Central Asia. Students from Khiva, Kokand, Gissar, Samarkand and many other regions came here to study. Samarkand lost its former status as a center of science and culture, mosques and madrassas were left unattended, and those who wanted to study were forced to move to Bukhara.

Despite the difficult economic situation, Bukhara remained a center of science and art, poetry and music. The great Uzbek poet and thinker Ahmad Donish (Ahmad Makhdum), who vividly expressed the ideas of the progressive circles of that time, lived and worked in Bukhara. His works "Navodir ul-vakoe" (Rare events) and "A brief history of the emirs of Bukhara Sharif" were directed against the centuries-old order.

Ahmad Donish was one of the most prominent representatives of the advanced social thought of the peoples of Central Asia at that time, he was a doctor, poet, musician, artist, astrologer, scientist and calligrapher. Ahmad Donish is considered to be the founder of the Enlightenment movement. In "Risolai tarikhiya" or "Tarihi sultanati honadoni mang'itiya" he covered many historical events in a new way. It gives a brief account of the last years of the reign of Emir Daniel and the reign of three emirs - Shah Murad, Haydar and Nasrullo. Ahmad Donish opposes the tyranny of the tyrant and proposes the formation of a state

council. The main focus of the play is on the events of the reign of Amir Muzaffar (1860-1885) and the beginning of the reign of Amir Abdullah (1885-1910). He describes the events he witnessed. The play focuses on the military attacks of the tsarist government in Central Asia, the conquest of Jizzakh and Samarkand. Ahmad Donish broke the old traditions of official history, boldly proclaimed his new political beliefs and laid the foundation for a new progressive direction in the social thought of his time. He believed that the main force of the progressive movement in the country was the enlightenment of the people. He criticized the rule of the Emir of Bukhara, the lavish life of the wealthy and the high priest. "Everyone should work and make a living from their hard-earned money," said Ahmad Donish. In his works, he encouraged reading and learning.

Thus, in the second half of the XIX century and the beginning of the XX century in Bukhara there was a unique cultural life with a progressive democratic basis. The national traditions created by many generations of talented Uzbek teachers have been preserved and creatively developed. The works of Bukhara jewelers, potters and craftsmen took part in the World's Fair in Vienna in 1884 and impressed the audience with the elegance of their shapes and the accuracy of their images. The collapse of the Bukhara Emirate and the Bukhara People's Soviet Republic (1920), which formed the Republic of Uzbekistan (1924) and then the Republic of Tajikistan (1929). It was at this time that the centuries-old tradition of classical music began to take a different turn. As a result of new political divisions, Bukhara, Khorezm, Fergana and Tashkent, the ancient centers of maqom art, entered the territory of Uzbekistan. began to be seen. Therefore, it is no coincidence that A. Fitrat's book, published in 1927, is called "Uzbek classical music and its history."

In the second half of the 19th century and the beginning of the 20th century, Uzbek artists were famous not only in their own countries, but also in other countries. Hafiz Haji Abdulaziz Abdurasulov, for example, was known for his performing arts in Iran, Afghanistan, Iraq, India and other countries. The style of Bukhara and Samarkand was characterized by the richness of the strings of musical instruments, the diversity of ceremonial songs. Music and poetry evenings with

singers and musicians were held regularly. During the period under study, Bukhara music culture had another unique direction - mavrigikhanism. The Mauritians represented song and dance. Their art was associated with weddings and circumcision ceremonies, especially at men's gatherings. In Samarkand and Bukhara, various clubs and music schools have been established, led by artists such as Ota Jalol Nosirov, Levicha Hafiz, Domla Halim Ibodov, Abdukodir Ismoilov, Matyusuf Kharratov, and Akmadjon Umurzakov. In the 1920s, children's hobbies developed widely. Amateur clubs began to be organized in secondary schools.

In December 1919, the Art and Ethnographic Commission was established under the Art Department of the People's Commissariat of Education of the Republic of Turkestan. One of the first tasks of the commission was to record music folklore, which attracted all other types of work, and as a result, the commission was renamed the Music-Ethnographic Commission. G. Zafari, N. Mironov, and V. Uspensky were members of the commission. That is why he often determined the success of his work. The recording of Shashmaqom was an important work. For this purpose, the Music and Ethnographic Commission sent Uspensky to Bukhara for research. Uspensky stayed in Bukhara for more than a year, working with well-known performers - hafiz Ota Jalal Nosirov and drummer Ota Giyos Abdugani. In 1923, V. Uspensky went to Bukhara, where he recorded the Shashmaqom, performed by the great maqom masters Ota Jalal Nosirov and Ota Qiyas Abdugani. Uspensky is also involved in research. In 1927, he published an article entitled "Uzbek classical music." In the same year, A. Fitrat also wrote his book "Uzbek classical music". In this book, Fitrat gives information about the parts of "Shashmaqom", musicians and musical instruments.

In studying the socio-political, economic and cultural life of the Bukhara khanate (emirate) of the XIX century, historians: "Badoye 'ul-waqoye", Muhammad Vafo Karmanagi's «Tuhfat ul-khani», Mirza Muhammad Khaydar's «Tarihi Rashidi», Muhammad Yusuf Munshi's «Tarihi Muqimkhani », Muhammad Amin Bukhari's «Ubaydullanoma», Abdurahmon Toleh's «Tarikh» History of Amir Haydar», Yaqub Bukhari's "Gulshan ul-muluk", Mir-alim Bukhari's

“Fatkhnomayi sultoniyy”, Mirza Abdul Abduazim Somi's “History of Mangit dynasties” play an important role. During this period, musical and educational work was also carried out on a large scale. The art of Uzbekistan during this period was enriched by great creative achievements in the genres of theater and symphonic music.

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