



FOLK FESTIVITIES DURING KOKAND KHANATE

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ABSTRACT

Kokand city which is located in south-western part of Fergana valley is one of the cities of cultural and historical significance. This holy land gave the world great thinkers, scholars, politicians, generals. The first manuscripts date back to the X century. The city has a rich history for centuries. This article describes the role and significance of folk festivities in Kokand Khanates. The essence of gardens of impact to the development of khanates is also disclosed. This article encourages foreign tourists and natives to learn and stay informed. In particular, the importance of historical places is emphasized. The article reveals that historical folk festivities entirely and powerfully motivate tourists for achievement of historical attitude and practices.

Key words: *Kokand, Khanate, festivities, historical, culture, area, music, descendants, fortress, troupe, orchestras, throne, governor, singers, mysticism, residence, dance.*

INTRODUCTION:

During the reign of Umarshaikh, the father of Zahiriddin Babur, the ruler of Andijan, many poets and scholars, musicians, dancers and spectators gathered in Andijan. Artists gathered in this city, which was the capital of the Fergana province and the Kashgar oasis, invented many musical melodies, songs and prepared students. As a result, Andijan played the role of a centre of culture and art for almost two centuries. The departure of the great Uzbek music theorist Darvish Ali from Andijan in the 17th century would be a vivid example of this.

The influence of Uyghur music on the development of Fergana music in a special style should also be noted. The repeated visits of the Kokand Khans to Kashgar, economic and cultural ties, the subordination of Kashgar to the Kokand Khanate in some historical periods, the influx of Uyghur musicians, hafiz, dancers to Fergana, the closeness between Fergana music and Uyghur music. A vivid example of this would be the wide range of Uzbek and

Uyghur musical ties, the spread of dozens of melodies such as "Dodimga etsang-chi", "Voy, zolim" through Kashgar to Fergana.

MAIN PART

Kokand Khan Umarm Khan brought many musicians and singers from Khorezm to Kokand. This, in turn, will have a great impact on the music of Fergana. This shows that at the beginning of the XIX century in Fergana twelve maqams developed in a certain form. Fergana shashmakom, Bukhara shashmakom became more polished and attractive in the context of penetration and influence. Composers from Fergana also added "Sarahbori", "Talqin", "Nasir" and "Kashgarcha" to the vocal part of Bukhara and Khiva shashmaqom. Besides, Fergana musicians and composers used shashmaqom extensively in their search for new forms, styles and genres in music. The basis of shashmaqom was the main centre of all Turkestan khanates. For example, "Bayot", "Dugoh Husseini", "Chorgoh", "Gulyor Shahnoz" in Fergana shashmaqom originated from Bukhara and Khiva shashmaqoms. However, in Kokand khanate, shashmaqom did not develop in a completed complex form. Only the perfected itself in the form of a more vocal plot. As a result, a unique Fergana-Tashkent copy of shashmaqom appeared in Kokand khanate. I. Ibragimov, one of the Russian ambassadors, praised the "Ship Game" performed by the dance ensemble of the Kokand Khan's Palace in 1872 and their artistic skills due to the low performance of Shashmaqom in the Kokand Palace and its popularity among the people. "In these group games, the dancers and dancers are very fast and agile, their arms, legs and body are plastic, the facial movements are extremely rich and elegant, they always move in unison and step in a line. All this creates a wonderful beauty and a pleasant landscape," he wrote.

The 60-member dance troupe, seated on truly decorated colourful ships, lined up in delightful music, stepping on the square, their five-limbed bodies and arms twisting like snakes, their stubborn necks, the flirtations on their faces, reaching 40-50 times and the dazzling wheels may have amazed the ambassadors. This indicates that Fergana dancers and men dancers saw a professional school.

The "Big Game", which has long been played in Fergana, included more than sixty methods, such as "Sarboz", "Chavandoz", "Yorga", "Jilva", "Sadr", "Kaytarma", "Gul uyini", "Zang". There were more than sixty methods, such as "Gul uyini", "Zang". The "Big Game", which formed a very large series, had a logical plot, each of which was performed in special costumes. Each method in the "Big Game" had its line and measure of action. Great attention

was also paid to the costumes of the performers of the "Big Game". The suits were narrow at the waist, and the wide skirts were barely stretched.

As its known, for large teams, putting integrated games like "Ship Game" or "Big Game" on large fields is a difficult task. It depends on great professional skills. Especially, the 'dignitaries' of the palace demanded that the 'dancers' finally perform delicate and elegant performances. Preparing such games requires a long preparation.

In the 19th century, the art of Uzbek dance was formed in the Khan's palaces in different Khanates. N.S. Likoshin describes the teaching methods at the Kokand dance school as follows: "The dancer was taught to play under the music, to make the hand and foot movements smooth and graceful, to make the body movements agile and smooth, to make eye and facial expressions, to make each movement have a deep meaning, and even to read poetry. On top of that, the dancers had a sweet voice and were taught to sing and play a musical instrument". Dancers brought up in dance schools must be able to perform not only the male dance, but also the most delicate dances of women. Because. Islam forbade women to play in the land society. Behind this, in the land society, the performance of women's games by young men has become a picture.

In Kokand khanate the number of folk festivals was much higher. During this period, almost all major cities had "kasabai sozanda" or "mekhtarlik" trade unions and associations. For example, the Chinese folklorist A.F. Eichgorn, who was in Kokand in the 1920s, said that in the 19th century there were four "kasabai musicians" associations in the city, which included many musicians, singers, actors, dancers, who traveled from city to city, village to village. They also went to neighboring countries.

The old traditional concept of theatre includes various festivals, performances, ceremonies and feasts, the various plays performed in them, the arts of actors, musicians, hafiz, dancers, puppets, circus performances, and so on.

Each city of the Turkestan khanate had its park and spectacle. For example. Kokand's "Big Chorsu" was the city's central park. With a floor area of more than three thousand square meters, this large area could accommodate ten to fifteen thousand spectators. The main streets, markets and rastas of the city are all connected to this square. To the north of Chorsu was the court of the town governor, and to the west was the madrasa, and below it was a large

teahouse and various shops. To the east of Chorsu was also a large teahouse that stretched across the entire square.

Big chandeliers were burning in the teahouses, which gave the city some kind of interest. The rehearsals of the musicians in the teahouses, the pleasant and sharp voices of the singers singing from side to side, were accompanied by the joyful shouts of the people, and in turn, the laughter filled the room. Dozens of cheerful singers could be found among them. However, the representatives of this category did not sing to make the people happy or laugh. On the contrary, the melodies that were sung or the verses recited would be religious teachings that would encourage the child to give up the pleasures of this world and think about the hereafter. A small room surrounded by burgundy would appear in one corner of the square. These were places where the actors wore clothes and put on make-up. Musicians and singers and dancers sat in teahouses on either side of the choir. The show began with a rehearsal by the musicians. The guards came out into the circle, and then a breath of ascension went by. Then it is the turn of the dancers, at the end of which a few puppets or traditional theatrical performances are shown.

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Besides, around Kokand, there are various parks and shrines, such as "Yangi Chorsu", "Moyimuborak", "Kaynarbulak", "Ovgonbog", "Erkhubbi", "Qorayuz Buvo", "Khojayturob", where folk festivals and performances were held in different seasons.

The hard-working masses would gather in the auditoriums to enjoy the joy of the artists, laugh, get tired, and write. The main reason for organizing such celebrations was to distract the people from various protests, to prevent riots.

In 1800, Russian ambassadors Pospelov and Burnashev wrote that they were impressed by the acting they saw at a party in Kokand. Philip Nazarov, a translator of a separate Siberian corps who came to Turkiston in 1813-1814, said, "Tashkent people love art very much. Actors, musicians and dancers are constantly performing in the streets and parks. F. Nazarov also took part in a party in Kokand. He praised Kokand artists.

During the reign of Umorkhan, parties were organized in the palace or the squares in front of the palace, as well as in the parks around the city, where Uzbek actors performed with their rich repertoire! The show, which features hundreds of artists, is hosted by Bidiyorshum. It was carried out according to a solid plan he had drawn.

According to V. Nalivkin, when Umorkhan returned victorious from the Zamin mausoleum in 1821, there were continuous performances in the palace and the squares around the palace. The game is played in the form of a giant, and the dancers move from square to square, and sometimes they are replaced by the words of the poet, poets and singers, and the performances of the actors. Khorunjev, who accompanied Kokand ambassadors in 1830, also provided information about the festivals and performances in Tashkent. He wrote that there was a high ground around the city of Tashkent. Tents are set up in this place, and every year a folk festival is held, which lasts for a week and includes music, dancing and singing. circus and sports games, as well as traditional performances.

During the reign of Madalikhan (1822-1842) in Kokand khanate, theatrical life developed to some extent. Now it has become a habit to put on shows every Friday in the palace and the suburbs. Like Umorkhan, Madalikhan is a poet and musician from other khanates of Turkestan. dancers, called. Kokand has made a worthy contribution to increasing the number of artists. During this period, Kokand musician Ashurali Mahram, who was brought up by Khudoiberdi, became famous in Kokand khanate. Also, in the first half of the XIX century in Kokand were created representatives of the art of music, such as Rustam Hafiz, Boymat Hafiz, Saidali Hafiz, Abdurahmon Pari, Muhammad Mehtar.

Haft Gulshan describes how many masters of words, poets and poetesses, musicians and dancers, actresses gathered around Nodirabegim during this period, and at that time an artist girl in Kokand palace finally achieved great mastery in the art of music and singing.

DISCUSSIONS

One of Kokand historians, Mullo Qasim Haji, wrote about the details of the play "Mudarris" performed by the Bidiyorshum troupe in the palace in 1840 during the reign of Madalikhan. Thus, during this period, the palace had a large number of orchestras of folk instruments. The leader of the artists involved in the Kokand Palace is the famous Zokir Eshan. There were more than 30 talents, such as Qalsariq Kizik and Avliyokhan Kizik, Usman kizik, Rozi gov,

Bakhtiyor, Shomat kizik, Davlat Kizik, Usman Kizik, Holmat Kizik, Qalsariq Kizik, Avliyakhon Kizik.

The repertoire of the Zokir Eshan troupe was rich and the themes were varied. During these years, the troupe has performed more than 40 of the poems known only to us, which have been performed among the people or in palace performances. The poems performed by Zokir Eshan's troupe are known to us as follows: "Mudarris", "Zarkokil", "Avliyo", "Khan hajvi", "Sirka taroq azizlar", "Farzand duosi", "Khatna", "Mardikor va novvoy", "Bad Brother", "Capricorn", "Gambling", "Elder", "Judge" and others. According to the Russian ambassador M. Alibekov, the number of pizzas played at the six-month wedding of Khudoyorkhan's son Ormonbek is more than fifty. Unfortunately, the names of these pesas are not shown.

The information about the performances "Khanga salom" and "Shaykhul Islam" performed by the troupe of Zokir Eshan in the Kokand palace in A.Kodiri's novel "Scorpion from the altar" is also very interesting. "... Water was sprinkled on the Orda garden and swept away. On the pedestal in the middle was a rug, and on the velvet blankets for the khan to sit, on which was lion-skin. In front of the pulpit sat a small supadavazir, a commander, a qazi kalon, a sheikh of islam, a qazi-kuzot, a rais, and the clerics of the city, mudarris, and members of the sect.

CONCLUSIONS

The information of Russian ethnographers V. Nalivkin and M. Nalivkina that in 1884 a performance was performed by a women's troupe in a caravanserai in Namangan is very interesting. They wrote that there were finally a lot of women in the show. Unfortunately, they also did not write down the names of the repertoire and performers they played. However, the fact that women put on a show in the city caravanserais, where about a thousand spectators gather, shows that women's troupes have great power in Namangan.

In 1902, the Russkiy Turkestan newspaper mentioned the name of Rustam Bibi, the leader of the women's troupe. A. Troitskaya complements the previous impressions about women's troupes, which have existed in the Fergana region since ancient times. For example, during Madalikhan's reign, Bidiyorshum's wife Zuhra was the leader of an interesting Kokand women's troupe. A. Troitskaya mentions the names of Iqlim dodho, Kara tugai, Dushan kampir, Zebiniso, Jahon otin from the actors of the female troupe in the time of Khudoyorkhan. According to Yusufjon aka, in the 19th century in Fergana he mentioned the

names of women such as Huvaydo atin and Oynisa hafiz. Their repertoire was small and consisted mainly of dutars and drums. Different lapars were performed.

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