

THE ART OF SINGING IN BUKHARA FOLKLORE**Abdullaev Rustam Mamarajabovich**

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Abstract. *The history of Bukhara is very ancient. Very rich folklore is concentrated in the territory, which has long undergone historical development. Bukhara folklore has its own peculiarities, according to the local characters. And the study of these local characteristics inherent in it has always been relevant. In this article, a scientific analysis of the folklore performance of Bukhara and its peculiarities, artistry in the art of singing was carried out.*

Keywords: *Bukhara, folklore, song, ritual folklore, performance.*

ИСКУССТВО ПЕНИЯ В БУХАРСКОМ ФОЛЬКЛОРЕ

Аннотация. *История Бухары очень древняя. На территории, претерпевшей длительный исторический прогресс, сосредоточен очень богатый фольклор. Бухарский фольклор по своим местным признакам имеет особую специфику. Изучение этих локальных особенностей всегда было актуальным. В данной статье проведен научный анализ фольклорного исполнительства Бухары и его исполнительского искусства.*

Ключевые слова: *Бухарский, фольклорный, песенный, обрядовый фольклор, исполнительский.*

INTRODUCTION

Bukhara folk songs are characterized by artistic attractiveness, charming melody, deep educational content, incomparable gratitude and richness of symbolic images, zollisuneynliği, giving hearts a sense of goodness. Composed of different genres, Bukhara folk songs received a special love kazona. Today, their collection, study and dissemination is a hard work to appreciate the spiritual wealth of our society. Bukhara folk songs are formed in the state of a holistic system and are characterized by a formative variety. They are divided into three large groups in terms of genre affiliation, performance purpose, role and function:

1. **Folk songs or ritual folklore related to the ritual.** It includes songs related to seasonal, family-household rituals.

2. **Folk songs or non-folk folklore, which have no relation to the ritual.** In turn, songs belonging to this group also cover labor songs, lyrical songs, historical songs and terms, which, depending on their genre form, performance characteristics and motives, as well as their socio-aesthetic function, are manifested in four ways.

3. **Children's poetic folklore or children's songs.**

The song has the power to influence a person's consciousness and feelings. Because the majority of songs reflect the traditions, national traditions, moral norms of the people. By the same function they will earn ethnopedagogically expensive.

In folk songs, reality is reflected, although through the senses of the individual, but these sensations are manifested in harmony with the feelings of the masses, the majority.

The songs symbolize the great power of the people's spirituality, creativity, the bending of the will of the working public. It encourages people to spirituality, courage, hard work, humanism, friendship and loyalty. It should also be noted that folk songs are performed differently in different places. Chunanchi, the performance of the song in the Fergana Valley

differs from Bukhara and, in turn, the songs in Khorezm from each of these two. This difference is noticeable not only in their tone, but even in the world of images. In addition, if dutor and circle are relatively active in the performance of Fergana songs, then tanbur and circle are in Bukhara, and in Khorezm-narrow, garmon and circle are in such a position. So far, based on the materials of Buxoro songs, O.Safarov, D.O'rayeva, D.On the initiative of such well-known steam folklore scientists as Rajabov, several large collections of songs were published: "Boychechak", "singers of the Snow Maiden", "Alla-yo alla", "wedding Mubarak, yor-yor", "Gazal-ay", "El suyirim, alla", "steam Elda sayli". But the collection of Buxoro lyrical songs, which has a specific melody and artistic image, has not yet been published perfectly.

MATERIALS AND METHODS

Buxoro songs acquires a local character with some distinctive features, composition of images, language. For example:

*Eshigingdan o'tayin,
Qiya-qiya yo'l solib.
Zar kalapo'sh tikayin,
Sharsharadan gul solib.*

In the song, the state of the roll of the dice kalapuş (dappi) bet on the passage through the door of yor and miss, as well as his dedication, is mutually equal. Through the same

Attention is paid to the art of modern craftsmanship – gilding, typical for the Bukhara land. In fact, Buxoro is an ancient settlement where the art of gilding appeared and developed, through which Buxoro's dovrug was once again known to Ahon. The same historical reality is masterfully integrated into the content of the song.

Most of the Bukhara folk songs are in the form of Quaternary, seven, eight, nine, eleven hijali, the order of rhyme is also extremely diverse:

*Qo-shim qo-ra du-go-na, -7
O'-zim o'r-ta mi-yo-na. -7
Sev-ga-nim-ga tush-ma-dim, -7
Um-rim o't-di de-vo-na. -7*

Yoki:

*O-tam me-ni o-la-tog'-dan o-shir-di, -11
Gu-noh qil-may gul-siz boq-qa ya-shir-di. -11
Qil-gan gu-nom o-ta-o-nam bo'y-ni-ga, -11
So-lib qo'y-di no-ta-nish yor qo'y-ni-ga. -11*

As noted above, in the world of images of Bukhara folk songs, the peculiarities are noticeable. In particular, in them, the image of Bukhara appears to be embalmed as a talmeh, or it is observed that the place names, things, animals and birds characteristic of Bukhara are depicted in the picture. Including:

*Buxoroning yo'llari ko'chama-ko'cha,
Qo'lingdagi baxmalning metri qancha?
Maydonlarda ishqing ketib yurganचा,
Opangni uxlatib kelaqol kecha.*

Yoki:

*Buxoro ko'chasi tor deb yig'layman,
Bo'ynimga munosib yor deb yig'layman.*

The streets of the Old City of Bukhara are very narrow. (About this there is also the story of the famous writer Askad Mukhtar “the demon streets of Bukhara”.) In the song there is a hint of the same life reality.

In some songs it is observed that the image of cities and districts in the Bukhara region is quoted as talmeh:

*Qorako 'lning soziman,
Uchib turgan g'oziman.*

Yoki:

*Boshimga solibsan oyli ro'molni,
Labingga qo'yibsan no'xatdek xolni.
Vobkentda ko'rmasam, senday juvonni,
Savdoga qo'yaman bu shirin jonni.*

Yana:

*Buxoroda minora,
Shofirkonda chinora.*

In the songs of Bukhara, the names of historical monuments related to the region, famous historical figures, Saints are also mentioned: *O'n birda yorning kamoli,*

*Boshida ipak ro'moli,
Bo'ying Buxoro minori,
Ko'rgan aytar kimning yori.*

RESULTS

D.O'rayeva and D.Rajabov analyzed this song and said: "it is known that in folk poetry and classical train the comparison of yor's caddies to Sarv was a special tradition. But in Bukhara folk songs, unlike the same tradition, there is an equalization of the MA'shuka with the husni of the Bukhoro minaret, the bust of the MA'shuka, the charming figure. This shows that Buxoro's songs have a specific image," they write.

Like other folk songs, in Bukhara folk birds, visual means such as radif, alliteration are extremely active:

*Sarigulning soyasida o'chog'i,
Sollonadi sochvog'ining munchog'i.*

Created on the basis of alliteration (repetition of the same sounds), the incomparable melody and attractiveness were achieved by the rhythmic repetition of the letter “C” in these Egyptians.

*Sarigulning soyasinda saralib yotdim,
Yaxshi yor axtarib, yomon yor topdim.*

Kuchaytirishga in addition to the repetition (alliteration) of more sounds in these Egyptians contrasts (welcoming) the art of song artistry and melodic serving. This artistic image tool is a wide tip in many songsraydi:

*Olmaning oqidan ko'ki yaxshiroq,
Yorning yaqinidan uzog'i yaxshiroq.
Yaqin bo'lib behalovat bo'lguncha,
Uzoq yo'lning intizori yaxshiroq.*

DISCUSSION

The world of themes of Bukhara songs is colorful. In them, the consent of a loving soul, the description of a beautiful mistress or a brave and humble lover, an unfaithful companion, a complaint from a cruel father who gave her to the husband despite the disappointment of his daughter, dissatisfaction with marriage based on living and nothingness without love, hijran's troubles, living difficulties, exclamation from a tolerant mother-in-law, observed.

In songs dedicated to the description of the goddess, basically the beauty of yor, the charisma is explained in an exaggerated way:

*Eshik oldi yo 'ng 'ichqa,
Beling qildan ingichka.
Bizning yorni so 'rasangiz ,
Endi kirdi o 'n uchga.*

Kohna and navqiron have been living as a soul of a tanu of Uzbeks and Tajiks for many centuries on the land of Bukhara. Due to spiritual closeness between them, unselfish togetherness, specific traditions were formed in the Oasis. These traditions serve equally equally for both peoples. A large part of the same traditions are masterpieces of folklore. Even the proximity of the two peoples is felt through the language of the Bukhoro songs:

*Azaldan bor ekan, taqdiri ollo,
Gadoning jufti bo 'ldi duxtari shoh.*

Yoki:

*Ey, nozanin, shahringga shahzoda tushibdi.
Amir kokiling, belingga to 'lg 'onib tushibdi.
Man ko 'rganda labingda xoling yo 'q edi,
Yak xoli siyo ruhingga jonona tushibdi.*

The participation of Tajik words and combinations in the presented poetic passages is a self-destructive artistic expression of the people's closeness.

CONCLUSIONS

In Bukhara folklore there are such genres or songs that their performance is not observed among the population living in other regions of our republic. Songs like "Yor-yor, yoroni", "Ishimma" are from muhammas shular sentence. That's right. M.Jo in the collection "one star before the Moon", rayev gives examples from the songs "Yor-yor, yoroni", he shows that: "the wedding ceremony in the karakul, Olot districts of Bukhara region, the Forob District of the Republic of Turkmenistan exists in the folklore".

Well, Bukhara folk songs acquire a specific locality not only in terms of artistry, tone, performance characteristics, style and language, but also in terms of the composition of genres.

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