

# The Past And Present Of Women's Art

Mukammalxon Kurbanova<sup>1</sup>, Muhtasarxon Ismoilova<sup>2</sup>, Rafiqjon Ahmedov<sup>3</sup>

*Fergana Regional Branch of Uzbekistan State Institute of Art and Culture, qurbonova.muxtasarxon@gmail.com*

*Fergana Regional Branch of Uzbekistan State Institute of Art and Culture, ismoilovamuxtasarxon@gmail.com*

*Fergana Regional Branch of Uzbekistan State Institute of Art and Culture, ahmedov.rafiq19@gmail.com*

## Abstract

The article provides information about the stages of development of women's art, in particular, the art of yalla, the works of artists who have contributed to the development of this art. The peculiar place of the Fergana Valley in the development of women's art, the peculiarities of the art of lapar, yalla, singing, yalla performing, performed by women before the khanates and during the khanate period, the colonial period, the years of independence. Humor telling, lapars, yallas, samples from the performance programs are given. The names of women artists and their successors created in the XVIII-XIX centuries during the reign of Kokand khan Khudoyorkhan are mentioned.

**Keywords:** Yalla performing, lapar, performer, doira, dutor, dance, song, humor telling.

## INTRODUCTION

After the independence of Uzbekistan, the national values of the Uzbek people, national culture, unique art, classical maqom songs, folklore and all genres of art were revived and turned to the world. Our government pays special attention to the development of art and literature, theatrical art, creating all conditions for the development of this industry. Every effort is being made in Uzbekistan to bring up the young generation, the future heirs of our Motherland, mature, educated, talented and harmoniously developed. There are many opportunities for our youth to get an education.

One of the most important and urgent tasks today is to collect and study the musical riches of the Uzbek people, to teach it to our young and future generations, to continue the traditions of teachers and students. In order to make creative use of these riches of music and art, it is necessary to study them deeply and thoroughly in all respects. Historical monuments, ancient written works, archeological excavations, oral traditions of the Uzbek people, testify to the antiquity of our national art. The beginning of every art genre is the product of folklore. So, the most ancient sources of our art is indeed folklore, that are, folk songs, lullabies, yallas, labor and ceremonial songs, proverbs, sayings, fairy tales, legends, myths, epics, poems. As an example, we can mention the

folklore of ancient times, ceremonial folklore, children's folklore, folk lyrics, folklore and written literature, the system of epic genres of the Uzbek people, folk epics, epic schools, their epic traditions, the interrelation of Turkic folklore, oral theater and folk art, oral, traditional folk songs, music, specific to all oases and regions we can mention the art of dance separately. From time immemorial, samples of folklore have been performed and propagated by lapars, olans, askiyas and hobbyists, puppets, narrators, maddohs and storytellers, bakhshis, dostons, and neighbors.

## METHODS

It is clear from the cultural monuments and written sources of the distant past that not only men's folklore but also women's folklore has a special significance in the ancient Turks. From time immemorial, the social and political status of women in the East has been high. Female artists had a special place in society. Terracotta statues and murals depicting chaste women musicians wearing headscarves and long dresses, and images of women musicians and singers can be material evidence.

## RESULTS

The Fergana Valley also has cultural sites of the distant past, and many sources of musicology have

been found in these areas. Conducted in ancient cities such as Chust, Munchoktepa, Kasan many archeological excavations have revealed that there were ancient cultural centers in these areas. In particular, archaeologists led by Academician A. Askarov in 1989, by studying the ancient city of Munchoktepa in the Pop district, obtained valuable information about the clothing made of wool, cotton and silk, tools and lifestyle of the ancient ancestors. Among the findings are music-related findings. It is noteworthy that the 1,500-year-old neighbor, who came out next to the musician and was well-preserved in a leather case, is almost indistinguishable from his current neighbor.

In the distant past, only women and girls were responsible for performing rituals associated with folk rituals and certain customs (e.g., wedding songs, mourning). "Yor-yor" can be included in the list of such ancient ceremonial songs. Such sayings, which are an integral part of the lives of Uzbek women, such as "Alla (that is a lullaby)" and "Yigi (that is mourning songs)", are in harmony with the sacred feelings in the hearts of women. The "Yor-yor", which has not lost its value for a long time, is of special significance, as it is known to us that women's art is the basis of the system of melodies. The ancient dancing sayings have been revived with new content and have been formed in the form of the now known lapar and yalla genres.

"It should be noted that the Fergana Valley has a special place in the formation of genres such as musical drama and opera in Uzbekistan. First of all, there are aspects close to the theater in the art of yallachilik, which includes the arts of singing, playing the dutar, and dancing. Secondly, some of the yallas are performed in the form of distinctive small stage performances. For example, yallas such as "Kilpillama", "Bazarga bakkal", and "Enajon" are performed by two women on a small stage.

Mamajon Rakhmonov's book "History of the Uzbek theater" contains the following information about such information: "In ancient times, there were women's troupes in Turkestan. The separation of men's and women's theaters after the Arab conquest in the 7th century led to the independent development of women's troupes internally."<sup>1</sup> In the 18th and 19th centuries, women's troupes from the time of the Kokand khan Khudoyorkhan staged various performances for the khan's mothers and concubines. The fact that several performances were staged by a women's troupe in a caravanserai in Namangan in 1884 and that the show was seen by thousands of spectators is a testament to the great power of the women's troupe at that time. It is mentioned that the names

of world-famous Samarkand artists as Kurbankhanim, Rustam Bibi, Zuhra Qiziq during Madalikhan reign, Iqlim Dodho, Dushim Kampir, Kara Tukay, Zebuniso, Jahon Otin names during Khudayarkhan reign, as well as the names of Huvaydo atin, Ayniso hafiz, Isirga atin, Ellikboshi hafiz in Fergana. They would perform in a circle of women inside. In the women's troupe, music, melody, lapar, yalla, singing, and dance prevailed over the performance. Among them would be amateurs, singers, musicians and dancers, the women playing only doira and dutar. The performances included hobbies, lapars, yallas, dances, and performances."<sup>2</sup>

From such sources it can be concluded that the development of women's art in the East, especially in the valley, has ancient roots in the distant past.

In the first half of the XVIII-XIX centuries in the Kokand khanate the art of dance developed. Team dances such as the "Big Game" and the "Ship Game" have developed. During this time in Fergana lyrical and fun meetings called "Khona bazm", "Khufya bazm" and singing were developed. In the inner courtyard of the khan's palace, women and maids gathered and held various feasts and entertainments. Among the women there were also comedians and humor tellers. They interrogated each other on the basis of different interests (intermedia), women's pursuits. The most interesting game was "Ship Game". A group of boats enters the circle. The boatwomen sing and row the ridges, matching the tone of the song. They "swim" towards the noblewomen and their rich guests and collect money. The boats are made of hard paper with holes for two legs at the bottom. The legs are not visible as the boat is surrounded by a water-colored curtain. To be more reliable, an artificial (fake) foot will be installed in the footing of the boat.

Interesting information is given in H. Bobobekov's book "History of Kokand" about the fact that this game was told to the Kokand khan by traders in China, that the khan liked the game and introduced it in the country, and later it was performed by children. This is the origin of the "horse game" dance performed by children at weddings today.

"Women's comedy (theater) is a form of folk art that is popular among Uzbek women. In the XVIII-XIX centuries in many cities and villages this art played a big role. For example, in Kokand in the XIX century under the direction of an artist named Iqlim Dodhoh, there was a group of female comedians. Their repertoire consisted of a variety

of satire telling, funny stories, comedy songs, and yallas.

Many well-known clowns and humor tellers came from women. Some of the plays they show also feature wealth and poverty, as well as social issues. The main theme is taken from the thoughts, dreams, destiny and lives of women. The works "Usma qoyish", "Kundoshlik", "Podachi", "Malla devona" depict the hard work and tragic fate of women, and the comedies "Zambur", "Domla Eshon", "Dirty soap" reveal the deeds of officials and priests. Women's comedy theaters also organize performances on morality, life, family and upbringing. Examples of such scenes are "Mother and daughter going to the wedding", "Mother-in-law and bride's quarrel", "The old man's marriage". In women's performances, both the creator, the performer, and the audience are women."<sup>3</sup>

Here about the festivities held in the inner courtyard during the reign of the Kokand Khanate.

"Talented maids learn to dance, sing and playing some musical instruments from the famous women of the city Nusrat Hafiz, Tillo Hafiz, Taji Hafiz, Misqal Hafiz, Khan Agacha, Nisqaq Agacha, Ulugbibi player, Shohbachcha, Rajabkhan, Tashhofiz and Zebikhan from Margilan. These maids heat the feasts and admired and entertained the seated ones, and in their small feasts they sing light songs, and even though they sing the hymns, they sing more serious songs at the big feasts, and their dances are accordingly."<sup>4</sup>

"Traditions, customs and traditions are strictly observed in the harem. Work before the birth of a child, nine nights after birth, eleven nights, put in a crib, get a haircut, a crib wedding, shave when tetapoya; Bibi Seshanba, Bibi Chorshanba, iftar, Khatmi Qur'an, Mawlid, Chillagirazon, call, guest gathering, muchal wedding, sacrifice and other ceremonies were held regularly. Outside the Horde, Otinoys, high-ranking officials, eshons, toras, wives and daughters of the rich were also invited to the ceremonies. There were also weddings in Orda: a boy got married, a girl got married, and circumcision weddings took place"<sup>5</sup>.

Lapar melodies are of a dance nature and are usually performed by two people in the form of dialogue (narration) as well as dance-games.

The basis of the Yalla genre is also dance melodies. They are divided into two types, the first type of yallas having a relatively wide range, in many respects close to the songs, and distinguished by the permanence of the refrain. The chorus is not

sung by one person, but by an unison choir (usually the audience). At the same time, the main verses of the recited yalla are danced by a solo yalla. The second type of yallas, on the other hand, is characterized by melodies that are developed in terms of their structure, and we do not see that the main point of the melody is taken from the refrain. This type of yalla is usually performed by a special dancer accompanied by a solo yalla as a dancer, while the unison choir and the solo yalla perform alternately in a certain order. The level of development of this type of yalla melodies is in many ways close to the genre of singing. Soloists sing their songs in dutar or doira. Ensembles of 2-3 women sing in a circle.

Such performances are a shining example of art that has risen to the level of professionalism of the unique culture of performance in the Fergana Valley, as well as in different oases of Uzbekistan, the sound harmony of its individual styles and directions. Famous performers of these genres lived in the Fergana Valley at different times. In particular, such hafiz as Nusrat Hafiz, Misqol hafiz, Tosh hafiz, Rajabhon, Lutfihon aya, Adolathon aya, Hadyakhon Hamdamova have continued this tradition.

Rahima Mazohidova, Honored Artist of Uzbekistan, holder of the order "Labor glory", is an artist who has raised the performance of these teachers to a high level and created a special school in this area. The repertoire of the master artist Rahima Mazohidova was very rich and she sang in various genres. No one could perform "Omonyor" song as skillfully as she does. "Tanovor", "Qari navo", "Mujgonlaring", "Ho-Ho", "Kordilar", "Kandinavo", "Gulzorim", "Feruz", "Pakhtakorim", "Bolmagay", "Kokand yor-yori" more than forty performances were recorded on gold tapes.

As a result of many years of cooperation with the Honored Artist of Uzbekistan Yulduzkhon Ismatova, a number of film concerts were created on the basis of the programs "Tanovor", "Omonyor", "Yuzochar in Kokand", which led to the formation of dozens of ensembles.

Teacher Rahima Mazoxidova was not limited only by song performing, but also created separate ensembles, recreating the lapar, challenging songs, ceremonial songs she had learned from the teachers, and brought them to the level of professional ensembles, attracting girls and women from the mahallas who were interested in simple folk art. An example of this is the folklore group "Omonyor" in Degrezlik mahalla

community. The members of this ensemble reached 50 members in their time. Over the years, it has updated its ranks and program. Currently, the members of this ensemble amaze not only the Republic, but also foreign audiences. The master sought samples from the people, such as lapar, yor-yor, olan, aytishuv, performed by the ensemble, and taught them to her students with patience.

Folk songs include not only performances performed on good days, but also giryon mourning songs sung at funerals. The master artist also created a special program by demonstrating these through precise performance.

## DISCUSSION

Today, women who perform songs in the accompaniment of doira call her as their teacher. Dozens of her disciples continue her good deeds. One of her favorite students, Khursanoy Kadyrova, continues the tradition of teaching by creating a folklore group "Kokand yor-yori" consisting of young women. Along with the artistic leadership of the ensemble, Khursanoy Kadyrova has been widely promoting Uzbek folk songs and traditions that have been preserved for centuries. Lapar and the songs and the way they were performed have changed over the years as social life has changed. We can see these aspects in the work of R. Mazohidova and her student H. Kadyrova.

## CONCLUSION

Over the years, the content of the yallas performed has also changed due to changes in the social environment of lifestyle, the role of women in society, and improved attitudes towards them. In the past, the works were sung with sadness and grief, but nowadays, songs praising the happy life are performed. The change of times, the changes in people's lifestyles are also reflected in folk songs. During the years of independence, the number of yallas celebrating medicinal days has increased. Yallas on various topics were included in the yalla performers program.

## REFERENCES

1. M.Rahmonov. History of Uzbek theater. FAN Publishing House. 1975y
2. Uzbek Soviet Encyclopedia. Volume 1
3. H.Bobobekov. History of Kokand. FAN Publishing House. Tashkent. 1996y
4. Ya.Dadaboev. Khudoyorkhan's horde. 2016y
5. S.Mannopov. Musical melodies. "IJOD PRESS". Tashkent. 2018y
6. N.Turgunova. Stage interpretations of the art of hiring. News of Uz State Institute of Arts and Culture. 2019/3 (11)
7. Boltaboeva, U., Andunazarov, Z., & Tursunova, G. (2020). Importance of tongue twisters and proverbs in overcoming speech defects. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2902-2905. doi:10.5373/JARDCS/V12I2/S20201358
8. Habibjonov, I. (2020). Syntactic design of uzbek tax and customs terminology. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2910-2915. doi:10.5373/JARDCS/V12I2/S20201360
9. Ikromjon, H. (2020). Tax system terms in kokand khanate. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2906-2909. doi:10.5373/JARDCS/V12I2/S20201359
10. Talaboyev, A., Yunusov, G., & Ahmedov, R. (2020). Local methods of traditional singing. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2916-2920. doi:10.5373/JARDCS/V12I2/S20201361
11. Usmonov, S., Utaganov, R., & Dehqonov, R. (2020). Director's knowledge and approach in performing classical plays. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2921-2924. doi:10.5373/JARDCS/V12I2/S20201362
12. Yuldasheva, S., Habibjonov, I., & Haydarov, A. (2020). Librarianship in the formation of book reading. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2925-2927. doi:10.5373/JARDCS/V12I2/S20201363