

A Look At The Folklore of Fergana Valley or History of A Song in The Series of Tanovar

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Abstract: This article deals with examples of folklore of the Fergana Valley. Folklore works cover a long past. In ancient times, all examples of folklore created by humans came from living conditions and lifestyles. Initially, small art ceremonies were sung at festivals, both individually and collectively, and over the years this genre of art has survived to the present day in perfect condition. However, the beginning of all arts is closely connected with the art of folklore. Many Uzbek folklorists have collected samples of Uzbek folklore and published several books. In this article, we take a look at the history of our national art. We also set a goal to cover the history of a song from the series Tanovar, which is typical of the Fergana Valley.

Keywords: saying, lullabye, azan call, generation, ancestor, askiya, holiday, goyanda, Lpar, folklore, Tanovar, singing, qayroqtash, sibizga

Historical monuments, ancient written works, archeological excavations testify to the antiquity of the Uzbek folklore and national art. The beginning of every art genre is the product of folklore. So, the most ancient sources of our art folklore is based on folklore, ie folk songs, lullabies, yallas, cocktails and ceremonial songs, proverbs, parables, fairy tales, legends, myths, epics, poems. Examples include ancient folklore, 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 interaction of Turkic folklore, oral theater and folk art, oral, traditional folk songs, music, dances of all oases and regions. From time immemorial, samples of folklore have been performed and propagated by lapar tellers, olan narrators, askiya performers and satirists, puppet makers, narrators, maddokhs and storytellers, bakhshis, epic tellers, and qushnoches. It is no exaggeration to say that these performers have developed and perfected the folklore of the people over the centuries.

The question arises as to what the term folklore itself means. The answer to this question is as follows. The term folklore was first explained by the English scholar William Thoms, who lived in 1803-1885, in his article THE THE FOLKLORE. That is, "FOLK" means people, LORE - knowledge, wisdom. So "FOLKLORE" - people's wisdom, people's knowledge. Over the years, Uzbek folklorists and scholars have written hundreds of works on folklore. Among them, Ghazi Olim Yunusov, Hodi Zarif, Abdulla Alavi, Yunus Rajabi collected samples of ancient folklore, folklore works, songs and lapars, published many works in the form of books, pamphlets, manuals. Folklore scholar Muzayyana Alaviyya has done a lot of creative work, collecting samples of Uzbek folklore, folk customs and traditions in many of her works, pamphlets, manuals and articles. She traveled to all regions and recorded samples of local folklore, songs, melodies, lapars, ceremonial songs, olan, yor-yor, myths, legends, fairy tales, local bakhshis, folk epics and folk songs from local performers. His works "Uzbek Folk Songs" (1955), "New Songs" (1959), "Samples from Uzbek Folklore" (1955), "White Apple Red Apple" (1979), "Folk Songs" (1983) and many others are the proof our opinion. From time immemorial, Uzbek women, and mothers have been very patient, content, resilient, courageous and, at times, brave. Those who bravely overcame the bitterness and the oppression of life. Without openly expressing their grief, they sang lullabies, yalla songs, lapars, and as well as olans.

There are four main styles in the Uzbek musical heritage and examples of folklore, which we can clearly feel now. These styles:

1. Tashkent-Fergana style of performance
2. Khorezm oasis performance style.
3. Surkhandarya-Kashkadarya oases style of performance.
4. Samarkand-Bukhara oases style of performance.
5. Karakalpak performance styles.

Folklore has thus been formed and polished over the years and centuries and has survived to the present day. Uzbek folk songs, Shashmaqom, samples of professional art, in general, all genres of music and art have developed and reached a perfect level. Even today, folklore, ethnography, examples of folklore have a special place in our lives, they are closely linked with the way of life of our people. As mentioned above, each region, oasis has its own way of execution, style, direction. Their customs, traditions, rituals, as well as ceremonies and cocktails, seasonal songs, yor-yor (song performed in weddings), kelin salom (song devoted to a bride), olans and alyor differ from each other. In the works performed in these places, in the words of the work, the dialects of the region and oasis are distinguished. It is not difficult to understand the

uniqueness of the dance moves, even on the heads of clothes. In addition to the variety of performances of local folklore, the musical instruments that accompany the songs also combine the place with their unique melodies. Folk songs should be accompanied by the following musical instruments:

1. Music is performed without accompaniment (acapella).
2. Dutor, accompanied by doira
3. Rubob, accompanied by doira.
4. Tor, accompanied by doira.
5. Accompanied by tor and harmonica (accordion).
6. Accompanied by tor, harmonica and double-flute.
7. Accompanied by dombra.
8. Accompanied by an ensemble of doiras.
9. Accompanied by an ensemble of musicians.

Depending on the location, the following musical instruments may also be accompanied by song melodies.

1. Kayraktash.
2. Sibizga.
3. Chankobiz.
4. Loyxushtak.
5. Nay, qushnay(double-flute).
6. Qushnay.
7. Shiqildoq.
8. Various wind instruments.

Each of them is the result of a certain ethnic closeness and socio-economic commonalities in the lives of the people of these regions. Works of Uzbek classical music or traditional professional music and examples of folklore have been passed down from generation to generation by word, in the tradition of teacher-student. The fact that the songs and lapars, which are typical of the regions, were created from the oral traditions of the people, is a clear proof of our opinion, based on the living conditions and lifestyle of the Uzbek people.

Here is a list of songs from the "Tanovar" series, one of the masterpieces of Fergana Valley art.

Tanovar ... tanovar ... Tanovar songs are mainly peculiar to the Fergana Valley and were created in this area. These created songs were performed by great masters., who lived and worked in the Fergana Valley. Living and working in the Fergana valley Honored Memoirs of Uzbekistan Mamatbuva Sattorov, Boltaboy Rajabov, Jurahon Sultanov, Mamurjon Uzokov, Honored Artists of Uzbekistan Tavakkal

Kadyrov, Isroiljon Usmanov, Jalolkhon Ahunov, Murodjon Akhmedov, Boborahim Mirzaeva, Khima Maziba Abdullaeva, Mehri AbdullaevaTursunoy Mamedova and many other artists have masterfully performed the works of the series "Tanovar" and contributed to the development of these songs to the level of our classical heritage. Dear reader, it is natural to ask what the word "Tanovar" means. The word "tanovar" means the one that spreads the heart, the body, and gives pleasure. "There are 13 songs in the Tanovar series and they are named as follows:

1. Tanovar - 1.
2. Tanovar - 2.
3. Tanovar - 3.
4. Tanovar – 4
5. Ancient tanovar.
6. Margilan tanovar.
7. Wild tanovar.
8. Fergana beauty.
9. Namangan tanovar.
10. Gulbaxor tanovar.
11. Sumbula. (Tanovar).
12. New tanovar.
13. Andijan tanovar.

All the songs in the Tanovar series have come down to us in the tradition of the master-student, passed from mouth to mouth in solo performance and later sung in the ensemble. At present, these works are loved and sung by existing ensembles, folk ensembles, maqom ensembles, folklore ensembles, all hafiz and singers. Many of the songs in this series are sung by Muqimi Ghazals. And some are sung by the word Folk.

Tanovar. Muqimi's ghazal.
Endi sendek jono, jonon qaydadur,
Ko'rib gul yuzingni bog'da bandadur.
Saqlay ishqing toki jonim tandadur,
O'zim xar joydaman, kunlim sandadur.

The radif, " ўзим хар жойдаман кўнглим сандадур ", which is repeated in each song, adds a special charm to the song and increases the effectiveness of the song. These words took place in the heart of our art-loving people. Here I found it permissible to tell a story about the Margilan tanovar, and I think that it is up to each reader to share a story.

In ancient times, a young man and a young woman lived in one of the beautiful villages of Fergana, Margilan and Kokand. Their family was an ordinary family, living on farming. The boy's name was Yusufjon and the girl's name was Adolatkhan. They grew up, loved each other, and made a vow to marry. But their love, their happy days did not last long. Over time, the girl's father, despite her groans, gave her to a rich man as a fifth wife. The helpless young man screamed and grieved. But it is impossible not to accept the unfortunate fate... On the one hand, poverty, deprivation, helplessness ... Could the poor be equal to the rich? After that, Yusufjon went crazy in love. Then he went away somewhere. Nobody knew where he had gone, not even his parents, friends and relatives. After that, no one saw Yusufjon, only God knew what would happen to his next life and destiny.

Now few words about Adolat, the rich man's fifth and beloved wife. Adolat also came to her rich husband's house as a bride with a thousand sufferings. One could not find a word to describe the sufferings she suffered, the thousand sorrows she grieved, because everyone is helpless as a slave in such kind of situations. At that time, our Uzbek girls and women could not even give a look at their father's eyes and face, and couldn't talk alone to their father. To say that she felt in love with such and such a young man was like death. Poor fate, destiny, helplessness ... Without revealing her pain, she swallows her grief and begins to live as the wife of a rich man. The rich man's house consisted of luxurious, spacious, high castles, with a large garden and orchid at the back. From the ditch at the edge of the garden, clear, fresh water flowed. Adolatkhan used to come to this place to fetch a bucket of water. One day one man was driving a horse-drawn carriage down the road across the high wall. The horseman was singing a song. The song he sang was without a word just a melody. It was clear from his voice that the horseman was an old man of old age. The wordless song impressed Adolat so much that tears welled up in her eyes. In the evening, the old man drove the car and drove back with the same sigh. Every morning, in the morning and in the evening in the evening, he waited for the old man to go to the market and return. Because that song (a wordless song) reminded her of her homeland, her parents, her beautiful village, her brothers and sisters, her friends who wore hats in their youth and played hide-and-seek, and her beloved boyfriend Yusufjon. She cried when she heard the news that her boyfriend had gone mad and missing. Adolatkhan patiently endured the oppression of her rich husband and of his other wives treatments. Days, months, years passed. Every day she was encouraged by a horseman and his wordless song. One day the old man did not pass, neither in the morning nor in the evening. A few days passed, and there was still no sign of the man who became so dear as his father.

And one day suddenly, from the other side of the wall, came the hooves of the horse, the sound of the wheels of the chariot, the sound of the horse, which had become so dear to her. Adolatkhan took hyk buckets and ran to the stream. He rode in his chariot, but there was no singing or melody. Because the old man had left this world and died. The girl thought as she lowered her head and stared into the water, shedding bitter, painful tears. The sound of the horse's hooves, the squeaking of the wheels of the chariot, reminded hyk of something, and from the disappearance the word and the melody began to flow spontaneously. Adolatkhan began to sing, adapting her words to the old man's hymn. She sang songs, and could not hold back her bitter tears as she sang. She was singing her pain and sorrows... It was the famous Margilan Tanovar, the Tanovar of Adolat, which we all know and love to listen to.

Margilan Tanovar.(Tanovar of Adolat).

Qora sochim o'sib qoshimga tushdi,

Ne savdolar meni boshimga tushdi.

Bu savdolar bizga qaydin yopishdi,

Tanamdan o't chiqib bag'rim tutashdi.

Men Adolatingman-ey,

Men kamina qulingman-ey.

In the Uzbek musical heritage, examples of folklore and the melody of these works, the cradle of our ancestors shook, flourished, recognized the world and realized its identity. In the same way, today's youth, if we are inspired, use, listen to and teach these sounds in the upbringing of our children, the result will certainly make us happy.

If we pay attention, the examples of folklore and musical works that have come down to us from ancient times tell us about the culture, psyche, worldview, consciousness, thinking of our ancestors. Listening to them, we are convinced that the emergence of great scientists from our country, the growth of world-famous scientists in our country is not in vain. As we listen to folklore samples and teach them to today's youth, one aspect of our attention catches our attention. Our ancestors and grandparents were not indifferent to any changes, achievements and shortcomings in the world, child rearing, events in society, social life. They were those who managed to reflect all these processes through folklore samples.

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