



Healing processes in uzbek national traditions

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ABSTRACT

Uzbekistan is a country with an ancient and distinctive culture. It absorbed all peculiarities of cultures of different regions along the Great Silk Road here. These echoes can be seen in painting, dance, literature and music of this land. The peoples inhabiting Uzbekistan have always cherished the great heritage of their ancestors, trying to pass it on to their descendants, in its turn enriching it. The music of Uzbek people is original and diverse. “Tanavor” is the unique aspect of the Uzbek culture. In the national perception, “Tanavor” has more or less philosophical effect to regional history, unique traditions, social, emotional and folklore. This phenomenon is an example of oral and professional creativity of Uzbek people, which can be attributed to high samples and features of national music folklore, shaped at the end of the nineteenth century, and which continues to evolve to this day in music and dance.

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O'zbek milliy an'analarida sog'lomlashtirish jarayonlari

ANNOTATSIYA

Kalit so'zlar:

Tanavor,
Sharq,
xalq og'zaki ijodi,
ijrochi,
an'ana,
qo'shiq,
raqs.

O'zbekiston qadimiy va o'ziga xos madaniyatga ega mamlakatdir. Bu yerda u Buyuk Ipak yo'lining turli mintaqalari madaniyatining barcha xususiyatlarini o'ziga singdirdi. Bu aksadolarni shu zaminning rasmi, raqsi, adabiyoti va musiqasida ko'rish mumkin. O'zbekistonda istiqomat qiluvchi xalqlar o'z ajdodlarining buyuk merosini doimo qadrlab kelgan, uni o'zbek xalqiga o'z avlodlariga yetkazishga intilishlarini milliy musiqa folklorining yuksak talablari va xususiyatlari bilan izohlash mumkin, XIX asr oxirida shakllangan musiqa va raqs bugungi kungacha rivojlanishda davom etmoqda. Bu o'z navbatida uni boyitadi. O'zbek xalqining musiqasi o'ziga xos va rang-

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barangdir. “Tanavor” o‘zbek madaniyatining o‘ziga xos jihati. Milliy idrokda “Tanavor” o‘lka tarixi, o‘ziga xos an‘analarini aks ettiradi. Bu o‘zbek xalqining og‘zaki va yozma ijodiyotining namunasidir.

Оздоровительный процессы в узбекских национальных традициях

Ключевые слова:

Танавор,
Восток,
народное устное
творчество,
исполнитель,
традиция,
песня,
танец.

АННОТАЦИЯ

Узбекистан – страна с древней и самобытной культурой. Здесь он впитал в себя все особенности культур разных регионов Великого шелкового пути. Эти отголоски можно увидеть в живописи, танце, литературе и музыке этой земли. Народы, населяющие Узбекистан, всегда дорожили великим наследием своих предков, стремясь передать его своим потомкам узбекскому народу, что можно объяснить высокими образцами и особенностями национального музыкального фольклора, сформировавшегося в конце XIX века, и который продолжает развиваться по сей день в музыке и танце, в свою очередь обогащая его. Музыка узбекского народа самобытна и разнообразна. «Танавор» – уникальный аспект узбекской культуры. В национальном восприятии «Танавор» имеет более или менее философское воздействие на региональную историю, уникальные традиции, социальные, эмоциональные и фольклорные. Это явление является примером устного и профессионального творчества узбекского народа, что можно объяснить высокими образцами и особенностями национального музыкального фольклора, сформировавшегося в конце XIX века и продолжающего развиваться по сей день в музыке и в танце.

INTRODUCTION

Almost all regions of the country are represented in Uzbek folk dance, an unusual variety reign here. These dances come to life at all family, village, and local holidays. They are passed down 34 from generation to generation; they preserve ancient dance traditions as significant element of cultural life of the country. Not a single celebration or concert can be complete without performance of “Tanavor”. The popularity of genre is evidenced by the fact that venerable singers and students of conservatory with pleasure perform it, and not only dutar, as it was in old times, is used for accompaniment, but also rubab, nai and piano. Even jazz version of “Tanavor” appeared. The incredible popularity of “Tanavor” was its ability to touch the strings of human soul. Uzbek national dance is unusually expressive and personifies all beauty of Uzbek people. Today, the study of Uzbek folk music has gained a special significance. Like other Central Asian nations, Uzbeks also have their own national values and cultural, musical legacy based on them. Of course, that legacy is linked with Uzbek people spirituality, religion and traditions. As it is known, over centuries national legacy has been handed over from generation to generation, developed and adapted to the times. Since ancient times our national

musical legacy has consisted of two directions: one originates from another one and both complement one another by adding specific features. One of them is musical folklore and another is professional music connected with creative activities of performers. Both directions have its own rules, forms, styles of performance, links to place and time, etc. “Tanavor” as a Music Folklore is an uninterrupted process, where diverse variations naturally develop during it. Unfortunately, Uzbek music experts have so far ignored how such variations emerge and are preserved throughout the centuries. It is necessary to note music that has emerged along with such prominent samples of traditional folk creation as Shash-maqom (Uzbek classical folk music and song), Khorezm maqoms and Fergana-Tashkent patterns of maqoms. Samples of classical music, formed in the beginning of 20th century, are unique among the people, and their levels in music creation and practice were noted. In folk music as a result of rise of musical performing and comparative approaches to maqoms, free-wild methods of valley were formed. They are folk music series as “Qalandarlar”, “Miskinlar”, “Ushshoqlar”, and “Tanavor”. A number of melodies and songs named “Tanavor” have emerged along with pieces of music peculiar to the Fergana-Tashkent style of performance including “Navro’zi Alam”, “Hojiniyoz”, “Mirzadavlat”, “AlamTaronalari”, “Mushkuloti Dugoh”, “Munojot” and “Miskin”. Any piece of music, starting from its name and ending by its presentation to the listener, that is, its performance, usually has its own criteria, peculiarities and traditions. Similarly, “Tanavor” has been created under certain conditions and in a specific way. Uzbek people know a number of legends and myths about “Tanavor”. This shows that “Tanavor” is one of the best pieces of music closely connected with the folk creation. Samples with the name of “Tanavor” of Uzbek traditional music heritage show that music plays an important role in spiritual maturity of humanity and has philosophical implications. Therefore, every sample that embodies this power will live forever in the folklore. In this regard, to reveal all samples of “Tanavor” and their impact on other art trends, we referred to literature, dancing and art of painting. “Tanavor” is lyrical music, dance, song and work of art in Uzbek folk music heritage” [1, 5]. From an etymological point of view, “Tanavor” means “thick, glorious, fat” [2, 399]. This word was differently realized in folk practices and creativity. For example, musicologist, scientist E.E.Romanovskaya said that “Tanavor” is romantic love song or in oral practice was used as a “beautiful body” [3, 54]. “Tanavor” is made up of two words: “tan” meaning “thing” and “ovar” meaning “to bring”. The introduction of term is connected to folk traditions and it was widely used in some other meaning as follows: in shoemaking, first thing to do was to make a raw material, namely skin suitable for making shoes. Traditionally leather was made from skins of such animals as cows, sheep, goats and horses that then was used to make various items, clothes and footwear. In fact, skin was processed as a whole and offered to artisans. “Shoemakers called that leather “Tanavor”. There were different criteria of setting the value of that leather and, as we can also see, such criteria were directly related to creation of music as well. For example, in trade they used very special measures as follow: “... this leather can be used to make two makhsi (traditional boots furnished with mild soles) for men, two makhsi for women and three or four makhsi for children”. Thus, a skin of one animal was used to make 2-2-4 various kinds of boots. This means that a number of “items” was produced from “Tanavor”. In terms of music, one certain piece served a basis for different variations. From this point of view, various patterns of “Tanavor” have originated from one 35 and same piece. This is why all

patterns of “Tanavor” have something to prove that it is “Tanavor” [4, 6]. During creation of “Tanavor” the earliest sample was the appearance of beautiful musical composition, but the work was not primarily named “Tanavor”. Because this expression does not appear in literature, history, official articles and documents as a musical work until the early 20th century. Thereby, we confess the first sample of “Tanavor” is “Qorasoch”. The main reason of it, is the perfection of the sample. The musical sample “Qorasoch” was intensified “indoor” in the 19th-20th centuries, meaning that women’s performing practice was developed. “Tanavor” as a Song The famous musicologist, scientist E.E.Romanovskaya, who organized a folk ethnographic expedition to Fargona and took notes of a lot of folk songs, “yalla’s, “terma’s, published his collection with the name of «Tanavor» in 1939. It was the appearance of «Tanavor» in musicology for the first time. The period of the formation of “Tanavor” dates back to the end of 19th and beginning of 20th centuries. Although, it has been in use since the first quarter of the 20th century, as a generic expression, several samples were already in practice. Samples as “Endisandek”, “Adolcha” and others were popular in Fargona, especially Margilon (Fargona, Margilon are the regions of Uzbekistan). “Tanavor” was performed by symphonic orchestra, folk instrument orchestra, as well as by different musical instruments. New samples of “Tanavor” as “Namangan”, “Andijon”, “Margilon” (regions of Uzbekistan), and “Yangi Tanavor” were created in folk and composer art. “Tanavor” created in the shape of melodies and songs is performed in various styles. Experts note that Uzbek national music has about 20 patterns of “Tanavor” and pieces of music characteristic of “Tanavor”. “Many of them performed in the shape various melodies and songs. The most popular of them are called as follow: “Qorasoch”, “Tanavor”, “Yovvoyi Tanavor”, “Gulbahor va Tanavor”, and “Adolatcha Tanavor”, “Fargonacha Tanavor”, “Qo‘qon Tanavori”, “Yangi Tanavor”, “Marghilon Tanavori”, “Namangan Tanavori and Tanbur Tanavor” [5, 25]. P.S.: At the end, we may say that different “Tanavor” variations and types were created by tradition of imitation because the majority of them were based on the same melody and each of them had its own individual features. That is why all of them were called just “Tanavor”. Among collectors of “Tanavor” famous artists Madali Hofiz, Mamasiddiq Madaliyev, Orifkhon Khotamov, Ochilkhon Otakhonov, Xalima Nosirova, Berta Davidova, Mekhri Abdullayeva, Saodat Kabulova, Zamira Suyunova, Matlyuba Dadaboyeva, Ghulomjon Khojiqulov and Mahmudjon Tojiboyev have made great contribution to it by giving historical and practical information and advice. “Tanavor” is the most popular piece of music and people know it well. More books about “Tanavor” and legends related to it will be written in the future.

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