

**ORAL TRADITIONS AND EXPRESSIONS
PERFORMING ARTS
SOCIAL PRACTICES, RITUALS, AND FESTIVE EVENTS
KNOWLEDGE AND PRACTICES CONCERNING NATURE AND UNIVERSE
TRADITIONAL CRAFTSMANSHIP**

Intangible Cultural Heritage
in the Asia-Pacific Region

Uzbekistan

Video and audio materials compiled during an
expedition to the Ferghana Valley



**INTANGIBLE
CULTURAL
HERITAGE
ELEMENTS OF
FERGHANA
VALLEY**

Farg'ona vodiysining nomoddiy madaniy
merosi namunalari



Republican Scientific and
Methodological Centre of Folk Arts
National Commission of
the Republic of Uzbekistan for UNESCO



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Intangible Cultural Heritage Centre
for the Asia-Pacific Region
under the auspices of UNESCO

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INTANGIBLE CULTURAL HERITAGE ELEMENTS OF FERGHANA VALLEY

The Intangible cultural heritage of Uzbekistan is housed deeply in the Uzbek people's souls, created by talented bearers, and passed from generation to generation. These heritage elements developed and became more enriched over the centuries, reflecting the morality, sincerity, and artistic-aesthetic taste of Uzbek families. The notion of intangible cultural heritage includes national customs, habits, events, traditions, knowledge, and skills as well as the instruments, items, artefacts, and cultural spaces connected with the intangible elements. Since the Republic of Uzbekistan gained its independence, more attention has been paid to collecting, protecting, studying, and publicising Uzbek national values throughout the world. Documentary films have been created, and new brochures and manuals have been published.

In order to save Uzbek people's art and creative masterpieces, and to make them relevant to the youth, a number of state organisations in cooperation with social and international organisations and research institutions are carrying out diverse projects, events, and research studies. In this respect, the Cabinet of Ministers of the Republic of Uzbekistan adopted Resolution No. 222 on 7 October 2010 to approve the state programme on protecting, safeguarding, promoting, and using intangible cultural heritage objects for the period 2010 to 2020. This programme is serving as a guidebook for intangible cultural heritage activities in the republic.

The Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan, in cooperation with the National Commission of the Republic of Uzbekistan for UNESCO, organised an expedition to Ferghana Valley to research and classify intangible cultural heritage samples as well as to inventory and define the bearers of this heritage in the following domains, as specified by UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2003:

- Oral Traditions and Expressions
- Performing Arts
- Social Practices, Rituals, and Festive Events
- Knowledge and Practices Concerning Nature and the Universe
- Traditional Craftsmanship

Oral Traditions and Expressions
Performing Arts
Social Practices, Rituals, and Festive Events
Knowledge and Practices Concerning Nature and the Universe
Traditional Craftsmanship
ICH Photo Album

ORAL TRADITIONS AND EXPRESSIONS ^{DVD 1}

The Oral traditions and expressions domain includes all genres connected with people's folklore creations, such as myths, fables, epic poems, fairy tales, riddles, fables, proverbs, folktales, lullabies, tongue-twisters, and *lapar*. They differ from each other by method of performance and colourful melody. For example, performance of epic poems is accompanied by a *dombra* (drum), *qobiz*, or *dutor*; or they are performed as stories or verse-rhyming. Fables, folktales, riddles, proverbs, and fairy tales have educational features and reflect victories of good over evil while highly praising hardworking and honest characters. *Lapar* is a folk song which is accompanied by dancing. *Yalla* is a song accompanied by another person dancing; and *khalfa*, a song accompanied by a tune played on the accordion, has improvisation features and provides cultural pleasure to people. The genres of *yalla* and *lapar* are unique to the Tashkent-Ferghana style; *mavrigikhan* singing is specific to the Bukhara region; and *khalfa* singing is characteristic of the Khorazm region.

Yalla, a widespread folklore song genre, is made up of words that come from poems by classic and modern poets. The songs are accompanied by dancing. *Yalla* is sung by one, two, or more people with the accompaniment of *doira* music or a musical ensemble. Most *yalla* songs are about love and affection, and they possess an attractive, charming, and jolly character. *Yalla* is divided into two types. The first type is performed mainly by one singer and a rhyming troop and accompanied by a *dombra*. Some examples of *yalla* are 'Olmacha Anor' (A Little Apple-Pomegranate), 'Yallama-Yorim' (Yallama, My Beloved), and 'Qizgina' (Girlie). The second *yalla* type is similar but it is characterised by its wide diapason and structure. Among the people, widespread classic *yalla* include 'Qalamqoshligim' (My Beloved with Black Fine Eyebrows), 'Jonon Bo'laman Deb' (Saying You Shall Be a Charmer), 'Ayrimasun' (Let Her Not Be Separated), and 'Fighondur' (Moaning). In Namangan, there are diverse types of *yalla* (big *yalla* and little *yalla*) performed by women at wedding parties and celebrations. At present time *yalla* songs are performed in variety art. Their melody, music, style, and performance are complicated. During the expedition, the experts recorded *yalla* songs performed by Muborakkhon Akromova, Zamirakhon Turoпова, Makhmuda Abdurakhmonova, Nasiba Boykhonova, Laylokhon Khakimova, Mukharram Toshemirova, and others.

Alla (lullaby) is an oral form of ICH sung by one person, usually a mother who is putting her baby to sleep. *Alla*, popular among Uzbek, Uyghur, and Tajik people, is important in raising a child. *Alla* is highly emotive in that it allows a child to perceive not only motherly affection but also her spiritual sufferings.

Alla is performed also during *beshtik to'yi* (cradle party) by women who are bringing a cradle. The performance is accompanied by solemn doira music.

It is believed that the word *alla* is derived from the word *alloh*, which is connected with pleading to Allah to save the baby by accepting the child under His protection. Both the creator and performer of *alla* are mothers. The content and melody of the songs originate from the spiritual state of a mother. Today, mothers perform *alla*, enriching the songs with new content by singing and praising love for life, a happy life, and a bright future. To revitalise *alla* songs, national contests are organized regularly aimed at promoting the art form among the youth and educating them in the spirit of respect for our national values.

During the Ferghana Valley expedition, many *alla* folk songs were recorded. The performers included Mo'tabar Jalilova, Markhamat Jo'rayeva, Mekhri Abdullaeva, Zamira Jabborova, Elmira Jonibekova, Karomatkhon Mamajonova, and Nasiba Sotvoldieva.

- **Alla.** Performed by Mo'tabar Jalilova, Uzbek, born in 1961 in Poulgan Village of the Oltiariq District, Ferghana. She currently works as the director of the village house of culture. She learned folk songs from her mother in childhood.
- **Alla.** Performed by Markhamat Jo'rayeva, Uzbek, born in 1966, in Shorqo'rghon Village of the Namangan District, Namangan. She currently works at the village house of culture. She learned folk songs from her grandmother and mother.
- **Alla.** Performed by Mekhri Abdullaeva, Uzbek, born in 1965 in the Pop District, Namangan. She works as an actor at the Namangan Regional Drama Theatre. As a child, she learned to sing folk songs and play the doira from her mother. She is a performer of wedding party songs and songs in the genre of *lapar* and *yalla*.
- **Alla.** Performed by Zamira Jabborova, Uzbek, born in 1962 in Qoratepa Village of the Yozyovghon District, Ferghana. She works as the director of the village house of culture. As a child, she learned to sing folk songs and to play the doira from her mother and women of her village.
- **Alla.** Performed by Elmira Jonibekova, Uzbek, born in 1968 in Soku Village of the Uychi District, Namangan. She is an art director at the district house of culture. She learned to sing folk songs and play the doira during her childhood years from women living in her village. Her apprentice is Qunduzkhon Egamberdiyeva.
- **Alla.** Performed by Karomatkhon Mamajonova, Uzbek, born in 1949 in Mingbuloq Village of the Ulunpok District, Andijon. She is on pension. She learned to sing folk songs and play the doira during her childhood from her mother and women of her village.
- **Alla.** Performed by Nasiba Sotvoldieva, Uzbek, born in 1962, in Chortoq, Namangan. She sings folk songs and performs music with doira, rubob, and dutor.

O'lan is a genre of people's oral creation. Mainly, it is performed by women with or without doira accompaniment. At Uzbek parties and celebrations, the *o'lan* is sung by a girls' team on one side

and a boys' team on the other side, or it is sung by two people who take sides opposing each so they may perform as though they are having a dialogue. Through the *o'lan* genre, people express their hopes, dreams, sorrows, and joy, and the theme of love is at the core of its content. *O'lan* songs exist for many kinds of events – cradle parties and wedding parties, for example. There are also the songs which are lyric, charming, rhyming and humorous. The *o'lan* songs are similar to *yor-yor* songs since each line of *o'lan* song is performed with rhyming words and accompanied by doira or *dombra* music. Presently, to revitalise and promote *o'lan* and *lapar* genre, every two years contests are organised.

During the Ferghana Valley expedition, many *o'lan* songs were recorded. Some of the artists include Khayrulla Mirzayev, Khanifa Mirzayeva, Inoyat Rafiqova, Makhbuba Yo'ldosheva, Bakhtiyor Turghunov, and Zebikhon Abdunazarova.

- **O'lan.** Performed by Khayrullo Mirzayev, Uzbek, born in 1968 in Kosonsoy Village of the Kosonsoy District, Namangan. He currently works in the district house of culture. He learned to sing songs at school and from his relatives. Khanifa Mirzayeva, Uzbek, born in 1981 in Kosonsoy Village of the Kosonsoy District, Namangan. She learned to sing songs at school.
- **O'lan.** Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. She learned to sing songs from her mother.
- **O'lan.** Performed by Makhbuba Yo'ldosheva, Uzbek, born in 1985 in Varziu Village of the Kosonsoy District, Namangan. She currently works in the district house of culture. She learned to sing songs at the amateur artists' club. Bahktiyor Turghunov, Uzbek, born in 1976 in Baliqchi Village of the Kosonsoy District, Namangan. Now he works in the district house of culture.
- **O'lan.** Performed by Zebokhon Abdunazarova, Uzbek, born in 1951 in Pilol Village of the Pop District, Namangan. Currently, she is on pension. As a child, she learned to sing songs and play the doira from country women.

Yor-yor is a folk song performed at wedding celebrations. In ancient times, it was widely spread among Uzbek, Tajik, Uyghur, and Turkmen people. *Yor-yor* consists of two or four lines, at the end or in the middle of each line are the words *yor-yor*, *aylanaman* (my beloved one, I am enchanted). Usually *yor-yor* is accompanied by doira music performed by women. The high effect of *yor-yor* is that it simultaneously harmonises sadness with a merry melody and tone and the mood of holiday joys. In *yor-yor* songs, the bride's features, wishes, and cherished dreams, and congratulations to her are praised. In the Ferghana Valley (Ferghana, Osh, and Khujand), it is sung by women when they see off the bride, but in Zarafshon, the songs are performed by men when they are on the way to the bride's house.

Yor-yor songs vary from region to region in Uzbekistan (for instance, in Bukhara, Ferghana, Namangan, Surkhandaryo, Khorazm regions, etc.). *Yor-yor* songs are found in folkloric and ethnographic ensembles' repertoires, including in the creations of Uzbek producers and composers.

During the Ferghana Valley expedition, many *yor-yor* songs were recorded from bearers of intangible cultural heritage. Some of them include Inoyat Rafiqova, Muslima Dadajonova, Makhmud Abdurakhmonov, Nodirakhon Ergasheva, and Madina Satimova.

- **Yor-yor.** Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.
- **Yor-yor.** Performed by Muslima Dadajonova, Uzbek, born in 1979 in Qiziltepa Village of the Chust District, Namangan. She is currently a director of the district house of culture. She learned to sing songs and play the doira as a child from her ninety-five-year-old grandmother, Mariyam Olimova. She also sings *alla*, wedding party songs, and classic songs.
- **Yor-yor.** Performed by Makhmuda Abdurakhmonova, Uzbek, born in 1959 in Ishkovit Village of the Pop District, Namangan. She currently works in the district house of culture. She learned to sing of folk songs and play the doira as a child from her grandmother and mother.
- **Yor-yor.** Performed by Khojira Ergasheva, Tajik, born in 1958 in Qalacha Village of the Sukh District, Ferghana. She is currently on pension. She learned to sing folk songs and play the doira as a child from her mother and grandmother. She performs diverse Uzbek and Tajik folklore songs.

Folklore is the product of peoples' wisdom and artistic skills. The role of intangible heritage is indispensable in raising children and nurturing their respect to national values. As stated by President of the Republic of Uzbekistan I. A. Karimov: 'The source of power of Uzbekistan is in the commitment of our people to universal human values, in the endless love of intangible heritage passing down from ancestors from generation to generation, in our national pride'. That's why this heritage is the essence of life and has become the pearl of each citizen who treats his/her Motherland and family as holy.

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PERFORMING ARTS DVD 2

Performing Arts include folklore music, dancing, and art performance shows. The music sphere includes *shashmaqom*, Khorazm's *maqoms*, *maqom* forms of Tashkent-Ferghana, *tanovar*, *ushshoq*, *feruz*, *svora*, *lazzi*, *mavriggi* as well as various song types, including *alla*, *o'lan*, *yalla lapar*, *madhiya*, *terma*, and *khalfachi*. The dancing sphere includes geographically diverse national styles as solo performances, duets, group dancing, men's dancing, women's dancing in addition to the forms of Khorazm, Bukhara, Ferghana, and Surkhon oasis dances. The Ferghana Valley includes Andijan, Namangan, and Ferghana. The valley's distinctive features in traditional arts make it different from other areas. In addition to its performance arts – *dorboz* (ropewalker), *polvonlik* (weightlifting), national circus, magic tricks, puppetry, and other national folk games. The valley is also known for its widespread song genres that include *terma*, *lapar*, *o'lan*, *alla*, *katta ashula*, and different seasonal songs.

Katta ashula (*patnis ashula*, a song performed with a plate) is specific to the Uzbek traditional song trend of Ferghana Valley. Usually, it is performed a cappella by two to five singers of the same vocal pitch who use a plate or tray to project their voices in different ways. In most cases, *katta ashula* is performed by a person with a high-pitched, wide-range voice; and these are some of the distinguishing features of the complex performance style. The *katta ashula* developed from a number of sources: basic songs of ancient events and labour songs; *marsiya*, *navha*, and *ayolghu* songs; and the ancient reciting styles of *ghazal* verses. Usually, *katta ashula* is performed at big gatherings, festivities, and party celebrations. Historic samples of these songs include singing *ghazals* with lyric and advising features as well as poems of religious-Sufi character. The *ghazal* poems by Alisher Navoiy, Lutfiy, Mashrab, Khaziniy, Muqimiy, Furqat, Zavqiy, Miskin and others play a specific role in the *katta ashula* genre. *Ghazals* such as 'Do'stlar' by Navoiy and 'Ko'p Erdi', 'Yolghiz', and 'Adashganman' by Muqimiy are also widespread.

In *katta ashula* performances, the *badiha* (impromptu) method is widely used. Performers must get trained through "Master-Apprentice" school, have a foundation of poetic rules and performance traditions, and possess a wide voice diapason. The *hofizes* (singers) sing each line of the poem in turn, and the last lines, are sung together in harmony.

In the second half of the twentieth century new ways of performing *katta ashula* with music instruments intended for one *hofiz* were developed. This style was created by Jo'rakhon Sultonov, and two exemplary songs are 'Hey Dilbari Jonim' and 'Topmadim'. In the past, Erkaqori Karimov, Turdiali Ergashev, Matbuva Sattorov, Jo'rakhon Sultonov, Mamurjon Uzoqov, Boltaboy Rajabov,

Orif Alimakhsumov, Fattohkhon Mamadaliev, Jo'rakhon Yusupov, and Khamroqulqori To'raqulov were among the famous katta ashula performers. Today, katta ashula is masterfully performed by experienced singers such as Khalima Nosirova, Munojot Yo'ichiyeva, Ismoil and Isroil Vakhobovs, Makhmud Tojiboyev, and others.

Uzbek maqom songs occupy a leading position in the Uzbek maqom classical music genre. They are performed by mature musicians and composers; and in the ninth and tenth centuries, they were developed and enriched with new instruments. The word *maqom* is derived from Arabic, and means 'status', 'place', 'stage', 'level', or 'degree'. In the art of music, *parda* (lad-pitch), a group of big songs may be perceived as a big singing style group. From other types of melodic creation, it is distinguished by maturity, complexity, composition, form, pitch, and style. The maqom is an artistic process that harmonises music, poetic verse, and the art of dancing. In Uzbekistan, the art of maqom is composed of maqom work and maqom performance types such as Bukhara's *shahmaqom*, Khorazm maqom, and Tashkent-Ferghana maqom as well as local versions such as *ushshoq* and *iroq* types.

Shashmaqom (six maqoms), a musical heritage of Uzbek and Tajik people, was developed in the eighteenth century in Bukhara based on *o'n ikki maqom* (duvozdahmaqom, twelve maqoms) types. Shashmaqom is made up of Buzruk, Rost, Navo, Dugoh, Segoh, and Iroq (the six maqoms). Each of these includes a large scope of performance forms consisting of two big divisions: the musical instruments division (*mushkilot*, made up of *tasnif*, *tarij*, *gardun*, *muhammas*, and *saqil*) and the songs division (*nasr*, which is in two branch groups: *sarakhbor* and *savt*). The leading musical instrument is *tanbur* and the maqom's pitch is regulated by tuning. In a complete shashmaqom form, first the music ways are performed one by one, and then they are passed to the song branches. Music and song ways of each maqom is characterised by its pitch basis and the artistic-aesthetic effect. Shashmaqom was inscribed into the Representative List of the Intangible Cultural Heritage of Humanity in 2009.

During the expedition to Ferghana Valley, maqom songs and katta ashula songs were recorded as performed by Dilfuza Qodirova, Odina Yoqubova, Nighmonjon Akhmedov, Sherali Isoqov, Erkinjon, Nematjon Shirmonovs, and members of the maqom ensemble named after Rasulqori Mamadaliev.

- **Bo'ston**, poem by Charkhiy. Performed by Nughmonjon Akhmedov and Sherali Isoqov. Nughmonjon Akhmedov, born in 1968 in Yangiqo'rg'on Village of the Buvayda District, Ferghana. He currently works in the district house of culture. Sherali Isoqov, born in 1980 in Bachnir Village of the Buvayda District, Ferghana. Rakhimjon Kamolov is their mentor.
- **Yovvoyi Chorgokh**, ghazal by Khaziniy and 'Bir kelsun' (Let Her Come Once), poem by Muqimiyy. Performed by the Chorgoh Ensemble.
- **Bogharo**, poem by Chustiy. Performed by Dilfuza Qodirova and Odina Yoqubova. Dilfuza Qodirova, born in 1971 in Hayit Village of the Ferghana District, Ferghana. Mentored by Mavlonjon Qurbonov, she is currently a school teacher. Odina Yoqubova, born in 1970 in Jangketligi Village of the Furqat District, Ferghana. Her mentor is Mavlonjon Qurbonov, and she is currently an art director in the district house of culture.
- **Mayliga**, poem by Ogakhiy. Performed by Nasiba Nidoeva, Sanobar Rakhmatova, and Umriniso Nuralieva. Nasiba Nidoeva, born in 1961 in Boghovot Village of the Uchko'prik District, Ferghana. She works at the district house of culture. Sanobar Rakhmatova, born in 1956 in Urganji Village of the

Uchkuprik District, Ferghana. Umriniso Nuralieva, born in 1991 in Begovot Village of the Uchkuprik District, Ferghana. She is the art director at the district house of culture.

- **Bogharo**, poem by Chustiy. Performed by Rustam Vokhidov and Qakhramon Rakhimov. Rustam Vokhidov, born in 1967 in Toshtepa Village of the Shahrikhon District, Andijan. He is an art director at the district house of culture. Qakhramon Rakhimov, born in 1967 in Toshtepa Village of the Shahrikhon District, Andijan. Vokhidov and Rakhimov are both mentored by Odiljon Yusupov and Fattohjon Mamadaliev.
- **Poshshopirim**, poem by Khaziniy. Performed by Erkinjon Shirmonov and Ne'matjon Shirmonov. Erkinjon Shirmonov, born in 1947 in Katta Kenagas Village of the Uchkuprik District, Ferghana. Negmatjon Shirmonov, born in Katta Kenagas Village of the Uchkuprik District, Ferghana. Both men are mentored by their father, Shavkat Shirmonov, a famous composer and singer of katta ashula songs.
- **Yovvoyi Chorgokh**. Performed by Mirodil Yusupov, born in 1974 in Marghilon. He is the art director at the district house of culture.

Lapar, a folklore song genre performed without musical instruments, is characterised by narrow diapason and rhyme reiteration, which is not complicated by the melodic composition. The lapar is performed by girls and boys who compete with each other in the form of dialogue. In this competition, any girl in the circle can address any boy with lapar question, and the boy has to respond with lapar song. If the answer is appropriate, the boy is presented with gift of a handkerchief or a belt-kerchief. Lapar is guided by special women singers. The lapar melody mainly expresses the boys' and girls' love feelings and their dreams and hopes. Added to this is an atmosphere of humour.

It is difficult to imagine the spiritual values of the Uzbek people without *alla*, *o'lan*, *yor-yor*, and lapar songs as performed by the witty and wise grandmothers. The lapar, an independent folklore genre of the Uzbek people, has historical roots dating back to ancient times. Lapar songs are performed according to a certain procedure and order in which each four-line verse is based on dialogue and has an independent content. The melody, tunes, and styles of the songs are passed from generation to generation and based on tradition.

Lapar songs are performed in the bride's house one or two days before the wedding. This event has different names in different regions. Some of these names are Girls' Evening, Girls' Osh, Lapar Night, Girls' Meeting, Girls' Party, or Lapar Party.

Usually one of the bride's maidens goes about the village and neighbouring villages on a decorated horse and invites lapar singers and dancers to the party. At the end of the party, the girls and boys participate in a lapar singing competition. After the party, the girls go into a room decorated with the bride's dowry. With the girls in the room and the boys outside, they sing lapar songs to not only to bring joy, merry-making, and energy to the party but also to test the girls' and boys' wit and quick responsiveness. The person who cannot answer the lapar becomes the target of mockery.

To revive *o'lan* and lapar songs, contests of lapar songs are conducted regularly throughout the country. During the expedition to Ferghana Valley, many lapar songs were recorded, including the following:

- **Bo'yларingdan, Andijon, Oromijon Yalla.** Performed by Makhmuda Abdurahimova (Namangan).
- **Kho, kho Yalla.** Performed by Nasiba Boykhonova, accompanied by yalla and doira.
- **Qora Maghiz** (Black Raisins). Performed by Madina Sotimova. Madina Sotimova, born in 1979 in the Pop District, Namangan. She is now a housewife. She learned lapar as a child from her mother.
- **O'ynang Qizlar** (Dance Girls, Dance). Performed by Sharifa Usmanova, born in 1958 in the Uychi village, Namangan, currently retired. She learned singing from her father Ortiq khofiz and mother. She plays the doira, rubob, and dutor, performs alla, yalla, lapar, yor-yor and kelin salom.
- **Ikki Oshiq** (Two Lovers). Performed by Nasiba Sotivoldieva, born in 1962 in the Chortoq District, Namangan. She plays the doira, rubob, and dutor, performs alla, yalla, lapar, yor-yor and kelin salom
- **Bola-bola Tog'dan Keling** (Hey Boy, Come from the Mount). Performed by Matlyuba Rakhimova, accompanied by yalla and doira.
- **Yondirasiz** (Flame Me). Performed by Anorkhon Tojiboyeva, accompanied by lapar and doira. Anorkhon Tojiboyeva, born in 1960 in Zadaryo Village of the Mingbuloq District, Namangan. She is a kindergarten educator. She learned lapar from her aunt.
- **Bahoringdan O'rgilay** (Let Me Enjoy Your Spring). Performed by Karomat Mamajonova, a graduate of Namangan College of Culture who was born in 1949 in Mingbuloq Village of the Ulughnor District, Andijan.
- **Erta Bilan Turaman** (I Get Up in the Morning). Performed by Zarshunos Jumaboeva, accompanied by lapar and doira. She was born in 1983 in Mezor Kuhna Village of the To'raqo'rg'hon District, Namangan. She is the head of the club. She learned lapar from her mother and country women.
- **O'lan.** Performed by Ko'paysinkhon Oqboeva, born in 1923 in Erkin Village of the Izboskan District, Andijan.
- **Yorim Kelarmikan** (Will My Beloved Come?). Performed by Mukhabbat Rakhmonova, accompanied by lapar and doira. She was born in 1970 in Asaka, Andijan. She is an educator. Her mentor is musician and composer, Ghulomjon Ruziboyev.
- **O'ynang Qizlar** (Dance Girls, Dance). Performed by Sharifa Usmonova with lapar and doira. She was born in 1958 in Chortoq Village of the Uychi District, Namangan. She has special secondary education. She learned lapar secrets from her mother and grandmother.
- **Aylama.** Performed by Matlyuba Turghunova and Munavvar Zokirova with lapar and doira. Matlyuba Turghunova, born in 1961 in Mingdon Village of the Oltiariq District, Ferghana, is an educator. She learned lapar from her mother. Munavvar Zokirova, born in 1961 in Samarqand Village of the Boghdod District, Ferghana, is a makhalla advisor. She learned lapar secrets from her mother
- **Qaddini Ursin'** and **'Nakhori Nashta.** Performed by Khayorkhon Turdiyeva

with lapar and doira. She was born in 1970 in Soybo'yi Village of the Yozyovon District, Ferghana. She is a teacher. She learned lapar from her grandmother, Ghiyokhon Opa.

- **Yoqutkhon Rakhmatullaeva** was born in 1958 in Mashad Village of the Uychi District, Namangan. She is a supervisor for a folklore ensemble. Her mentors are Nasriddin Sultonov and her mother, Kholikhon Aya.
- **Muborak Sharipova** was born in 1962 in Namangan. She works in a museum. As a child, she learned folklore arts from her mother.

Askiya (witty joking) is a national art peculiar to Uzbek people. *Askiya* cannot be found in the cultural traditions of other people, in terms of humorous wit with the participation of many people in the form of live contest. *Askiya* is made up of plays on words and puns, both of which require life knowledge, skill, creativity, wisdom, and a high level of intelligence. *Askiya* masters who compete before big audiences openly and good-heartedly make sharp and witty jokes about the events and shortcomings of daily lives of their contemporaries.

Today, there are more than fifty forms of *askiya* art, including *qofiya*, *radif*, *bahribayt*, *tatal*, *o'khshatdim*, *afsona*, *rabbiya*, *safsata*, *aytishuv*, *chiston*, *laqab*, *gulmisiz*, *bilasizmi*, and *shirinkor*. In the competitions of *payrov*, which is a widespread traditional form of *askiya*, the master of *askiya* (*askiyaboz*) must find a nickname to match with his opponent's character, conduct, behaviour, actions, and outer appearance, and he must make a hint at them with the help of puns. The *askiya* performed in the form of *tatal* (tale) has a particular rhyme, rhythm, and lines. This form of *askiya* with its prevailing humorous spirit is reminiscent of the *bahribayt* form of poem recitation, where one reads a stanza of any poem and his opponent should read another stanza that starts with last letter of previous stanza.

The term *askiya* started to be used among Uzbeks from about the seventeenth century, and since then, it has been widespread and developed into an art. In the eighteenth and nineteenth centuries, *askiya* underwent development in the Ferghana Valley and Tashkent oasis. In Qo'qon City, one of the big cultural and enlightenment centres of the Ferghana Valley, *askiya* had existed since ancient times. The population of Qo'qon has historically been known for being hospitable, humble, loving, witty, and wise while also being sensible with an appreciation for entertainment, merrymaking, playing, and joking. For this reason, festivities and holidays in the city are conducted with the participation of musicians, singers, *askiya* performers, and jokers. Some famous *askiya* performers are Ghanijon Toshmatov, Rasulqori Mamadaliev, Abulqosim To'ychiev, Ghulomjon Ro'ziboyev, Khasanboy Sultonov, Makhsum Qozoqov, Jo'rakhon Po'latov, Nematjon Toshmatov, Khotamjon Teshaboev, Erkinjon Saidakhmedov, Abdusamat Yusupov, Mansurjon Okhunov, Bakhodirjon Shokirov, Olimjon Usmonov, Qakhramon Abduvaliev, Abdurakhmon Qulmatov, Jumaboy Khuraliev, Ghofirjon Mirzaev, Khotamjon Khakimjonov, Mamasiddiq Alikhonov, and Qakhramon Abduvokhidov. Furthermore, these artists and others made a number of contributions in developing *askiya*. Among them, Nematjon Toshmatov was awarded with the Shukhrat Medal (honor medal); Abdulkhay Makhsum Qozoqov, Ghulomjon Ro'ziboev, and Khotamjon Khakimjonov were awarded with the Honourable Worker of Culture of Uzbekistan; and Khasanboy Sultonov, Rustam Khamroqulov, Jo'rakhon Po'latov, and Mamasiddiq Sheraev were awarded People's Artist of Uzbekistan.

The art of *askiya* has been passed orally from generation to generation through "Master-Apprentice" traditions. However, the role of creative schools has been significant in promoting and transferring the

art to future generations. There are a number of askiya schools in operation. For example, there is one in Marghilon under the leadership of Mamasidiq Sheraev; one in Qo'qon under the leadership of Akramjon Anvarov; one in Khonobod, Andijan, under the supervision of Muhiddin Sultonov; and one in the Norin District, Namangan, under Ghofirjon Mirzaev.

The askiya performers must keep to the *payrov* (follow-up) topic and should remain sensible. Regardless of victory or defeat, a performer must not be arrogant and remain respectful of his opponent, and should not prevent others from expressing their opinions.

It is not without surprise that people are fond of listening to the askiya jokes, which raise their spirits and challenge them towards spiritual victories. It provides speakers and listeners with endless pleasure. Askiya enriches educational and ethical knowledge, leads us to quick responses, and develops oratorical skills. In the askiya, jokes contain various metaphorical means and manners of expression.

The askiya performer can be seen as a jewellery maker of words. The art requires natural talent, strong perception, watchfulness, high feeling, great attention, and persistence. The askiya joker must have a very rich vocabulary; be aware of diverse forms of folk language, puns, figurative senses, and folk proverbs; and be able to use different oratorical devices effectively. Since 1992, a contest of askiya performers has been conducted annually by the Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan for the purpose of promoting, safeguarding, reviving, passing askiya to the future generation. In addition, the selection competition is conducted in memory of distinguished askiya artists, including Soib Kho'jayev, Abulkhay Makhsum Qozoqov, Khasanboy Sultonov, and Yusufjon Qiziq Shokirjonov.

Folklore expedition to the Uchko'prik District of Ferghana, recorded samples of askiya payrovs by Bahodir Shokirov, Mansurjon Okhunov, Sodiqjon Hasanov, and O'ktamjon Yusupov.

Since time immemorial, Uzbek folk sports games have been an inseparable part of our ancestors' cultural life. Being the most ancient forms of folk culture, the folk sports games reflect life, labour, experience, struggles, and victories of human beings. For this reason, the folk games have served as 'a life school' for raising generations for centuries. Among the Uzbek people, the word *o'yin* includes meanings from children's usual games to sharp-shooting arrows, horseracing, *dorbozlik* (ropewalking), etc.

A participant of the *o'yin* is called *o'yinchi* (performer), and there are many versions of these players, depending on the art form. There are *chavandoz* (horseracer), *mergan* (sharp-shooter), *polvon* (wrestler or weightlifter), *morboz* (snake charmer), *echkiboz* (goat trainer), *ayiqboz* (bear tamer), *bedanaboz* (quail trainer), *quqqaboz* or *qo'ghirchoqboz* (puppeteers), *dorboz* (ropewalker), *filbon* (elephant tamer), and others.

The Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan, has regularly organised a festival of national sports games to develop amateur art, restore the interest in national games, and further raise young people's interest for spiritual heritage.

In Ferghana, the unique national customs, habits, and traditions are preserved. One of them is *dorbozlik*, which has been passed down for centuries from one generation to the next. These show programmes demonstrate colourful performances of diverse groups, such as puppeteers, askiya jokers, *lapar* and *o'lan* singers, weightlifters, ropewalkers, and snake charmers, all of whom are held with high regard and interest. Before the show, the music sounds off to call fans to the show. The head of the group solemnly declares the show open and introduces the audience to the games to

be demonstrated. Then onto sports ground come clowns to raise spirits and the mood of the fans as well as to entertain the audience throughout the show. Then, the stage is given to the young *polvons* (weightlifters between the ages of eight and ten). They play with stone balls and do acrobatic movements. The young weightlifters throw 32 kg stones into the sky, pull cars, jump down onto the sharp-tipped glassy ground, and walk through fire. Before starting their complicated show, the young weightlifters raise their hands, ask for blessings from the God, and wish peace and wellbeing to everyone.

After the young weightlifters, the show turns to the snake charmers and clowns. Later, the adult weightlifters take the floor to demonstrate their professional skills. The brave weightlifters demonstrate their abilities by lifting and throwing four to five 70 kg stone balls into the sky.

At the end of the weightlifting show, the ropewalking show starts. It is one of the core folk games. The elderly wish the ropewalkers good luck. The ropewalker goes up on the rope, lifting a long, 10 kg balancing stick. The ropewalker masterfully demonstrates diverse acrobatic movements. The art of *dorboz* (ropewalking) has a two-thousand-year history, developing during the period of Amir Temur. In the Markhamat District of Andijan, the Yunusali Ghiziyevs generations have fought to save and disseminate the art of *dorboz* (ropewalking). Yunusali Ghoziyev, born in 1942, founded "Andijon Samosi" (Andijan's Sky) in 1985. This family group is made up of his eight children and grandchildren. This group includes *dorboz*, *polvon*, and a musical ensemble. Yunusali Ghoziyev erected in his own courtyard two big *dors* (rope roads in the sky), one is fourteen meters high and the other is four meters high. Yunusali Ghoziyev is the head of the group.

The customs, traditions, and events truly mirror the sincerity of the Uzbek people and the beauty of ancient culture and creative works.

SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS DVD 3

One of the most ancient cultural locations of Uzbekistan is the Ferghana Valley, which is especially attractive for its peculiar social practices, customs, rituals and folklore song traditions. First, the widespread and popularised artistic creations of *askiya*, *lof* (hyperbole), *katta ashula*, *ghazal*, *o'lan*, and *lapar* are characterised by the completeness of their poetic texts and the originality of singing methods. Second, antiquity and sequence are proved by discovery in this territory of petroglyphs indicating a three-thousand-year history of Navruz (New Year) holiday and a full recording of the Tulip Festivity of the previous century as well as the celebration of spring festivities – Guli Arghuvon (flower of *arg'uvon* shrub and Sunbul (*Hyacinth*)). Third, the family, community parties, and customs are specific and colourful according to their own ethnographic interpretation and composition of folklore customs and traditions. In particular, the *yor-yor* songs are performed by women and men, and the song 'Kelin Salom' (Bride's Greeting) is characterised by the originality of the text development and composition. The shaman folklore events – *kinnachilik* (ritual incantation from evil eye) – are well preserved, and celebration songs connected with religious values are popular.

As it is well-known, *o'lan* songs in Ferghana Valley are popular among those whose livelihood is based on cattle breeding. For example, 'The Bride Arrived' and 'The Girl's Relocation' are performed by girls and boys and women and men in celebrating Navruz. From Sodiqjon Khasanov, a resident of the Uchko'prik District, a folklore creative work belonging specifically to the *lapar* genre was recorded.

In addition, traditional folklore songs – 'Daryo Toshqin' (A Flooding River), 'Akam' (My Brother), 'Anorkhon', 'Bolani Khumoriman' (I Dream of a Child), 'Do'qi-do'qi', 'Poyezdingni Jildirgan' (Move Your Train), 'Laylizon', 'Onasini Suying' (Love his Mother), 'Sochim Uchi Qo'nghiroq' (The Edge of My Hair Is a Bell), 'Omonyor', and 'Sumalak' – performed by the folklore-ethnographic troop Qo'qon Yor-Yori in Qo'qon City were recorded. Information about the traditions and customs connected with the Sumalak Festivity were also recorded. These recorded items include the cooking process of *sumalak*, the spring meal of the Qo'qon people; witty sayings, verses, and praises; songs performed while preparing *sumalak*, and they were recorded accompanied by traditional musical instruments, specifically *doira* (sort of tambourine) and *dutor* (two stringed instrument). Performances by Manzura Kamolova and M. Zokirova were also recorded.

In Shahrikhon, a town in the Andijan region, Shombarak, an event connected to wedding parties, was studied. The term *shombarak* means 'evening welcome', the name given to the process of taking the bride to the groom's house. The event is conducted as follows: After the groom puts on the wedding clothes sent by the bride, he goes to the bride's house accompanied by his friends. At the

bride's house, the bride's relatives and neighbours gather and wait for the groom's arrival. When the groom and his friends are seen from afar, two to three boys go into the bride's house shouting, 'The groom is coming'. Shortly thereafter, the groom and his friends, singers, and musicians walk into the house dancing and singing the song 'Shombarak'. In Shahrikhon, the song is performed in Uzbek and Tajik languages. In addition, after the groom and his friends enter, they also sing folk songs 'Hay yor do'st, aylanaman' (Hey Beloved, Friend, I am enchanted) and 'Vohay bola' (Hey, Guy). In the Asaka District, events connected with conducting a wedding party were studied. The customs associated with the groom's arrival were recorded. These include laying a cloth under the feet of the groom, spreading a kerchief in front of him (a tradition called 'blocking the road'), presenting a knife to the bride's young brother, throwing candies over bride's head, and singing the song 'Deydiyo'.

While the wedlock prayer is being recited, a close relative of the groom needles thread through the groom's robe shoulder. In Andijan, there is a similar custom. While the wedlock prayer is being recited, the groom's mother, elder sister, or aunt sews the hem of the groom's robe with a thread that was pulled off his clothes. It is called 'ip tikish' (thread sewing). This custom denotes the long cherished goal of young couples living in harmony, friendship, and love with one another – that the couple should be united and tied to each other.

In the evening when the wedding party is over, the bride and groom enter *chimildiq* – the corner of a room divided by curtain. Thereafter the groom strokes the bride's hair with a silk kerchief. When the bride is led into the groom's room, there is a custom of one aged woman symbolic wrestling with a woman from the groom's side. It is called *kampir kurashdi* (old woman fights) or *kampir yiqildi* (fall of old woman). There is also a custom in Kulla Village of the Khujaobod District. When the bride arrives, the women from both parties will take to a pretend fight to win a special prize; it is called *kuch sinash* (strength testing).

During the stage of the wedding party called *kelin tushdi* (the bride moved in), the mother-in-law hands flour to the bride. In Andijan, this custom is called *un to'kdi* (pouring flour). In the Qipchoq neighborhood of Asaka, after the bride-moved-in ceremony, the bride's mother-in-law comes out to meet her, pours flour in the bride's hand, and leads her into the house while saying to the new bride, 'May my daughter-in-law lead a happy life, may her life journey always be lucky, may her appearance be pleasant and open, may she be a good cook and bake tasty bread.' Then she prays to God. There is the custom to do the first baking of flat bread by polishing the bread with sheep's fat. It means that the new family should lead a prosperous life and have the daughter-in-law's hands kept oiled with fat to show the wealth of the family.

People of Ferghana Valley organize 'Yuz ochdi' traditional rite during wedding ceremonies. During this rite the new bride gets acquainted with the relatives of the groom. The rite, organized by women, is well known for performance of *kelin salom* songs (such as 'Salomnoma', 'Chorsalom') and playing the *doira*.

Each verse of the song is usually devoted to one person: father-in-law, mother-in-law, grandmother-in-law and other relatives of the groom. During *kelin salom* the bride greets them and gets gifts from them.

While seeing the girl off from her family, there is an event called *lachak*. *Lachak* rite is attended by mother-in-law from groom's side and by bride's relatives. During this event a special ceremony is organized when bride wears a *lachak* scarf, and she is given presents by her mother and sisters-in-law. This is followed by singing folk songs. For example, *yor-yor*, *lapar*, and others are performed. When the bride is ready, two breads are laid on the bride's head with the wishes of

fertility and prosperity for her. Then the bride bows in the direction of each present in the ceremony, accompanied by Kelin salom song performance. Thereafter the bride is seen off to groom's house in accompaniment of a yor-yor song. Hitherto, a number of folk songs and practices in the Ferghana Valley are preserved.

Oral Traditions and Expressions
Performing Arts
Social Practices, Rituals and Festive Events
Knowledge and Practices Concerning Nature and the Universe
Traditional Craftsmanship
ICH Photo Album

KNOWLEDGE AND PRACTICES CONCERNING NATURE AND THE UNIVERSE ^{DVD 4}

The Ferghana Valley is a cradle of ancient Uzbek cultural traditions. In this area, creative folk arts, such as dancing, music, applied art, performances, and national games are highly developed and interconnected as are customs, traditions, and events. Uzbeks, Tajiks, Uyghurs, Kyrgyzs, Turks, Russians, and people of other national and ethnic backgrounds live in the Ferghana Valley. While they maintain and hold their own folk traditions, customs, and festivities, they also engage in Navruz and Mehrjon holidays with each other.

The expedition to the Ferghana Valley video-recorded the Guli Arghuvon Festivity, which is annually celebrated in spring in the Do'sti Khudo graveyard in the Oltiariq district. The holiday is connected with the blossoming of arghuvon flowers in early April, which grow in front of the mausoleum in the graveyard and stay in bloom for three days. While this event is not celebrated in other parts of the republic, similar events have found their way onto traditional calendars in different regions with such names as Qizil Gul or Guli Surkh (Red Flower), Lola Sayli (Tulip Festivity), Sunbul Sayli (Hyacinth Festivity), and Gunafsha Sayli (Viola Festivity). Because farming has been central to Uzbek culture since ancient times, many traditions are related to praising natural plants and nature itself. In foundation myths about the life tree, there are ancient faiths that see the eternity of nature. Our ancestors witnessed the death of nature when in autumn the trees lost their leaves, but they also saw the rebirth of the nature in early spring when the trees and bushes blossomed from their winter state. Mythological views of nature's awakening in spring prepared the grounds for rituals to develop in agrarian cultures and the symbolic movements of magical characters based on symbolisation of plants to appear. The Guli Arghuvon festivity is based on ancient calendar events that unite agrarian culture and harvesting ideas. Holding the Festivity in the graveyard displays the connection of this event with the culture of nature that undergoes death and birth in the circle of seasonal change during the year.

The event is conducted as a people's festivity, but it is attended mainly by women who cook *to'qma*, which is to say that each person, depending on situation, brings some products for meal preparation and accordingly cook *cho'zma-chalpak* (flat cake), *sho'va* (sort of soup), and *osh* (*palov*, also spelled as *pilau*). The women visit the blooming arghuvon flower and make an offering. The women and brides who have babies bring them and roll the babies on a carpet laid in front of the graveyard. In the event, wise sayings by Akhmad Yassaviy and ghazals by Huvaiddo as well as poems of advice are recited in the form of storytelling. The fact that women recite some religious verses at the end of Guli Arghuvon Festivity testifies that it has for a long time been a peculiar ancient ritual.

TRADITIONAL CRAFTSMANSHIP ^{DVD 5}

The Sunbul Festivity, which is typically celebrated among the settled population of Chust district, does not exist beyond the Ferghana Valley. This festivity, which is based on Islamic ideas, also begins in the early spring with blossoming hyacinth flowers. The Sunbul Festivity starts from the Islamic shrine of Kho'ja Abdurahmon ibn Avf and ends at Sunbul Cave. Since the 1980s, special attention has been paid on the main festivity, which is conducted in May. At the pilgrimage site, the festivity participants – mostly farmers, artisans, ranchers, and merchants – sacrifice sheep, recite suras from the Holy Quran, cook different holiday meals, and enjoy eating. During the festivity, a ritual at Sunbul Cave is performed, during which people wipe their eyes and face with the plants growing around the cave. This ritual reflects the religious ideas that were retained from before the adoption of Islam. These festivities are performed mainly by the youth, with blooming flowers being the symbol of their love and happiness. Usually the flower festivities are held in places where masses of flowers are in bloom, such as worshipping pilgrimage places and graveyards. Tradition says that the red colour in spring flowers is comparable to human blood, so red flowers are said to take their colour from the blood of the dead, which means that the blood was absorbed by the earth and in turn absorbed by the flowers, thus providing the deceased second life. These festivities are connected with wakening of Mother Nature, which generalises the basic death and resurrection ideas in nature-related cults.

Every August, the Gul Bayrami (Flower Festivity) is held in Namangan. The holiday was first organised in the 1960s. Amateur flower-growers promoted the festivity among the local population through radio, local press, and cultural-spiritual meetings; and they encourage everyone to decorate yards and streets with beautiful flowers. Under these circumstances, a mass movement and action developed under the slogan 'Let's Turn Namangan into the City of Flowers!' A contest for growing the best flower is also conducted in the garden of culture and relaxation. Sixteen flower growers participated in the first contest held in March 1961. This flower festivity has become a good tradition, and it is celebrated annually with exhibitions of the best flowers, holiday programmes, and photo exhibits.

The talent, mastership, and taste of the Uzbek people that is mirrored within their traditional craftsmanship developed over the course of several thousand years and has gained considerable attention in recent years. On 31 March 1997, the Republic of Uzbekistan adopted the presidential decree 'On Measures for Further Support of the Development of Folk Creative Craft and Applied Art', which has since become an important milestone in restoring, developing, and rehabilitating some forgotten heritage. Furthermore, the Usto National Association of Masters of Applied Art and Craftsmanship was founded in 1997. Craftsmen can now also join the Hunarmand National Association of Craftsmen.

In the nineteenth century, the towns of Rishton, Andijon, and Ghurumsaroy were large pottery centres of the Ferghana Valley and known for their unique ornamental ceramic dishes. Some of the most well-known compositional models include *chashma gul* (eye flowers), *chor gul* (four flowers), and *oftob* (the sun). At the same time the pottery school of Rishton reflects harmony of Uyghur, Chinese and Kyrgyz cultures.

Qo'qon, known for its unique and rare architecture, was glorified as a city of handicraft masters since ancient times and known as the home for the largest *khanate* of Central Asia in the eighteenth and nineteenth centuries. Some of the traditional handicrafts known to have developed in the city include pottery, weaving, embroidery, tiling, jewellery, plastering, and woodcarving.

A number of specialised schools have been established in Qo'qon to preserve handicraft traditions. Qo'qon School of Woodcarving was founded by Qodirjon Khaydarov, and his apprentices—Abdighani Abdullaev, Mukhammadali Yunusov, Salimjon Ergashev, Mirzausmon, Mirzayunus and Khasan Umarovs, and Salimjon Ergashev, who are realising their professional skills and continuing to preserve the traditions of their mentors. In addition, generations of Norqo'zievs has been responsible for continuing the Qo'qon School of Ornamental Decorations, which is known for handicraft masters, such as the academician, Saidakhmad Makhmudov, as well as Saminjon Mo'yidinov, Nuriddin Usmonov, and other masters. Master Omonjon Umarov founded the Qo'qon School of Knife Crafting, and today his apprentice and son, Khasanboy Umarov, is creating new types of knife.

In Rishton, as in other areas of Central Asia, pottery decorations and ornaments are bold and painted on the polished ceramic surface. This decoration method developed in the ninth century and later evolved into a method of using bright copper under the polish layer to add more depth and richness to the decorative elements. In the tenth and eleventh centuries, potters applied a brass polish and employed old decoration methods, where the ceramic dishes are covered with the design of

green-blue trees and unique half-heart patterns.

The masterful pottery craftsmen of the Rishton Pottery School include Ibrokhim Komilov, Ashurali Yo'ldoshev, Sharofiddin Yusupov, Tokhir Khaydarov, Alisher Nazarov, and Rustam Usmonov. Preserving the traditions of their mentors, Rishton pottery craftsmen are teaching younger generations the trade secrets of ancient and modern pottery in a master-apprentice education framework, which has trained many who have later become masters, such as Yusufjon Ismoilov, Mirzomazkhar Akramov, and Dilshod Qo'chqorov.

Textile productions of high-quality, tender, and iridescent fabrics are widespread in Marghilon, an ancient town of the Ferghana Valley. In the beginning of the twentieth century masters of Marghilon were recognised as the most skilled craftsmen in weaving of high-quality silk fabrics in the region. The silk products of Marghilon are diverse, differing from one another in terms of raw materials, design, and weaving technology. Such fabrics as *beqasam*, *adras*, *pariposhsha*, *banoras*, *harir*, *shoyi*, *yakro'ya*, *atlas*, *khonatlas*, *chit*, *olacha*, *qalami*, *bo'z* and other fabrics are famous not only domestically but internationally as well.

Turghunboy Mirzaakhmedov, the founder of the Marghilon School of Traditional Silk Fabrics, revived ancient techniques and created modern types of silk fabrics. His apprentices—Abduvali Toshtemirov, Rasuljon Mirzaakhmedov, Ibrokhim Sultonov, and others—work together and learn the secrets of silk crafts and the traditions of *atlas* and *adras* production through a master-apprentice education framework. They also promote their knowledge among the younger generation.

Marghilon *do'ppi* (skullcap) differs with its form, materials used for preparation, ornaments, artistic images and diverse natural-geographic specifications. The form of *do'ppi* with four-angles, a little cone-shape is peculiar to the western and central parts of the Ferghana Valley.

In 2010, Said Akhmad Kho'ja Eshon Madrasah (Marghilon) housed workshop of Solijon Ahmadaliev. The workshop trains youth in production of *chit* (calico) fabric. In addition, the exhibition is regularly organized on the basis of ready-made products.

The expedition organized to Ferghana Valley studied profoundly the creative works of the craftsmen. They include:

- **Sharofiddin Yusupov**, born in 1945 in Rishton. He is a famous pottery master and an academician at the Academy of Arts of Uzbekistan who is continuing pottery traditions as a second generation pottery master. He learned the secrets of pottery craft from his father, Isomiddin Yusupov, and from master I. Komilov. Mainly he makes broad ceramic plates with thin edges, deep in the middle.
- **Zokirjon Ghafurov**, born in 1964 in Ferghana City. He is an engraver who learned the secret techniques of chasing metalwork from Ma'sud Madaliyev, a master craftsman. Ghafurov makes brass dishes, plates, jugs, boxes, cups, and other items.
- **Yakhyo Abdujabborov**, born in 1971 in Marghilon. He is a third generation jewellery master. He learned the craft from his father, Khamid Abdujabborov. He specialises in making various forms of traditional earrings.
- **Khasan Umarov**, born in 1970, in Qo'qon. He is a third generation knife smith who learned the craft secrets from his father, Omon Umarov.
- **Rasul Mirzaakhmedov**, born in 1971 in Marghilon. He represents the second

generation of Marghiloni *abrband* crafters. He learned the craft secrets from Tursonboy Mirzaakhmedov, Nabijon Toshtemirov, and Mukhammadjon Karimov. He makes fabrics such as *shohi*, *beqasam*, *adras*, *bahmal*, *atlas*, *khonatlas*.

- **Shukrullo Akhmadaliyev**, born in 1968 in Marghilon. He is a second generation cloth printer, who learned the secrets of the craft from his father, Solijon Akhmadaliev. He mainly makes cloths for praying, ornamented carpets, and pillow covers.
- **Jakhongir Abdullayev**, born in 1976 in Qo'qon. He is a second generation carpenter. His mentor is a hero of Uzbekistan.
- **Dilmurod Eshmatov**, born in 1971 in Andijon. He is a master cradle maker. As family master, he learned the craft secrets from his uncle. He makes twelve cradle designs, including simple cradles, bed cradles, assembled cradles, and cradles with musical melodies.

The expedition members to the Ferghana Valley studied handicraft arts, such as pottery, ornamenting, jewellery, smith-craft, cradle making, embroidery, and carpentry, and they collected photo materials and recorded audio and video materials.

ICH PHOTO ALBUM DVD 6

Folklore creation, as an inseparable part of intangible cultural heritage in each region, is distinguished by its unique, unrepeatable, and simple specifics. The performance of this type of art is characterised by naturalness, verse-telling, and sincerity, which make it possible for ICH to easily find a path into the human heart.

National self-awareness is displayed through clothes, behaviour, mentality, lifestyle, and a number of other variants that play an important role in keeping and passing on national arts – folklore traditions and forms, in particular – to future generations.

Folklore song is a melodic folk creation, an inseparable part of people's artistic creation; and it is distinguished from other types of folklore (wit, show, dance, play, painting, and applied arts) by specific features. Folklore song is a part of a long history, reflecting the people's lifestyles, livelihoods, struggles, philosophies, faiths, and other human features.

Folklore is characterised by oral public traditions of storytelling that feature changeable functional and local versions, and it has particular social and artistic specificities. Creative folklore works are distinguished by livelihood ability, social nature, and ideas as well as specific artistic features. Each sample of this folk creation (folk songs, storytelling, music styles, calls, and melodies) have been developed, interpreted, and improved upon by talented folk creators over a long period and have matured to the status of masterpiece art. The musical folklore of the Uzbek people includes applied and non-applied groups and genres.

Applied folklore samples include alla, labour songs, ritual songs, shepherds' songs, and military and dancing songs. These categories can be further sub-divided into different types and genres.

Labour songs are performed in connection with different work and economic activities of farmers – processing the land (while ploughing and planting – 'Qo'sh Khaydash', while sowing – 'Don Septi', while harvesting – 'Yozi', 'O'roqchi', 'Oblo Baraka', while threshing wheat – 'Ho'P mayda', or 'Mayda' songs are performed) and cattle-related activities (while milking cows, goats, and sheep, 'Ho'sh-ho'sh', 'Turay-Turay', and 'Chiray-chiray' are performed). Other songs are related to handicrafts connected with different professions and crafts, such as embroidery, knitting, sewing, threading in addition to smith and cooking songs.

Most farming songs are performed as a cappella in a loud voice by one man. The cattle-related songs are performed in a low voice by one woman and by groups.

Uzbek ritual songs are divided into songs with instrumental music and sung speeches. They are distinguished by their historical, traditional, and verse-telling character, and they play a special role in

the Uzbek spiritual value system. They have been living forms of artistic-aesthetic thinking that have been functioning through centuries as unrepeatable examples of folklore creations. The event melody is composed of a seasonal melody, a family melody, or a religious worship melody, and it is connected with events. The songs to be performed are sung speeches, weeping with recollections and elegies.

Seasonal ritual songs are performed celebrating a seasonal public holiday, such as Navruz (New Year holiday), other calendar rites (e.g. 'Sus Khotin' – rite calling for rain during a time of draught) or different natural phenomena epitomizing seasonal changes, such as snow falling ('Qor Keldi'), snowdrop blossoming ('Boychechak'). These songs are performed either by one person or by a group with or without music accompaniment, characterised as solemn, bright, alive, merry, and lyric.

Party celebration songs commemorate rites of passage – *beshik* (cradle), *sunnat* (circumcision), *muchal* (twelfth or thirteenth birthday), and *nikokh* (wedding). These songs are distinguished by their composition, clear content, melody development, and performance style. They are performed by men and women by one person or by a group with doira accompaniment or a capella. They are divided into *muborak*, *qutlov*, *yor-yor*, and *o'lan* song genres. Each region, valley, or oasis has its own traditional events and event songs. They include *to'y muborak*, *to'y boshlovi*, *khush keldingiz*, *al muborak*, *yor-yor*, *o'lan*, *kelin salom*, *chor salom*, *hazorali*, *baytkhonlik aytishuvi*, *to'y javobi*, *mavrigi*, *qarsak*, *naqsh*, and *shomuborak*.

Funeral and commemorative verse-telling is performed in connection with death-related events. They are performed a cappella by men and women (during mourning and burial processes) as one person or in a group. The melody is sad and woeful. Mourning and memory verse speeches, called *marsiya* (elegy) are solo performances by women or group performances by men when an older member of the family or a historical or famous person dies. These songs are performed with or without music accompaniment. Some examples include 'Siyovush Marsiyasi' and 'Mulla To'ychi Marsiyasi'. Burial verses are performed by one person or by a group standing in circle led by a verse-teller.

Communal verse-telling event called *badik* is performed by women in a single person performance on the occasion of healing children.

The verse-reciting during religious worshipping rituals is connected to ancient faiths (shamanism and Zoroastrianism) and Islam.

Alla is an oral form of ICH sung by mother who is putting her baby to sleep. Alla is important in raising a child. Main feature of alla song is composing verses impromptu by mother. There are two methods of performing – with sad recitative flowing rhythm and free melodious rhythm. In some regions, there are men's alla – *khuvdi* in Khorazm and *khuiollo* in Surkhandaryo.

Non-applied folklore genre is distinguished among the folklore lyric songs by its topics, roles of performance and styles, internal melodic laws, and composition of performers. They charm people by the sincerity of sufferings and feelings, naturalness and liveliness of images, harmony of words and melody, logical succession, and small and mature forms.

Terma (selected song) is a very simple and ordinary song genre in the form of four lines with a short diapason of speech melodies and a smooth rhythm. It is performed a cappella, and an example of such a song is 'Deydiyo, Do'mbram'.

Qo'shiq is a widespread and popular genre, distinguished by the diversity of its topics and comprehensibility. The melodies are like a lyric song of a bright and alive character, with a smooth and clear rhythm. It is performed by one person or by an ensemble, often with music accompaniment. 'Omon Yor', 'Chamanda Gul', 'Yorim Ketaman Deydi', and 'Voy Bola' are examples of *qo'shiq*.

Lapar is a folklore song genre performed a cappella and accompanied by dancing. The songs are marked with narrow diapason and rhyme reiteration. Lapar is performed by girls and boys competing with each other through dialogue. Some popular examples are 'Oyijon', 'Qora Soch', 'Bilak Uzuk', and 'Qilpillama'. In some regions, lapar is known as o'lan.

Yalla is a widespread folklore song genre performed on the basis of folk words and poems created by classic and modern poets and accompanied by dancing. Yalla is performed by one or more people with the accompaniment of doira music or a musical ensemble. The majority of yalla songs are about love and affection, and they have an attractive, charming, and jolly character. 'Yallama Yorim', 'Olmacha Anoring', 'Qizgina', and 'Ho-Ho Yalla' are some examples of yalla songs.

Ashula is a lyric song genre that includes lyric poems. It is performed in wide diapason with music accompaniment. The solo performance style includes elements of rising pitches. A few examples include 'Tanovar-Sumbula', 'Endi Sendek', and 'Arzimni Aytay'.

Developed in the Middle Ages, Uzbek classical music is a leading branch of traditional culture performed by experienced musicians and producers. These creations have been preserved in oral traditions and have been improved upon and developed as comprehensive musical works of art. Uzbek classical music is composed of music and singing directions. From other types of folklore music, it embodies a higher order of complexity in meaning from past times and maturity in composition. Its creators and performers are transmitters who have studied at the "Master-Apprentice" ("Usto-shogird") School of Skilled Performers or in local music traditions that meet professional requirements. This direction is distinguished by specific schools of maqom singing, epic poem telling, singing, and music performance.

Each sample of Uzbek classical music has improved over centuries by many talented and experienced musicians and singers who raised the art to higher and higher levels. From a historical perspective, one can witness that an entire generation of traditional performers of the classical music art grew in the Republic in the second half of the nineteenth century and the beginning of the twentieth century. They are Ota Jalol, Ota Ghiyos, Levi Bobokhonov, Khoji Abdulaziz Abdurasulov, Domla Khalim Ibodov, Mulla To'ychi Toshmukhammadov, Sodirkhon khofiz Bobosharipov, Matyoqub and Matyusuf Kharratovs, Khamroqul Qori, Mamadbuva Sattorov, Boltaboy khofiz Rajabov, Mamadali khofiz, Ergash Shoir Jumanbulbul O'ghli, Po'lkan Shoir, Islom Nazar O'ghli, Bola Bakhshi Abdullayev, Islom Nazar O'ghli, Jo'rakhon Sulstonov, and Mamurjon Uzoqov as well as their late mentees who enriched the treasure of classic song art with their performance of maqoms, epic poems, and katta ashula songs.

Classic songs and classic yalla are composed of a developed melody and form, as well as a specific content and performance style. They include the folklore direction of local songs, suvora songs, and naqsh songs, such as 'Tanovar' and its variants, 'Abdurakhmonbegi', 'Qalam Qoshliging', 'Ol Khabar', 'Eshvoy', 'Surating', 'Doghman', and 'Fighondur'.

Katta ashula or patnis (patnusaki) ashula (a great song performed with a plate) is specific to the Uzbek traditional direction of the Ferghana Valley. Usually, it is performed a cappella by two to five singers of the same vocal pitch who use a plate or tray to project their voices in different ways. Its main features are storytelling, freestyle singing, harmony of words and music, and the same breathing pitch. The melodies of katta ashula are recitative, the melodic action develops stage by stage and moves along like a wave. Katta ashula is characterised by a high voice pitch, strong rise, and distinctive voicing of each word. There are three genres of katta ashula: *yovvoyi maqom* (wild maqom), *yovvoyi ashula* (wild song), and *yakkakhonlik* (performance by a single person). Some examples are 'Yovvoyi

Ushshoq', 'Yovvoyi Chorgokh', 'Yovvoyi Tanovar', 'Ohkim', 'Ey, Dilbari Jonim', 'Yolghiz', 'Bir Kelsun', and 'Judo Qilma'. In 2009, katta ashula was inscribed into the Representative List of the Intangible Cultural Heritage of Humanity.

Uzbek maqom songs occupy a leading position in the Uzbek maqom classical music genre. They are created by experienced musicians and producers, and in the ninth and tenth centuries, they were developed and enriched with new instruments. The word *maqom* is derived from Arabic, it means 'status', 'place', 'stage', 'level', or 'degree'. In the art of music, *parda* (lad-pitch) a group of big songs may be perceived as a big singing style group. From other types of melodic creation, it is distinguished by maturity, complexity, composition, form, pitch, and style. The maqom is an artistic process that harmonises music, poetic verse, and the art of dancing. In Uzbekistan the art of maqom is composed of maqom work and maqom performance types, such as Bukhara shahmaqom, Khorezm maqom, and Tashkent-Ferghana maqom as well as local versions such as *ushshoq* and *iroq* types.

Shashmaqom (six maqoms) was developed in the eighteenth century in Bukhara on the basis of *o'ri ikki maqom* (*duvozdahmaqom*, twelve maqoms) types and is considered a musical heritage of Uzbek-Tajik peoples. Shashmaqom is composed of six maqoms: Buzruk, Rost, Navo, Dugokh, Segokh, and Iroq. Each of these in its turn, presents a large scope of performance forms, and comprises two big divisions: the musical instruments division (*mushkilot*, made up of *tasnif*, *tarji*, *gardun*, *muhammas*, and *saqil*) and the songs division (*nasr*). The leading musical instrument is *tanbur*, and the maqom's pitch is regulated by tuning. In a complete shashmaqom form, first the music ways are performed one by one, and then they are passed to the song branches. Each maqom is characterised by its music and song ways, and only on the basis of this pitch is the artistic-aesthetic affect provided. Shashmaqom was inscribed into the Representative List of the Intangible Cultural Heritage of Humanity in 2009.

On the basis of the shashmaqom branches, Ferghana-Tashkent maqom songs have been developed. The maqom songs are composed of separate three-, five-, and seven-part music and song groups. Among the big music melodies, there are *nasrullo* and *navruzi ajam* (three-part), *chorgoh* (five-part), and *miskin* (seven-part). Among great song groups are *nasrulloyi* (three-part); *bayot sheroziy*, *chorgoh*, and *gulyor-shahnaz* (five-part); and *dugoh-husayniy* (seven-part). They are each marked by general ordinal numbers. Ferghana-Tashkent maqom songs and music are similar to some shashmaqom songs in form and style, but they are distinguished by specifics of performance and musical dialects.

Performing arts has developed since ancient times. It includes *qo'ghirchoqbozlik* (puppet shows), *dorbozlik* (ropewalking), *qiziqchilik* (joking), and *maskharabozlik* (buffoonery/clownery).

In ancient times, performance arts took place in fields in the form of mass holidays and folk festivities. The Ferghana Valley, the Khorazm, Bukhara, and Samarqand oases are home to two varieties of puppet shows. They are *chodir jamol* (a show with hand puppets) and *chodir hayol* (a show with nest puppets). In total about one hundred puppets depict diverse images of heroes, humorous personages, jokers, clowns, beasts, and ordinary people.

The art of dorbozlik was widespread. It was distinguished by different shows on the rope. The dorboz show is connected to the show of polvons (weightlifters). They display their arts and skills together.

The applied art of Uzbekistan has a centuries-old history. It is a system of complicated and comprehensive artistic images. This art appeared on the foundations of primitive society, reflecting the life interests of human beings. As time passed, these primitive arts developed artistic features, and in

certain historical periods, this art had risen to the level of classic art.

Today, the people's applied art is a specific type of artistic creation consisting of more than twenty types of crafts. It stems from sustainable artistic traditions.

During the expedition to the Ferghana Valley, experts collected and documented a wide range of information about intangible cultural heritage and about the people who keep and transfer this heritage to the next generation.

Alla
O'lan
Lapar
Katta Ashula

ALLA^{CD 1}

The national music – songs and dances – of Uzbek people has developed over a long period of time. Depending on the period, the songs and dances have changed, being improved by specialists. As is well known, folk songs were mainly created by particularly talented individuals who also performed the songs. Folk songs gave the individual a channel through which to express joy, sorrow, dreams, aspirations and hopes. Among these songs, alla, a kind of lullaby, plays a significant role.

Alla (lullaby) is an oral form of ICH sung by one person, usually a mother who is putting her baby to sleep. Alla is important in raising a child. That alla is a unique part of Turkic culture has been stated in many sources. Alla is highly emotive in that it allows a child to perceive not only motherly affection but also her spiritual sufferings.

Alla creators and performers are mothers. The content and melody of alla songs are derived from the spiritual state of a mother. Spirit of the period is reflected in the song. Today, mothers perform alla, enriching the songs with new content by singing and praising love for life, a happy life, and a bright future. The Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan, in cooperation with the National Commission of the Republic of Uzbekistan for UNESCO, organised an expedition to Ferghana Valley to research and classify intangible cultural heritage samples as well as to inventory and define the bearers of this heritage. The expedition team recorded samples of alla songs. Through these recordings, listeners can feel a high sense of motherly love as well as the utterance of a suffering human spirit. The following bearers were recorded: Rakhimakhon Abdurazoqova, Khojira Ergasheva, Zamira Jabborova, Mo'tabar Jalilova, Karomatkhon Mamajonova, Ko'paysin Oqboyeva, Mayramkhon Rakhimova, Mukhabbat Rakhmonova, Nasibakhon Sotivoldieva, and others.

Alla

I say alla my dear baby,
Listen to it, alla,
Listening to my sweet alla,
Enjoy rest, alla.
Listen to my sweet alla,
Go to sleep, alla,
May your future be prosperous,
My little soul, alla-yo.

May you grow for my happiness,
 The only dear one, alla,
 Surprise not to a drop
 Of water on your face, alla,
 Don't fall like me, poor one,
 May you not be a dry leaf, alla.

Alla

Alla, alla, my dear baby, alla-yo,
 When I say alla, enjoy resting, oh,
 My merry lamb, alla,
 When I say alla, enjoy resting, so.
 My sweet babe, alla-yo, alla,
 The voice of fountain from afar,
 May it reach to your ears, alla,
 Be a piece of my heart, my star.
 Alla, my darling, oh,
 With all my body and soul,
 Say I alla, alla,
 May jolly eye play, alla-yo, alla,
 My dear baby, alla, alla.

Alla

1. Alla	02'31"
<i>Rakhimakhon Abdurazoqova</i>	
2. Alla	01'37"
<i>Khojira Ergasheva</i>	
3. Alla	04'10"
<i>Zamira Jabborova</i>	
4. Alla	03'05"
<i>Mo'tabar Jalilova</i>	
5. Alla	03'56"
<i>Karomatkhon Mamajonova</i>	
6. Alla	02'25"
<i>Markhamat Jo'raeva</i>	
7. Alla	00'52"
<i>Ko'paysin Oqboyeva</i>	
8. Alla	04'46"
<i>Mayramkhon Rakhimova</i>	
9. Alla	02'17"
<i>Mukhabbat Rakhmonova</i>	
10. Alla	03'03"
<i>Nasibakhon Sotivoldieva</i>	
11. Alla	01'54"
<i>Sanobar To'rayeva</i>	

Alla
 O'lan
 Lapar
 Katta Ashula

O'LAN^{CD 2}

Sanobar To'rayeva Folk songs charm by their sincere expression of suffering and other emotions as well as through the natural images and liveliness that result from the interplay, logical succession, and harmony of words and melodies. One such folk song is o'lan, which is performed a cappella during wedding parties and holiday celebrations. O'lan folk songs thematically revolve around the heat of love and the merriness of youth. The songs are sung with extreme sincerity and high spirits that require a unique level of o'lan professionalism and performance skills.

O'lan songs play a great role in raising children in the spirit of creativity, aesthetic taste, sincerity, open-heartedness, and faithfulness to a friend.

The Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan, in cooperation with the National Commission of the Republic of Uzbekistan for UNESCO, organised an expedition to Ferghana Valley to research and classify intangible cultural heritage samples as well as to inventory and define the bearers of this heritage. The expedition team recorded samples of o'lan songs from ICH bearers and transmitters of intangible cultural heritage, including Khayrulla Mirzayev, Khanifa Mirzayeva, Inoyat Rafiqova, Makhbuba Yo'ldosheva, Bakhtiyor Turghunov, Zebikhon Abdunazarova, Ko'paysin Oqboyeva, and Qo'zikhon Siddiqova.

- **O'lan.** Performed by Khayrulla Mirzayev, Uzbek, born in 1968 in Kosonsoy Village of the Kosonsoy District, Namangan. He currently works in the district House of Culture. He learned to sing at school and by listening to relatives. Khanifa Mirzayeva, Uzbek, born in 1981 in Kosonsoy Village of the Kosonsoy District, Namangan. She learned to sing as a child at school.
- **O'lan.** Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan, She learned to sing as a child from her mother.
- **O'lan.** Performed by Makhbuba Yo'ldosheva, Uzbek, born in 1985 in Varziu Village of the Kosonsoy District, Namangan. She currently works in the district House of Culture. She learned to sing at a literary amateur club. Bakhtiyor Turghunov, Uzbek, born in 1976 in Baliqchi Village of the Kosonsoy District, Namangan. He currently works in the district House of Culture.
- **O'lan.** Performed by Zebikhon Abdunazarova, Uzbek, born in 1951 in Pilol

Village of the Pop District, Namangan. She is now retired. As a child, she learned to sing and to play doira from country women.

Sulton (O'lan)

Boy - By singing yor-yor o'lans I tune,
Galloping my horse I go tracing you.
If I reach a shepherd's girl, not charm much, hey,
By your tender waist, I'll embrace you.

Girl - Hey, may your horse slip, can't reach me,
May a shepherd boy be left on the desert.
Hey when you wander in the desert, steppe,
May coyotes pull you down by your feet.

Boy - I'm a brave boy of my word, I say,
Let me hand you many bouquets of flowers.
Persuade your father, get his permission.
I'll make parties and to Andijon, I'll trot.

Girl - Hey, shepherd boy of Andijon, good luck,
Go to your village, find a charming girl there,
In my way, brave boys are too many if I want,
You'd better pick a sucking insect off you, dear.

Yor-yor is a folk song performed at wedding celebrations when the bride is seen off. In ancient times, it was widespread among Uzbek, Tajik, Uygur, and Turkmen people. Yor-yor consists of two or four lines; at the end or in the middle of each line are the words 'yor-yor, aylanaman' (my beloved one, I am enchanted). Usually yor-yor is accompanied by doira music performed by women. The high effect of yor-yor is that it simultaneously harmonises sadness with a merry melody, tone, and the mood of holiday joys. In yor-yor songs, the bride's features, wishes, cherished dreams, and congratulations to her are praised.

Yor-Yor

Hay, hay o'lan, my darling, o'lan,
Today is the wedding, yor-yor, your wedding day,
Friends have come, foes have left,
Today, it is the day, yor-yor, day it is, hey
Go, go ahead, my sister, may you go,
Be peaceful, harmless, bring peace, go
Saying, my mom and dad are left behind,
Be aware, keep in mind, do not forget, go.

In my dad's house a guest I have been,
Yor-yor-a I have been a guest,
On the gold roof I used to play,
Yor-yor, I slipped and fell abreast.
Taking scissors, I cut the cloth,
Don't throw a stone into the river,
It drowns, yor-yor, it gets drowned,
Don't give a girl to a place, further
They take away, yor-yor, take away.
The girl who is married too far away.
His face is yellow, yor-yor, yellow,
The tears she sheds is a channel way
Yor-yor, don't say like a channel,
Like a bar, yor-yor, like a bar
Any grief she accepts, the poor girl,
Yor-yor, poor girl, poor so far.

O'lan

- | | |
|---|--------|
| 1. O'lan
<i>Zebikhon Abdunazarova</i> | 05'19" |
| 2. Yor-Yor
<i>Muborak Akramova and Zamira Turopova</i> | 03'36" |
| 3. Yor-Yor
<i>Yoqutkhon Jo'raboyeva and Elmira Jonibekova</i> | 02'43" |
| 4. Yor-Yor
<i>Kamola Karimova</i> | 02'24" |
| 5. Yor-Yor
<i>Jamilakhon Nasriddinova</i> | 06'32" |
| 6. O'lan
<i>Inoyat Rafiqova</i> | 03'44" |
| 7. Yor-Yor
<i>Muborak Sharipova</i> | 06'05" |
| 8. Yor-Yor
<i>Madinakhon Sotimova</i> | 02'30" |
| 9. O'lan
<i>Unarboy Tojiboyev</i> | 02'08" |
| 10. O'lan
<i>Gavkhar Tojiboyeva</i> | 02'39" |
| 11. Yor-Yor
<i>Matluba Turg'unova and Munavvarkhon Zokirova</i> | 01'24" |
| 12. O'lan
<i>Makhbuba Yuldosheva and Bakhtiyor Turg'unov</i> | 02'01" |

LAPAR ^{CD 3}

Lapar performing arts, as an ancient folklore genre of people's creation, has a rich history. Lapar songs are performed by famous artists during holidays, public festivities, and wedding parties as well as in a bride's house in the evening during 'Girls' Evening', 'Girls' Party', and 'Lapar Night'. Girls and boys perform lapar songs composed of four-lined ghazals in two groups. Through lapar songs, girls and boys express their love to each other, make decisions, and take oaths. They sing their heart's grief with a certain melody but without any music. If both the girl and the boy who are singing lapar fall in love with each other, they present gifts to one another. If the boys present flowers to girls, the girls present a kerchief, belt-kerchief, handkerchief, perfume, or some other gift.

The melodic verses of lapar often express jokes, reproach, hints, images, metaphors, metonymies, charms, merriness, suffering, beauty, and tenderness as well as more complicated emotions in jolly and alive tunes. They display how aesthetically rich folk poetry is. With the help of lapar songs, the diverse human spirit is coloured, the beautiful features and good opinions are praised through literary images and colourful, affective manners.

Lapar songs are mainly composed of four-lined verses and performed in the form of a dialogue between two parties. If they resemble o'lan songs from these features, they are distinguished by the ideas, literary references, descriptive objects, and the lifestyle that are sung in the lyrics – the level of thought is more highly developed by images.

Lapar songs were performed and became increasingly better known through the work of famous lapar singers, such as Lutfikhonim Sarimsoqova, Tamarakhonim, Lizakhonim Petrosova, Gavkhar Rakhimova, Oykhon Yoqubova, Gulshan Otoboyeva, To'khtakhon Nazarova, Qunduzkhon Egamberdiyeva, and others.

To pay more attention to lapar and o'lan songs, to collect them, to support the performers, and to publicise their creative work to the broader community, the Traditional Republican Festival of Lapar and O'lan performers is regularly conducted by the Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan.

Dance Girls, Dance

Dance girls, do dance, I came to see,
To enjoy merrymaking with you, I came.
Dance darling, do dance, I came to see,

To enjoy merrymaking with you, I came.
Don't build a house in on Namangan creek,
Don't borrow another's beloved for leasing.
If you borrow another's beloved for leasing,
You can't play or make merry, it's a shame,
Dance, darling, do dance, I came to see,
To enjoy merrymaking with you I came.
'I want to blossom', says a rose flower,
Being stung on the forehead of beauties,
I'd be trampled under unfaithful feet,
Oh, dance, darling, do dance, I came to see,
To enjoy merrymaking with you, I came.
Dance, darling, do dance, I came to see,
To enjoy merrymaking with you, I came.

Lapar

- | | |
|--|--------|
| 1. Oromijonim Yalla (Delight of Soul is Yalla, Yalla)
<i>Makhmuda Abdurakhmonova</i> | 02'09" |
| 2. Kho-kho Yalla (Kho-Kho Yalla, Yalla)
<i>Nasiba Boykhonova</i> | 02'20" |
| 3. To'sma Yo'limni (Do Not Stand in My Way, Lapar)
<i>Laylokhon Khakimova</i> | 02'21" |
| 4. Erta Bilan Turaman (At Dawn I Wake Up, Lapar)
<i>Zarshunos Jumaboyeva</i> | 03'19" |
| 5. Bahorimdan O'rgilay (I Admire You My Spring, Lapar)
<i>Karomat Mamajonova</i> | 01'33" |
| 6. Tog'dan Keling (Come Down from the Mountain, Lapar)
<i>Matluba Rakhimova</i> | 02'28" |
| 7. Yorim Kelarmikan (Will My Darling Come?, Lapar)
<i>Mukhabbat Rakhmonova</i> | 02'30" |
| 8. Qora Mayiz (Black Raisins, Lapar)
<i>Madina Sotimova</i> | 03'15" |
| 9. Yondirasiz (You Make Me Afire with Passion, Lapar)
<i>Anorkhon Tojiboyeva</i> | 02'57" |
| 10. Nahori Nashta (Morning Song, Lapar)
<i>Khayotkhon Turdiyeva</i> | 02'43" |
| 11. O'ynang Qizlar (Dance Girls, Dance, Lapar)
<i>Sharifa Usmonova</i> | 04'13" |

KATTA ASHULA CD 4

Katta ashula is specific to the Ferghana Valley of Uzbekistan. Usually, it is performed a cappella by two to five singers of the same vocal pitch who use a plate or tray to project their voices in different ways. In most cases, katta ashula is performed by a person with a high-pitched, wide-range voice, and these are some of the distinguishing features of the complex performance style. Katta ashula developed from basic songs of ancient events and labour songs as well as marsiya, navha, and ayolghu songs and the ancient reciting styles of ghazal verses. Usually, katta ashula is performed in big gatherings, festivities, and party celebrations. Historic samples of these songs include singing ghazals with lyric and advising features as well as poems of religious-Sufi character. For example, ghazal poems by Alisher Navoiy, Lutfiy, Mashrab, Khaziniy, Muqimiy, Furqat, Zavqiy, Miskin, and others play a specific role in the genre of katta ashula. Ghazals such as 'Do'stlar' by Navoiy and 'Ko'p Erdi', 'Yolghiz', and 'Adashganman' by Muqimiy, for example, are widespread. In 2009, katta ashula was inscribed onto the Representative List of Intangible Cultural Heritage of Humanity.

Katta ashula songs were performed professionally and further developed by famous khofizes such as Erkaqori Karimov, Turdiali Ergashev, Matbuva Sattorov, Jo'rakhon Sultonov, Mamurjon Uzoqov, Boltaboy Rajabov, Orif Alimakhsumov, Fattohkhon Mamadaliev, Jo'rakhon Yusupov, and Khamroqulqory To'raqulov. Today, katta ashula is masterfully performed by experienced singers with the highest skill, such as Khalima Nosirova, Munojot Yo'lchieva, Ismoil and Isroil Vakhobovs, and Mahmud Tojiboev.

Ushshoq

Come, my dark-eyed one, come show your kindness
Weave a nest for yourself, in the depths of my pupils
Turn the garden of my heart into a flowerbed, for the blossom that is in your face,
And rest your slender form so like a sapling in the garden that is my heart.
Splash the hooves of your brave steed in my heart's blood.
And weave a leash for your dog from the tendons of my sad soul.
O Heaven, if at the foot of the mountain of separation my dust is discovered,
Knead into dough and sculpt from it a powerful stone mason.
If you wish to enrapture hearts in love by a meeting with you,
Curl your long hair into ringlets.

There is a little the gardener can do to stop advance of the fall,
Should he even spike the roof of his garden with pine needles.
O my friend, should I suddenly die at the sight of perspiration on your face,
Bathe me in rose water and lay me to rest in a shroud made of rose petals.
Navoiy, if you can put your hearts all into a bouquet of joy,
Pick a sheaf of wheat and touching a flame to it,
Let this candle be the revelation of the nosegay.

Ghazal by Navoiy

The beloved's black eyes to embrace won't come,
Not only your lips but your eyes are charming.
If the beloved gazes even an angel saves her soul,
Gazing at me once she healed me from grief suffering
Thanks Furqat in moaning and groaning in separation
From sighing woes your eyes wandered in His direction.

Ghazal by Furqat

Nasrulloi

She is such a beauty; her plaits fragrance enslaved my soul, dear,
The birds of an angel are said to be detained in a cage made of hair.

We pleaded burning; she returned very fast a hundred thanks to fate
If one is made to live in the fire, the other is made fire's resident mate.

To torment my mad heart in the fire stove of love,
The death makes a rope ring of each sparkle of stove.
If I reject her faith from madness showing my face,
To torture me what the beauty would do with grace.

On her lips, a poison drink of separation is said not to flow off her mouth,
But each time she smiles at me, she seems to offer me this drink reluctantly.

May her red lips be a balm to my suffering soul,
May she feed my thirsty soul with her love bowl.

Anyone who enters this garden becomes a beauty,
Even death is ready to see her there with duty.

Hand me wine, hey, wine pourer, my soul wants to dance,
With a breath of magic, she expressed with advice.

Hey, Navoiy, hope not to date, Almighty God,
Made you a sufferer, your beloved—a dear lot.

Ghazal by Nasrullo

Katta Ashula

- 1. Bo'ston (Garden)** 05'49"
Nugh'monjon Akhmedov and Sherali Isoqov
- 2. Yovvoyi Chorgokh (Wild Chorgokh)** 09'01"
"Chorgokh" Group
- 3. Naylayin (What Should I Do?)** 04'26"
Abdurashid Elchiyev
- 4. Vatanim (My Motherland)** 03'30"
Sobirjon Matmusayev and Akromjon Turdiyev
- 5. Mayliga (Very Well!)** 03'56"
Nasiba Nidoyeva, Sanobar Rakhmatova and Umida Nuraliyeva
- 6. Poshshopirim (My King, Poem of Khazini)** 05'39"
Erkinjon Shirmonov and Ne'matjon Shirmonov
- 7. Bog'aro (In the Garden)** 04'29"
Dilfuza Qodirova and Odina Yoqubova
- 8. Yovvoyi Chorgokh (Wild Chorgokh)** 03'45"
Murodjon Yusupov

MUNDARIJA

DVD 1

O'ZLIKNI NAMOYON ETISHNING OG'ZAKI AN'ANALARI VA SHAKLLARI

1. Yalla
2. Alla
3. O'lan
4. Yor-yor

DVD 2

IJRO SAN'ATI

1. Katta ashula
2. Lapar
3. Askiya
4. Maydon tomoshalari san'ati

DVD 3

JAMIYATNING URF-ODATLARI, MAROSIMLARI VA BAYRAMLARI

1. Shombarak
2. Lachak

DVD 4

TABIAT VA KOINOTGA OID BILIM VA KO'NIKMALAR

1. Guli arg'uvon

DVD 5

AN'ANAVIY HUNARMANDCHILIK

1. Qo'qon
2. Rishton
3. Marg'ilon

DVD 6

NOMODDIY MADANIY MEROS NAMUNALARI

MUNDARIJA**CD 1**

Alla

1.	Alla	02'31"
	<i>Rakhimakhon Abdurazoqova</i>	
2.	Alla	01'37"
	<i>Khojira Ergasheva</i>	
3.	Alla	04'10"
	<i>Zamira Jabborova</i>	
4.	Alla	03'05"
	<i>Mo'tabar Jalilova</i>	
5.	Alla	03'56"
	<i>Karomatkhon Mamajonova</i>	
6.	Alla	02'25"
	<i>Markhamat Jo'raeva</i>	
7.	Alla	00'52"
	<i>Ko'paysin Oqboyeva</i>	
8.	Alla	04'46"
	<i>Mayramkhon Rahimova</i>	
9.	Alla	02'17"
	<i>Mukhabbat Rakhmonova</i>	
10.	Alla	03'03"
	<i>Nasibakhon Sotivoldieva</i>	
11.	Alla	01'54"
	<i>Sanobar To'rayeva</i>	

CD 2

O'lan

1.	O'lan	05'19"
	<i>Zebikhon Abdunazarova</i>	
2.	Yor-yor	03'36"
	<i>Muborak Akramova va Zamira Turopova</i>	
3.	Yor-yor	02'43"
	<i>Yoqutkhon Jo'raboyeva va Elmira Jonibekova</i>	
4.	Yor-yor	02'24"
	<i>Kamola Karimova</i>	
5.	Yor-yor	06'32"
	<i>Jamilakhon Nasriddinova</i>	
6.	O'lan	03'44"
	<i>Inoyat Rafiqova</i>	
7.	Yor-yor	06'05"
	<i>Muborak Sharipova</i>	
8.	Yor-yor	02'30"
	<i>Madinakhon Sotimova</i>	
9.	O'lan	02'08"
	<i>Unarboy Tojiboyev</i>	
10.	O'lan	02'39"
	<i>Gavkhar Tojiboyeva</i>	
11.	Yor-yor	01'24"
	<i>Matluba Turg'unova va Munavvarkhon Zokirova</i>	
12.	O'lan	02'01"
	<i>Makhbuba Yuldosheva va Bakhtiyor Turg'unov</i>	

CD 3

Lapar

1.	Oromijonim Yalla (Yalla)	02'09"
	<i>Makhmuda Abdurakhmonova</i>	
2.	Kho-kho Yalla (Yalla)	02'20"
	<i>Nasiba Boykhonova</i>	
3.	To'sma Yo'limni (Lapar)	02'21"
	<i>Laylokhon Khakimova</i>	
4.	Erta Bilan Turaman (Lapar)	03'19"
	<i>Zarshunos Jumaboyeva</i>	
5.	Bahorimdan O'rgilay (Lapar)	01'33"
	<i>Karomat Mamajonova</i>	
6.	Tog'dan Keling (Lapar)	02'28"
	<i>Matluba Rakhimova</i>	
7.	Yorim Kelarmikan (Lapar)	02'30"
	<i>Mukhabbat Rakhmonova</i>	
8.	Qora Mayiz (Lapar)	03'15"
	<i>Madina Sotimova</i>	
9.	Yondirasiz (Lapar)	02'57"
	<i>Anorkhon Tojiboyeva</i>	
10.	Nahori Nashta (Lapar)	02'43"
	<i>Khayotkhon Turdiyeva</i>	
11.	O'ynang Qizlar (Lapar)	04'13"
	<i>Sharifa Usmonova</i>	

CD 4

Katta ashula

1.	Bo'ston	05'49"
	<i>Nugh'imonjon Akhmedov va Sherali Isoqov</i>	
2.	Yovvoyi Chorgokh	09'01"
	<i>"Chorgokh" guruhi</i>	
3.	Naylayin	04'26"
	<i>Abdurashid Elchiyev</i>	
4.	Vatanim	03'30"
	<i>Sobirjon Matmusayev va Akromjon Turdiyev</i>	
5.	Mayliga	03'56"
	<i>Nasiba Nidoyeva, Sanobar Rakhmatova va Umida Nuraliyeva</i>	
6.	Poshshopirim (Xaziniy g'azali)	05'39"
	<i>Erkinjon Shirmonov va Ne'matjon Shirmonov</i>	
7.	Bog'aro	04'29"
	<i>Dilfuza Qodirova va Odina Yoqubova</i>	
8.	Yovvoyi Chorgokh	03'45"
	<i>Murodjon Yusupov</i>	

FARG'ONA VODIYSINING NOMODDIY MADANIY MEROSI NAMUNALARI

Asrlar davomida xalq diliga jo bo'lgan, uning iste'dodli vakillari tomonidan yaratilgan, avloddan-avlodga o'tib, sayqallanib, boyib kelgan nomoddiy madaniy merosimiz o'zbek oilasi ma'naviyati, samimiyati, badiiy-estetik didini namoyon qiluvchi yorqin ko'zgu. Nomoddiy madaniy meros tushunchasi milliy urf-odatlar, marosim va an'analar, bilim va ko'nikmalarni, shuningdek, ular bilan bog'liq jihozlar, predmetlar, artefaktlar hamda madaniy makonlarni aks ettiradi. Mustaqillik yillarida milliy qadriyatlarimiz, nomoddiy madaniy merosimizni to'plash, muhofaza qilish, ilmiy jihatdan chuqur o'rganish va jahon miqyosida keng tanitishga katta e'tibor qaratildi. Hujjatli filmlar yaratilib, yangi risolalar chop etildi.

O'zbek san'ati va xalq ijodiyoti durdonalarini asrash, yoshlar ong-u shuuriga singdirish maqsadida qator davlat, jamoat va xalqaro tashkilotlar, ilmiy tadqiqot muassasalari hamkorligida turli loyihalar, tadbirlar, ilmiy izlanishlar olib borilmoqda. Bu borada Vazirlar Mahkamasining 2010 yil 7 oktabrdagi "2010-2020 yillarda nomoddiy madaniy meros obyektlarini muhofaza qilish, asrash, targ'ib qilish va ulardan foydalanish Davlat dasturini tasdiqlash to'g'risida"gi qarori dasturlamal bo'lib xizmat qilmoqda. Bundan tashqari, Markaz qoshida soha mutaxassislari va olimlaridan iborat Ekspertlar va Tashkiliy ishchi guruhlar tuzildi. Ular ishtirokida 2012 yilning aprel oyida Farg'ona vodiysi (Farg'ona, Andijon va Namangan viloyatlariga xos nomoddiy madaniy meros obyektlarini o'rganish, tasniflash va ularning ro'yxatini tuzish, merosni o'zida saqlovchi va yetkazuvchilarni aniqlash maqsadida ekspeditsiya uyushtirildi. Mazkur ekspeditsiya davomida Nomoddiy madaniy merosni muhofaza qilish bo'yicha YUNESKO Konvensiyasida (2003 yil) belgilangan nomoddiy madaniy merosning quyidagi beshta sohasi bo'yicha ko'plab ma'lumotlar to'plandi, audio, video va foto materiallar tayyorlandi:

- O'zlikni namoyon etishning og'zaki an'analari va shakllari
- Ijro san'ati
- Jamiyatning urf-odatlari, marosimlari, bayramlari
- Tabiat va koinotga oid bilim va ko'nikmalar
- An'anaviy hunarmandchilik

O'zlikni namoyon etishning og'zaki an'analari va shakllari
Ijro san'ati
Jamiyatning urf-odatlari, marosimlari, bayramlari
Tabiat va koinotga oid bilim va ko'nikmalar
An'anaviy hunarmandchilik
Nomoddiy madaniy meros namunalari

O'ZLIKNI NAMOYON ETISHNING OG'ZAKI AN'ANALARI VA SHAKLLARI ^{DVD 1}

O'zlikni namoyon etishning og'zaki an'analari va shakllari sohasi xalq og'zaki ijodiyoti bilan bog'liq barcha janrlarni o'z ichiga oladi. Og'zaki an'ana va shakllarga – avloddan avlodga og'zaki tarzda o'tib kelayotgan mif, afsonalar, dostonlar, ertaklar, rivoyatlar, masallar, maqollar, matallar, allalar, tez aytishlar va laparlar kiradi. Ular ijro etish uslubi, rang-barang ohangdorligi bilan bir-biridan ajralib turadi. Masalan, doston – do'mbira, qo'biz, dutor jo'rligida yoki hikoyanavislik, badihago'ylik uslubida ijro etiladi. Tarbiyaviy xususiyatga ega bo'lgan ertak, naql va rivoyatlar, maqol va matallar tildan tilga o'tib kelayotgan, yaxshilikning yovuzlik ustidan tantanasini o'zida aks ettiruvchi, mehnatsevarlik, rostgo'ylik kabi insoniy fazilatlarni ulug'lovchi didaktik janrdir.

Lapar – xalq qo'shiqlarining raqs vositasida ijro etilishi, yalla xonanda ijro etgan musiqiy asarga o'zga shaxsning raqsga tushishi bo'lsa, xalfa garmon sozi jo'rligida odamlarga madaniy ozuqa beruvchi improvizatsion xususiyatga ega ijodkoridir. Yalla, lapar janrlari Toshkent-Farg'ona yo'nalishiga, mavrigixonlik Buxoro viloyatiga xos bo'lib, xalfachilik janri Xorazm viloyatida rivojlangan.

Yalla – o'zbek xalq ijodida keng tarqalgan, xalq so'zi, mumtoz va zamonaviy shoirlar she'rlari asosida, raqs bilan ijro etiladigan qo'shiq turi. Yalla yakka tarzda yoki ikki va undan ortiq ijrochi tomonidan (doira va cholg'u ansambli jo'rligida) ijro etiladi. Aksariyat yallalar ishq-muxabbat mavzusida bo'lib, jozibali, o'ynoqi xarakterga ega. Yalla ikki turga bo'linadi. Birinchi turida asosiy misralar yakkaxon yallachi, naqorat esa guruh tomonidan do'mbira jo'rligida aytiladi (masalan, "Olmacha anor", "Yallama yorim", "Kho-kho yalla", "Qizgina" va boshqalar). Ikkinchi turi esa kuy diapazonining kengligi va tuzilishi jihatidan ashula janriga yaqin. Xalq orasida "Yali-yali", "Qalam qoshligim", "Jonon bo'laman deb", "Ayrilmasun", "Fig'ondur" kabi mumtoz yallalar keng tarqalgan. Namanganda yalla turkumlari mavjud bo'lib, yallachi ayollar tomonidan doira jo'rligida "Katta yalla" va "Kichik yalla" (kuyi va usuli murakkab, ijrosi mukammal) namunalari to'y marosimlari va bazmlarda ijro etiladi. Hozirgi kunda yallalar estrada yo'nalishida ham ijro etiladi. Ekspeditsiya jarayonida ko'pgina ijrochilardan yalla qo'shiqlari yozib olindi. Muborakxon Akromova, Zamiraxon Turopova, Mahmuda Abdurahmonova, Nasiba Boyxonova, Layloxon Hakimova, Muharram Toshtemirovalar shular jumlasidan.

- **Muborak Sharopova**, 1962 yilda Namangan viloyatida tug'ilgan. Yalla ijrochiligini yoshligidan onasidan o'rgangan.
- **Muborakxon Akromova**, 1949 yilda Farg'ona viloyati, Buyayda tumani, Yangig'o'rg'on qishlog'ida tug'ilgan. Hozirda nafaqada. Ustozlari Rahima Mazhidova. Qo'qon "Yor-yor" folklor ansambli

Alla qo'shig'i bolani uxlatish jarayonida yakkaxonlik uslubida aytiladigan og'zaki shakllardan biri hisoblanadi. O'zbek, uyg'ur va tojik xalqlari orasida alla nomi bilan ataladigan bu qo'shiq odatda beshik yoki belanchakni tebratish suratiga mos ravishda ijro etiladi. Alla onaning farzandiga bo'lgan mehr-muxabbati, umid va orzulari, yaxshi niyat va tilaklarini anglatishi bilan birga, ruhiy kechinmalarini ham ifodalaydi. Shu bois ba'zi alla namunalarini yig'i ohanglariga yaqin bo'ladi.

Alla beshik to'yi jarayonida beshikni olib kirayotgan ayollar tomonidan ham ijro etiladi. Ijro xususiyatlari bayramona marosim kayfiyatiga mos bo'lib, tantanavor doira usuli jo'rigida kuylanadi.

Taxminlarga ko'ra, alla so'zi "Alloh" so'zidan kelib chiqib, Yaratgandan chaqaloqni o'z panohida asrashini so'rab, iltijo qilish bilan bog'liq.

Allalarning yaratuvchisi ham, kuylovchisi ham onalarning o'zlaridir. Alla qo'shiqlarining mazmuni, kuyi onaning ruhiy holatidan kelib chiqadi. Hozirgi kunda onalar hayotga muxabbat, baxtli turmush, porloq istiqbolni kuylab yangi mazmundagi allalar aytmoqdalar.

Davr tahririga uchrab, go'zal shakllari, sodda va teran mazmunlari bilan bizgacha yetib kelgan xalq og'zaki badiiy ijodiyotining namunalaridan biri bo'lgan alla qo'shiqlarini qayta tiklash, yoshlar orasida keng targ'ib etish, ularni milliy qadriyatlarimizga hurmat ruhida tarbiyalash maqsadida muntazam ravishda "Onalar kuylaganda" Respublika ko'rik-tanlovi o'tkazib kelinadi.

Farg'ona vodiysiga uyushtirilgan ekspeditsiya jarayonida nomoddiy madaniy merosni o'zida saqlovchi va yetkazuvchilardan ko'plab allalar yozib olindi. Mo'tabar Jalilova, Marhamat Jo'raeva, Mehri Abdullaeva, Zamira Jabborova, Elmira Jonibekova, Karomatxon Mamajonova, Nasiba Sotvoldievalar shular jumlasidandir.

- **Alla qo'shig'i.** Mo'tabar Jalilova, O'zbek. 1961 yilda Farg'ona viloyati, Oltiariq tumani, Poulgan qishlog'ida tug'ilgan. Hozirda qishloq madaniyat uyi direktori lavozimida ishlaydi. Xalq qo'shiqlarini bolaligida onasidan o'rgangan.
- **Alla qo'shig'i.** Marhamat Jo'rayeva, O'zbek. 1966 yilda Namangan viloyati, Namangan tumani, Shorqo'rg'on qishlog'ida tug'ilgan. Hozirgi kunda Namangan tuman madaniyat uyida faoliyat ko'rsatadi. Xalq qo'shiqlarini bolaligida buvisi va onasidan o'rgangan.
- **Alla qo'shig'i.** Mehri Abdullaeva, O'zbek. 1965 yilda Namangan viloyati, Pop shahrida tug'ilgan. Namangan viloyati musiqali drama teatri aktyori. Xalq qo'shiqlari va doira chalishni bolaligida onasidan o'rgangan. Allalar, to'y marosim qo'shiqlari, lapar va yalla janrlari ijrochisi.
- **Alla qo'shig'i.** Zamira Jabborova, O'zbek. 1962 yilda Farg'ona viloyati, Yozyovg'on tumani, Qoratepa qishlog'ida tug'ilgan. Hozirgi kunda tuman madaniyat uyi direktori lavozimida ishlaydi. Xalq qo'shiqlari va doira chalishni bolaligida onasidan va qishloq ayollaridan o'rgangan.
- **Alla qo'shig'i.** Elmira Jonibekova, O'zbek. 1968 yilda Namangan viloyati, Uychi tumani, Soku qishlog'ida tug'ilgan. Tuman madaniyat uyida badiiy rahbar. Xalq qo'shiqlari va doira chalishni bolaligida qishloq ayollaridan o'rgangan. Shogirdi – Qunduzxon Egamberdieva. Turli xalq qo'shiqlari repertuaridan joy olgan.
- **Alla qo'shig'i.** Karomatxon Mamajonova, O'zbek. 1949 yilda Andijon viloyati, Ulunpok tumani, Mingbuloq qishlog'ida tavallud topgan. Hozirgi kunda nafaqada. Xalq qo'shiqlari va doira chalishni bolaligida onasidan va qishloq

ayollaridan o'rgangan.

- **Alla qo'shig'i.** Nasiba Sotvoldieva, O'zbek. 1962 yilda Namangan viloyati Chortoq shahrida tug'ilgan. Doira, rubob, dutorda xalq qo'shiqlari va kuylarini ijro etadi.

O'lan – xalq og'zaki ijodi janri. Asosan, ayollar tomonidan childirma (doira) jo'rigida yoki jo'rsiz ijro etiladi. O'zbeklarda to'y marosimi va bazmlarda qizlar bir tomon, yigitlar bir tomon bo'lib yoki ikki kishi tomonidan dialog shaklida aytiladi. Savol-javobli qo'shiqlar ham ba'zan o'lan deb ataladi. O'landa xalqning orzu-umidlari, qayg'u va shodligi o'z ifodasini topgan bo'lib, ishq-muxabbat mavzusi asosiy o'rinni egallaydi. Har bir to'y marosimiga mos o'lanlar mavjud (beshik to'yi o'lanlari, nikoh to'yi o'lanlari va boshqalar). Lirik, jozibali, naqarat shaklidagi hajviy o'lanlar ham keng tarqalgan. O'lan "Yor-yor" qo'shiqlariga yaqin bo'lib, ayrim o'lanlarda har bir misra "yor-yor" radifi bilan aytiladi (bu namunalar doira yoki do'mbira jo'rigida ijro etiladi). Hozirgi kunda lapar va o'lanlarni qayta tiklash, keng jamoatchilikka targ'ib etish maqsadida har ikki yilda bir marotaba lapar va o'lan ijrochilarining an'anaviy Respublika ko'rik tanlovi o'tkaziladi.

Farg'ona vodiysiga uyushtirilgan ekspeditsiya jarayonida nomoddiy madaniy merosni o'zida saqlovchi va yetkazuvchilardan ko'plab laparlar yozib olindi. Xayrullo Mirzaev, Hanifa Mirzaeva, Inoyat Rafiqova, Mahbuba Yo'ldosheva, Baxtiyor Turg'unov, Zebixon Abdunazarovalar shular jumlasidan.

- **O'lan qo'shig'i.** Xayrullo Mirzayev, O'zbek. 1968 yilda Namangan viloyati Kosonsoy tumani, Kosonsoy qishlog'ida tug'ilgan. Tuman madaniyat uyida faoliyat olib boradi. Qo'shiq kuylashni maktabda va qarindoshlaridan o'rgangan. Hanifa Mirzayeva, O'zbek. 1981 yilda Namangan viloyati Kosonsoy tumani, Kosonsoy qishlog'ida tug'ilgan. Qo'shiq aytishni bolaligida maktabda o'rgangan.
- **O'lan qo'shig'i.** Inoyat Rafiqova, O'zbek. 1945 yilda Namangan viloyati, Chust tumani, Baliqchi qishlog'ida tug'ilgan. Qo'shiq kuylashni bolaligida onasidan o'rgangan.
- **O'lan qo'shig'i.** Mahbuba Yo'ldosheva va Baxtiyor Turg'unov. Mahbuba Yo'ldosheva, O'zbek. 1985 yilda Namangan viloyati, Kosonsoy tumani, Varziu qishlog'ida tug'ilgan. Qishloq madaniyat uyida ishlaydi. Qo'shiq kuylashni badiiy havaskorlik to'garagida o'rgangan. Turg'unov Baxtiyor, O'zbek. 1976 yilda Namangan viloyati, Kosonsoy tumani, Baliqchi qishlog'ida tug'ilgan.
- **O'lan qo'shig'i.** Abdunazarova Zebixon, O'zbek. 1951 yilda Namangan viloyati, Pop tumani, Pilol qishlog'ida tug'ilgan. Hozirgi kunda nafaqada. Xalq qo'shiqlari va doira chalishni bolaligida qishloq ayollaridan o'rgangan.

Yor-yor – nikoh to'yi marosimlarida aytiladigan xalq qo'shig'i. Qadim zamonlardan o'zbek, tojik, uyg'ur va turkman xalqlari orasida keng tarqalgan. Yor-yor ikkilik yoki to'rtlik shaklidagi termalardan iborat bo'lib, har bandning oxiri, ba'zan o'rtasida "yor-yor, aylanaman" kabi so'zlar qo'shib aytiladi. Odatda, doira jo'rigida kelinni kuzatayotgan ayollar tomonidan, Farg'ona vodiysi (Farg'ona, O'sh, Xo'jand) va Zarafshon vohasida kelinnikiga ketayotgan yigitlar tomonidan ijro etiladi. Yor-yorda kelinning fazilatleri, orzu istaklari, ezgu tilak va qutlovlar kuylanadi. Yor-yorlarning favqulodda ta'sirchanligi ularning bir vaqtning o'zida ham mungli yig'i ohangi, ham bayramona shodiyonalik

kayfiyatlari mujassam etilganidir. Xalq og'zaki yor-yorlari ta'sirida yozma adabiyotda ham yor-yorlar yaratilgan.

O'zbekistonning Buxoro, Farg'ona, Namangan, Surxondaryo, Xorazm va boshqa viloyatlarning yor-yorlari o'ziga xos xususiyatlari bilan bir-biridan ajralib turadi. Kuylari mungli, ba'zan hajviy, o'ynoqi, jozibali yor-yorlar turli folklor-etnografik ansambllar repertuaridan, shuningdek, o'zbek bastakor va kompozitorlari ijodidan ham o'rin olgan.

Farg'ona vodiysiga uyushtirilgan ilmiy ekspeditsiya chog'ida nomoddiy madaniy merosni o'zida saqlovchi va yetkazuvchilardan ko'plab yor-yorlar yozib olindi. Rafiqova Inoyat, Dadajonova Muslima, Abdurahmonov Mahmud, Ergasheva Nodiraxon, Sotimova Madinalar shular jumlasidan.

- **Yor-yor to'y marosim qo'shig'i.** Rafiqova Inoyat, O'zbek. 1945 yilda Namangan viloyati, Chust tumani, Baliqchi qishloqida tug'ilgan. Hozirgi kunda nafaqada. Qo'shiq kuylashni bolaligida onasidan o'rgangan.
- **Yor-yor to'y marosim qo'shig'i.** Dadajonova Muslima, O'zbek. 1979 yilda Namangan viloyati, Chust tumani, Qiztepa qishlog'ida tug'ilgan. Tuman madaniyat uyida direktor lavozimida ishlaydi. Qo'shiq kuylash va doira chalishni bolaligida 95 yoshli buvisi Maryam Olimovadan o'rgangan. Allalar, to'y marosim qo'shiqlari hamda mumtoz xalq qo'shiqlarini ijro etadi.
- **Yor-yor to'y marosim qo'shig'i.** Abdurahmonova Mahmuda, O'zbek. 1959 yilda Namangan viloyati, Pop tumani, Ishkovit qishlog'ida tug'ilgan. Tuman madaniyat uyida ishlaydi. Qo'shiq kuylash va doira chalishni bolaligida buvisi va onasidan o'rgangan.
- **Yor-yor to'y marosim qo'shig'i.** Ergasheva Xojira, tojik. 1958 yilda Farg'ona viloyati, So'x tumani, Qalacha qishlog'ida tug'ilgan. Hozirgi kunda nafaqada. Qo'shiq kuylash va doira chalishni bolaligida buvisi va onasidan o'rgangan. Turli tojik va o'zbek qo'shiqlari ijrochisi.

Xalq ijodi shu xalqning donoligi, san'ati mahsulii. Yosh avlodni yuksak ma'naviyatli, barkamol inson qilib tarbiyalashda, milliy qadriyatlarimizga bo'lgan e'tiqodini shakllantirishda nomoddiy madaniy merosimizning o'rni beqiyos. Prezidentimiz ta'kidlaganlaridek, "O'zbekistonning kuch-qudrati manbai xalqimizning umuminsoniy qadriyatlarga sodiqligi, ulug' ajdodlarimizning avlodlarga o'tayotgan ma'naviy merosining tuganmas mehrida, milliy g'ururimizdadir". Shuning uchun ham hayot mohiyatini o'zida mujassam etgan bu meros o'z Vatani, oilasini muqaddas deb bilgan har bir yurtdoshimiz qalbiga jo bo'lib, ko'ngil gavhariga aylangan.

O'zlikni namoyon etishning og'zaki an'analari va shakllari

Ijro san'ati

Jamiyatning urf-odatlari, marosimlari, bayramlari

Tabiat va koinotga oid bilim va ko'nikmalar

An'anaviy hunarmandchilik

Nomoddiy madaniy meros namunalari

IJRO SAN'ATI DVD 2

Nomoddiy madaniy merosning **ijro san'ati** yo'nalishi xalq ijodiyotining musiqa, raqs, tomosha san'ati kabi janrlardan iborat.

Musiqa sohasi "Shashmaqom", "Xorazm maqomlari", "Toshkent-Farg'ona maqom yo'llari", "Tanovar", "Ushshoq", "Feruz", "Suvora", "Lazgi", "Mavrigi" singari turkumlar, allalar, o'lanlar, yallalar, laparlar, madhiyalar, termalar, shuningdek, xalfachilikni qamrab oladi.

Raqs sohasi esa hududga xos milliy raqs uslublari, yakka va guruh raqslari, ayollar va erkaklar raqslari, Xorazm, Buxoro, Farg'ona, Surxon vohasi raqslarini o'z ichiga oladi.

Respublikaning Andijon, Namangan va Farg'ona viloyatlarini qamrab oluvchi Farg'ona vodiysi ijro san'atining o'ziga xos xususiyati, raqs va tomosha san'ati, musiqiy janrlar poetik tilining rang-barangligi, an'anaviy musiqiy cholg'ularning xilma-xilligi, qo'shiqchilik janrlari, professional musiqaning og'zaki namunalari bilan boshqa hududlardan ajralib turadi. Tomosha san'atiga milliy dorbozlik, polvonlik, an'anaviy sirk, ko'zboylog'ichlik, qo'g'irchoqbozlik va boshqa shu kabi yo'nalishlar hamda milliy xalq o'yinlari kiradi. Shuningdek, bu hududda qo'shiqchilik janrlari – terma, lapar, o'lan, alla, katta ashula, turli mavsumiy va marosimiy qo'shiqlar keng tarqalgan.

Katta ashula – (patnis ashula) Farg'ona vodiysiga xos bo'lgan o'zbek an'anaviy ashula yo'li. Odatda, 2-5 hamnafas ashulachi (xofizlar) tomonidan cholg'u jo'rligisiz (qo'llariga patnis yoki likopcha ushlagan holda) aytiladi. Ko'pincha yuqori pardalarda va keng nafasda ijro etilib, o'ziga xos murakkab ijro uslubi bilan ajralib turadi. Katta ashula qadimiy marosim va mehnat qo'shiqlari, marsiya, navxa, ayolg'u qo'shiqlari hamda aruz vaznidagi g'azallarning qadimiy o'qilish uslublari zaminida vujudga kelgan. Odatda, katta yig'in, sayl va to'y-u tomoshalarda aytiladigan katta ashulaning o'tmishdagi namunalari lirik, nasihatomuz g'azallar bilan bir qatorda diniy-tasavvufiy yo'nalishdagi she'rilar ham kuylangan. A.Navoiy, Lutfiy, Mashrab, Xaziniy, Muqimiy, Furqat, Zavqiy, Miskin va boshqalarning g'azallari katta ashula janrida alohida o'rinni tutadi. "Do'stlar" (Navoiy), "Ko'p erdi", "Yolg'iz", "Adashganman" (Muqimiy) kabi katta ashulalar keng tarqalgan.

Katta ashula ijrochiligidagi badiha uslubidan keng foydalaniladi. Katta ashula ijrochisi "ustoz-shogird" maktabini o'tagan, she'riyat qonunlari va ijrochilik an'analarga tayangan, keng diapazonli, baland ovoz va yuksak mahoratga ega bo'lishi lozim. Xofizlar, odatda, she'r bandidagi boshlang'ich misralarning har birini galma-gal, so'nggi misralarini esa jo'r bo'lib ijro etadilar.

X asrning 2- yarmidan katta ashulaning yangi ashula-cholg'u yo'llari, yakkaxon xofizga mo'ljallangan turlari yuzaga keldi. Katta ashulaning bu uslubi Jo'raxon Sultonov tomonidan yaratilgan bo'lib, ularga "Ey dilbari jonim", "Topmadim" kabi ko'plab ashulalarni misol keltirishimiz mumkin. Shuningdek,

Erkaqori Karimov, Turdiali Ergashev, Matbuva Sattorov, Jo'raxon Sultonov, Ma'murjon Uzoqov, Boltaboy Rajabov, Orif Alimahsumov, Fattohxon Mamadaliyev, Jo'raxon Yusupov, Hamroqulqori To'raqulovlar katta shuxrat qozongan bo'lsa, hozirgi kunda Halima Nosirova, Munojot Yo'lchiyeva, Ismoil va Isroil Vahobovlar, Mahmud Tojiboev kabi xonandalari katta ashulani mahorat bilan ijro etib kelmoqdalar.

O'zbek maqomlari – o'zbek mumtoz musiqasida maqom janri yetakchi o'rin egallagan bo'lib, yetuk sozanda-bastakorlar tomonidan ijod etilgan va IX-X asrlarda rivojlanib, yangi vositalar bilan boyidi. Maqom so'zi arabcha "o'rin", "joy", "bosqich", "daraja" kabi ma'nolarni anglatadi. Musiqa san'atida parda (lad), yirik cholg'u va ashula yo'li, yirik ashula-cholg'u turkumli janri deb tushinish mumkin. Musiqa ijodiyotining boshqa turlaridan u o'zining badiiy mukammalligi, kuy va shakl tuzilishlari, usul tizimlari hamda ilmiy va amaliy asoslarining puxta ishlanganligi bilan farq qiladi. Maqom musiqasi, she'riyat va raqs san'atlarini mujassamlashtiruvchi mushtarak badiiy jarayon. O'zbekistonda maqomchilik san'ati maqom asarlari va turkumlaridan iborat – ya'ni Buxoro "Shashmaqomi", "Xorazm maqomlari" va "Farg'ona-Toshkent maqomlari", shuningdek, uning mahalliy variantlari – Ushshoq va Iroq turkumlari, Farg'ona sunay maqom yo'llari, Xorazm dutor maqomlari, "Feruz" turkumi, maqom cholg'u va ashula asarlari mavjud.

Shashmaqom XVIII asrda Buxoroda o'n ikki maqom (Davozdahmaqom) turkumi asosida shakllandi va o'zbek-tojik xalqlarining musiqiy merosi deb hisoblanadi. Shashmaqom – olti maqomdan iborat turkum bo'lib, Buzruk, Rost, Navo, Dugoh, Segoh va Iroq maqomlarini o'z ichiga olgan. Har bir maqom o'z navbatida juda katta hajmdagi turkum asarlar bo'lib, ikki katta bo'limdan iborat: cholg'u bo'limi – Mushkilot (tasnif, tarje, gardun, muxammas va saqil), ashula bo'limi – Nasr, ikki guruh sho'ba'si (1-Saraxbor, talqin, nasr va ufar, oralig'ida taronalar ijro etiladi; 2-savt va mo'g'ulcha kabi 5 qism turkumlari)dan iborat. Bularidan tashqari, qo'shimcha cholg'u va ashula yo'llari maqomlar tarkibiga kirgan. Yetakchi cholg'u tanbur bo'lgan va uning sozlanishi orqali maqomlarning ladi tashkil topgan. Shashmaqom turkumining maqomlari to'la va yaxlit ijro etiladigan bo'lsa, avval ularning cholg'u yo'llari birin-ketin ijro etilib, keyin ashula bo'limi sho'balari o'tiladi. Har bir maqomning cholg'u va ashula yo'llari faqatgina o'sha maqomlar lad asosi va badiiy-estetik ta'siri bilan xarakterlidir. "Shashmaqom" Insoniyatning nomoddiy madaniy merosi Reprezentativ ro'yxatiga kiritilgan.

Farg'ona vodiysiga uyushtirilgan ekspeditsiya jarayonida Dilfuza Qodirova, Odina Yoqubova, Nug'monjon Ahmedov, Sherah Isoqov, Erkinjon va Ne'matjon Shirmonovlar hamda Rasulqori Mamadaliyev nomidagi maqomchilar ansambli a'zolaridan maqom va katta ashulalar yozib olindi.

- **"Bo'ston" Charhiy she'ri.** Ahmedov Nug'monjon va Isoqov Sherah. Ahmedov Nug'monjon 1968 yilda Farg'ona viloyati, Buvayda tumani, Yangiqo'rg'on qishlog'ida tug'ilgan. Hozirgi kunda madaniyat uyida faoliyat ko'rsatadi. Ustozi Rahimjon Kamolov. Isoqov Sherah 1980 yilda Farg'ona viloyati, Buvayda tumani, Bachnir qishlog'ida tug'ilgan. Ustozi Rahimjon Kamolov.
- **"Yovvoyi chorgoh" Xazinii g'azali, "Bir kelsun" Muqimiy she'ri** "Chorgoh" guruhi.
- **"Bog'aro" Chustiy she'ri.** Qodirova Dilfuza va Yoqubova Odina. Qodirova Dilfuza 1971 yilda Farg'ona viloyati Furqat tumani, Xayit qishlog'ida tug'ilgan. Hozirgi kunda o'qituvchi. Ustozi Mavlonjon Qurbonov. Yoqubova Odina 1970 yilda Farg'ona viloyati, Furqat tumani, Jangketligi qishlog'ida tug'ilgan. Hozirgi kunda tuman madaniyat uyi badiiy rahbari. Ustozi Mavlonjon Qurbonov.

- **"Mayliga" Ogahiy she'ri.** Nidoeva Nasiba, Rahmatova Sanobar va Nuralieva Umriniso. Nidoeva Nasiba 1961 yilda Farg'ona viloyati, Uchko'prik tumani, Bog'ovot qishlog'ida tug'ilgan. Hozirgi kunda madaniyat uyida faoliyat ko'rsatadi. Rahmatova Sanobar 1956 yilda Farg'ona viloyati, Uchko'prik tumani, Urganji qishlog'ida tug'ilgan. Nuralieva Umriniso 1991 yilda Farg'ona viloyati Uchko'prik tumani, Begovot qishlog'ida tug'ilgan. Madaniyat uyida badiiy rahbar lavozimida faoliyat ko'rsatadi.
- **"Bog'aro", Chustiy she'ri.** Vohidov Rustam va Rahimov Qahramon. Vohidov Rustam, 1967 yilda Toshpea qishlog'i Shahrixon tumani, Andijon viloyatida tug'ilgan. Hozirda Shahrixon tuman madaniyat uyi badiiy rahbari. Ustozlari Odiljon Yusupov va Fattohjon Mamadaliyev. Rahimov Qahramon 1967 yilda Toshpea qishlog'i, Shahrixon tumani Andijon viloyatida tug'ilgan. Ustozlari Odiljon Yusupov va Fattohjon Mamadaliyev.
- **"Poshshopirim".** Xazinii she'ri. Shirmonov Erkinjon va Shirmonov Ne'matjon. Shirmonov Erkinjon 1947 yilda Farg'ona viloyati Uchko'prik tumani, Katta Kenagas qishlog'ida tug'ilgan. Taniqli sozanda va katta ashulachi Shirmonovning o'g'illari. Ne'matjon Shirmonov Farg'ona viloyati Uchko'prik tumani, Katta Kenagas qishlog'ida tug'ilgan. Ustozlari: otasi Shavkat Shirmonov, tuman madaniyat uyi xodimlari.
- **"Yovvoyi Chorgoh."** Cholg'u yo'li. Yusupov Mirodil. 1974 yilda Marg'ilon viloyatida tug'ilgan. Hozirda Marg'ilon tuman madaniyat uyi badiiy rahbari.

Lapar – musiqiy folklor janri hisoblanib, voqeabandligi va kuy tuzilishi jihatidan uncha murakkab bo'lmagan, tor diapazonli, naqratsiz, cholg'u jo'rligisiz aytiladigan qo'shiqlarga yaqin. Lapar to'y marosimi, xalq sayli, xashar kabi yig'inlarda yigit va qizlar tomonidan tarafdin-taraf bo'lib dialog shaklida ijro etiladi. Bunda davradagi qizlar navbatma-navbat istagan ishtirokchiga "lapar soladi", bunga yigit javob qaytarishi kerak. Mos javob qaytarilsa, dastro'mol, belbog' kabi sovg'alar beriladi. Laparni maxsus laparchi ayollar boshqarib boradi. Ularda, asosan, yigit va qizning muhabbat kechinmalari, orzu-umidlari aks etadi, shuningdek, yengil hajv va yumor ham qo'shilib ketadi.

So'zga chechan momolarimizning fayzli xirgoyalari, onalarning alla-yu, o'lanlari, to'y marosimlardagi yor-yor, o'lan, laparlarni eshitmay o'zbek xalqining ma'naviy qadriyatlarini tasavvur qilish qiyin. O'zbek xalq laparlari folklorning mustaqil janrlaridan biri bo'lib, uning tarixiy ildizlari ancha teran va qadimiydir.

Lapar kuylari, ohang va usullari izchil an'anaviylik asosida avloddan-avlodga o'tib kelmoqda. Lapar, aytishuv shakllarining tarixiy ildizlari juda qadimiy davrlarga borib taqaladi. Laparlarni muayyan tartibda kuylanib, har bir to'rtlik va band dialoglarga asoslanadi hamda mustaqil mazmuna ega bo'ladi.

Lapar nikoh marosimidan bir-ikki kun avval kelin bo'ladigan qizning uyida ijro etiladi. Bu marosim turli hududlarda "qiz oqshomi", "qiz oshi", "lapar kechasi", "qizlar majlisi", "qiz bazmi", "lapar to'yi" kabi turli nomlar bilan ataladi. Odatda kelinning yangalaridan biri yasatilgan otga minib yoki piyoda o'z qishlog'i va qo'shni qishloqlarni aylanib, ashulachi, o'yinchi, qiz-juvonlar va boshqalarni lapar kechasiga taklif etadi. Yigit va qizlar bazm so'ngida lapar aytishish qismida ishtirok etadilar. To'ydan keyin qizlar kelin sepi yo'yilgan uyga kiradilar. Qizlar ichkarida, yigitlar tashqarida, poygakda turib lapar aytadilar.

Lapar qo'shiqlari to'y marosimiga shodlik, musiqiylik va jonlilik bag'ishlabgina qolmay, yosh yigit va qizlar o'zaro so'z va hozirjavoblikda bir-birlarini sinab ko'radilar. Laparga munosib javob bera olmagan

ishtirokchi yengil kulgu ostiga olinadi.

Hozirgi kunda o'lan va laparlarni qayta tiklash maqsadida Lapar va o'lan ijrochilarining an'anaviy Respublika ko'rik tanlovi muntazam ravishda o'tkazib kelinadi. Farg'ona vodiysiga uyushtirilgan ilmiy ekspeditsiya jarayonida ko'plab o'lanlar yozib olindi.

- **“Bo'yларingdan”, “Andijon”, “Oromijon yalla”**. Abdurahmonova Mahmuda (Namangan viloyati).
- **“Kho-kho yalla”**. Boyxonova Nasiba, yalla va doira.
- **“Qora mayiz”**. Sotimova Madina lapar va doira. Sotimova Madina 1979 yilda Namangan viloyati, Pop tumanida tug'ilgan. Hozirda uy bekasi, lapar qo'shiqlarini yoshligida o'z onasidan o'rgangan.
- **“O'ynang qizlar”**. Sharifa Usmonova. 1958 yilda Namangan viloyati, Uychi qishlog'ida tug'ilgan. Hozirgi kunda nafaqada. Qo'shiqlarni otasi Ortiq xofiz va onasidan o'rgangan. Doira, rubob va dutor chaladi. Alla, yalla, lapar, yor-yor va kelin salomlarni ijro etadi.
- **“Ikki oshiq”**. Sotivoldieva Nasiba. 1962 yilda Namangan viloyati, Chortoq tumanida tug'ilgan. Xabiba Oxunova yo'lida kuylaydi. Doira, rubob va dutor chaladi. Alla, yalla, lapar, yor-yor va kelin salomlarni ijro etadi.
- **“Tog'dan keling”**. Rahimova Matluba yalla va doira.
- **“Yondirasiz”**. Tojiboeva Anorxon. Lapar va doira. Tojiboeva Anorxon 1960 yilda Namangan viloyati, Mingbuloq tumani Zadaryo qishlog'ida tug'ilgan. Hozirda bolalar bog'chasida tarbiyachi. O'z ammasidan o'rgangan.
- **“Bahoringdan o'rgilay”**. Mamajonova Karomat. 1949 yilda Andijon viloyati, Ulug'nor tumani, Mingbuloq qishlog'ida tug'ilgan. Namangan madaniyat texnikumini bitirgan.
- **“Erta bilan turaman”**. Jumabaeva Zarshunos. Lapar va doira. Jumabaeva Zarshunos 1983 yilda Namangan viloyati, To'raqo'rg'on tumani Mezor ko'hna qishlog'ida tug'ilgan. Hozirda klub mudiri. Lapar qo'shiqlarini qishlog' ayollari va onalaridan o'rgangan.
- **“O'lan”**. Oqboeva Ko'paysinxon. 1923 yilda Andijon viloyati, Izboskan tumani, Erkin qishlog'ida tug'ilgan.
- **“Yorim kelarmikan”**. Rahmonova Muhabbat. Lapar va doira. 1970 yilda Andijon viloyati, Asaka shahrida tug'ilgan. Hozirda tarbiyachi. Ustoz G'ulomjon Ro'ziboyev (sozanda va bastakor.)
- **“O'ynang qizlar”**. Usmonova Sharifa. Lapar va doira. 1958 yilda Namangan viloyati, Uychi tumani, Chortoq qishlog'ida tug'ilgan. Ma'lumoti o'rta-maxsus. Lapar sirlarini onasi va buvisidan o'rgangan.
- **“Aylama”**. Turg'unova Matluba va Zakirova Munavvar. Lapar va doira. Turg'unova Matluba 1961 yilda Farg'ona viloyati, Oltiariq tumani Mingdon qishlog'ida tug'ilgan. Hozirda tarbiyachi. Lapar aytishni onalaridan o'rgangan. 1958 yilda Farg'ona viloyati, Bog'dod tumani, Samarqand qishlog'ida tug'ilgan. Hozirda mahalla maslahatchisi. Lapar ijro etish sirlarini onasidan o'rgangan.
- **“Qaddini ursin” va “Nahori nashta”**. Turdiyeva Hayotxon. Lapar va doira. 1970 yilda Farg'ona viloyati, Yozyovg'on tumani Soybo'yi qishlog'ida tug'ilgan.

Hozirda o'qituvchi. Buvisi G'iyoxon ayadan o'rgangan.

- **Rahmatullayeva Yoqutxon**. 1958 yilda Namangan viloyati, Uychi tuman Mashad qishlog'ida tug'ilgan. Hozirda Namangan shahar folklor ansambli rahbari. Ustozlari: onasi Xolisxon aya va Nasriddin Sultonov.
- **Sharipova Muborak**. 1962 yilda Namangan viloyatida tug'ilgan. Hozirda viloyatdagi muzey xodimi. Yoshligida onasidan o'rgangan.

Askiya dunyo xalqlari ichida faqatgina o'zbeklarga xos bo'lgan milliy san'atdir. Hajvning badihago'ylik asosida, ko'pchilik ishtirokida va musobaqa ko'rinishida jonli tashkil etilishi boshqa xalqlarda uchramaydi. Askiya juda katta hayotiy bilim, ko'nikma va ijodkorlikni, farosat, aql-idrok, ziyaraklik bilan fahmlash, savollarga o'rinni, munosib javob berishni talab qiladigan so'z o'yini, zehnlarning sinovi. Katta davralarda tortisha oladigan askiyachilar zamondoshlarining hayoti, ishi va kundalik turmush tarzida uchraydigan hodisalar, kamchilik va nuqsonlarni samimiy, ochiq ko'ngillik bilan, do'stona o'tkir kulgi va hajv ostiga oladilar.

So'zga chechan, hazil-mutoyibaga moyil, topqir kishilar ma'naviy musobaqasi bo'lgan askiyachilik san'atining ellikdan ortiq shakllari aniqlangan bo'lib, ular qatoriga “Qofiya”, “Radif”, “Baxri bayt”, “Tatal”, “O'xshatdim”, “Afsona”, “Rabbiya”, “Safsata”, “Aytishuv”, “Chiston”, “Laqab”, “Gulmisiz, rayhonmisiz, jambilmisiz?”, “Bo'lasizmi?”, “Shirinkor” va terma singari turlari kiradi. Keng tarqalgan, an'anaviylashgan turi hisoblangan payrovlarda askiyaboz o'z “raqibi”ning fe'li, xulq-atvori, qiliqlari, tashqi ko'rinishiga mos laqabni topa olishi va ularni so'z o'yini orqali sha'ma qilib o'tishi kerak.

“Tatal” usulida aytilgan askiya o'ziga xos qofiya, radif va bandlarga ega. Askiyaning bu turida yumoristik kulgi hukmron bo'lib, she'rxonlikdagi bahr-u baytni eslatadi. Masalan:

-Mana shunaqa gaplarni aytib meni dog' qoldirasiz.

-Mo'ylovni olasiz-u, qulog'ni sog' qoldirasiz.

-Pulini bermay yuravering, bir kuni bog' qoldirasiz.

-Osh yeganda go'shtini tamomlab, tovoq tagida bizga yog' qoldirasiz.

-Bahona bilan kaklik yeb bizga zog' qoldirasiz.

“Askiya” atamasi o'zbeklar orasida taxminan, XVII asrdan boshlab iste'molga kirgan, keng tarqalgan va san'at darajasiga ko'tarilgan. XVIII-XIX asrlarda askiya ayniqsa, Farg'ona va Toshkent vohasida rivojlangan. Farg'ona vodiysining yirik madaniy va ma'rifiy markazlaridan biri hisoblangan Qo'qon shahrida qadimdan xalq og'zaki ijodi rivojlangan. Mehmondo'st, tanti, xushfe'l, odamoxun, ayni paytda zukko, nozikta'b va talabchan Qo'qon ahli azal-azaldan xursandchilik, xushchaqchaqlik, o'yin-kulgu, xazil-mutoyibani xush ko'rgan. Shu bois ham, shahardagi har bir xalq sayli, bayramlar musiqachilar, xofizlar, askiyachi va qiziqchilar ishtirokisiz o'tmagan. Taniqli askiyachilar G'anjion Toshmatov, Rasulqori Mamadaliyev, Abulqosim To'ychiyev, G'ulomjon Ro'ziboev, Xasanboy Sultonov, Mahsum Qozoqov, Jo'raxon Po'latov, Ne'matjon Toshmatov, Xotamjon Teshaboev, Erkinjon Saidahmedov, Abdusamat Yusupov, Mansurjon Oxunov, Bahodirjon Shokirov, Olimjon Usmonov, Qahramon Abduvaliyev, Abdurahmon Qulmatov, Jumaboy Xuraliyev, G'ofirjon Mirzayev, Xotamjon Hakimjonov, Mamasidiq Alixonov, Qahramon Abduvohidovlar askiya san'ati rivojiga munosib xissa qo'shdilar. Shulardan Ne'matjon Toshmatov “Shuxrat” medali, Abdulxay Mahsum Qozoqov, G'ulomjon Ro'ziboev, Xotamjon Hakimjonovlar O'zbekistonda xizmat ko'rsatgan madaniyat xodimi, Xasanboy Sultonov, Rustam Hamroqulov, Jo'raxon Po'latov, Mamasidiq Sherayevlar O'zbekistonda xizmat

ko'rsatgan artist unvoni bilan taqdirlanganlar.

Professional ijroga asoslangan ushbu janr avlodidan-avlodga ustoz-shogird an'analar asosida, asosan og'zaki ravishda o'tib kelmoqda. Uni targ'ib qilish va kelgusi avlodga yetkazishda ijodiy maktablarning o'ri katta. Bugungi kunda Marg'ilonda Mamasidiq Sherayev rahbarligida, Qo'qonda Akromjon Anvarov boshchiligidagi, Andijon viloyatining Xonobod shahrida Muhiddin Sultonov, Namangan viloyatining Norin tumanida G'ofurjon Mirzayev rahbarligida askiyachilik maktablari faoliyat yuritmoqda.

Askiyachilar payrov mavzusidan chetga chiqib ketmasligi, nafsoniyatga va shaxsiyatga tegadigan gaplarni ishlamasligi, yutib chiqishi yoki yetkazishidan qat'iy nazar kek saqlamasligi, raqibini hurmat qilishi, boshqalarning fikr bildirishiga to'sqinlik qilmasligi, o'z fikrini barcha tushunadigan tarzda bayon qilishlari lozim.

Kishining ruhini ko'taruvchi, ma'naviy g'alabalar sari chorlovchi askiyani xalqimiz sevib eshitishi bejiz emas. U aytuvchi va tinglovchilarga cheksiz zavq-shavq, tarbiyaviy ozuqa baxsh etadi, hozirjavoblikka, badihago'ylikka yetaklaydi. Askiyada badiiy ko'chimning turlari: istiora, o'xshatish, sifatlash kabi badiiy tasvir, tanosib, tajnis, mubolag'a singari ifoda vositalarini uchratish mumkin. Askiyachi so'z zargari bo'lishi lozim. Bu esa o'z navbatida tabiiy iste'dod, kuchli idrok, kuzatuvchanlik va sezgirlik, muntazam ravishda qunt va chidam bilan mashq qilishni talab etadi. Askiyachi so'z boyligini puxta egallagan bo'lishi, jonli xalq tilining turli-tuman shakllaridan, so'z o'yinlari va qochirimlaridan, xalq maqollari va iboralaridan unumli foydalana olishi lozim. Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma'rifiy ishlar ilmiy-metodik markazi tomonidan 1992 yildan boshlab askiya san'atini saqlab qolish, qayta tiklash, kelajak avlodga yetkazish va targ'ib qilish maqsadida har ikki yilda an'anaviy ravishda askiyachi va qiziqchilarning Respublika ko'rik-tanlovi o'tkazib kelinadi. Bundan tashqari, Andijon viloyatida O'zbekiston xalq artisti Soib Xo'jayev, O'zbekistonda xizmat ko'rsatgan artistlar Abdulxay Mahsum Qozoqov va Xasanboy Sultonovlar, Farg'ona viloyatida O'zbekiston xalq artisti Yusufjon qiziq Shakarjonov xotirasiga bag'ishlab ko'rik-tanlovlari tashkil etilmoqda.

Farg'ona viloyatiga uyushtirilgan folklor ekspeditsiyada Uchko'prik tumanidan Bahodir Shokirov, Mansurjon Oxunov, Sodiqjon Xasanov, Yangiqo'rg'on tumanidan Akromjon va O'ktamjon Yusupovlar ishtirokidagi askiya payrovlaridan namunalar yozib olindi.

Maydon tomoshalari san'ati.

O'zbek xalq o'yinlari azaldan ajdodlarimiz madaniy hayotining ajralmas qismi sifatida e'zozlab kelinadi.

Xalq madaniyatining eng qadimiy ko'rinishi bo'lgan o'yinlarda insonning turmushi, mehnati, tajribasi, kurashi va yutuqlari o'z aksini topgan. Shu bois, asrlar davomida xalq o'yinlari avlodlarni tarbiyalashda "hayot maktabi" vazifasini o'tagan. O'zbek xalqi orasida "o'yin" iborasi bolalarning oddiy ermak o'yinlaridan tortib, merganlik, chavandozlik, dorbozlik va boshqa maydon tomoshalarini ham o'z ichiga oladi.

O'yin ishtirokchilari "o'yinchi" nomidan tashqari, uning shakli, mazmuni va turidan kelib chiqib, chavandoz, mergan, polvon, morboz, echkiboz, ayiqboz, bedanaboz, xuqqaboz, qo'g'irchoqboz, dorboz, filbon, chavonboz kabi o'nlab atamalar bilan ham yuritiladi.

O'zbekiston Respublikasi Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma'rifiy ishlar ilmiy-metodik markazi tomonidan muntazam ravishda o'tkazib kelinayotgan Xalq tomosha san'ati va milliy o'yinlari Respublika festivalini tashkil etishdan maqsad ham badiiy havaskorlik san'atini rivojlantirish, o'zbek xalq tomosha san'ati va milliy o'yinlarini tiklash, yoshlarning

boy ma'naviy merosimizga bo'lgan qiziqishini yanada oshirishdan iborat.

Farg'ona vodiysida betakror milliy urf-odat, an'analarimiz saqlanib qolgan. Avlodidan-avlodga o'tib, kamol topayotgan dorbozlik san'ati shular jumlasidan. Milliy o'yinlar dasturini namoyish etuvchi guruhlar, qo'g'irchoqbozlar-u askiyachilar, lapar va o'lanchilar, polvonlar, dorbozlar-u morbozlar (ilon o'rgatuvchi) o'zlarining rang-barang ijrolari bilan ishtirok etadigan bunday tomoshalar nihoyatda qiziqarli va ko'tarinki ruhda o'tkaziladi. Tomosha avvalida muxlislarni chorlash uchun musiqa sadolari yangraydi. Guruh rahbari davrani ochib, namoyish etiladigan o'yinlar bilan tomoshabinlarni tanishtiradi. So'ng davraga masxarabozlar chiqib, so'z o'yinlari bilan muxlislar kayfiyatini ko'taradilar va tomosha oxiriga qadar davrani qizdirib turadilar. Keyingi navbat eng yosh polvonlarning o'yinlariga beriladi. Bunda 8-10 yoshli polvonlar tosh o'ynab, turli akrobatik harakatlar ko'rsatib, tomoshabinlarni xushnud etadilar. Bunda 32 kilolik toshlarni yuqoriga ko'tarish, otib o'ynash, avtomobil tortish, yuqoridan shishali yerga sakrash, olov xalqalardan akrobatik usulda sakrab o'tish, olov ustida yurish kabi o'yinlar namoyish etiladi.

Yosh polvonlarning murakkab mashqlari oldidan boshlovchi qo'lini duoga ochib, avvalo, el-u yurtga omonlik, mehmonlarga hotirjamlik, farzandi yo'qlarga o'g'il-qiz tilab duo qiladi. Endi navbat morbozlar va masxarabozlarga! Qiziqarli tomoshalar namoyish etilgandan so'ng davraga katta polvonlar chiqib, o'z mahoratlarini ko'rsatadilar. Ham murakkab, ham xavfli mashqlarni bajaradigan polvonlar avval tomoshaga kelgan yigitlardan birini davraga taklif qilib, 70 kilolik toshni ko'tarishini so'raydilar. Yigit uni yelkasiga oladi-yu, yuqoriga ko'tara olmaydi. Shundan so'ng polvon bunday toshlardan 4-5 tasini ko'tarib o'yin ko'rsatadi. Ba'zi polvonlar tomoshabin e'tiborini o'ziga jalb etish maqsadida: "Mening bitta kamchiligim bor, qarsak bo'lmasa o'ynolmayman" deyдилar.

Tomosha so'nggida asosiy o'yinlardan biri – dor boshlanadi. Kattalar dorbozlariga oq fотиha beradilar. Dorboz 10 kilolik langarni ko'tarib, muvozanat saqlagancha dorga ko'tariladi. Dorbozning dor ustida o'zini erkin tutishi, turli akrobatik mashqlar ko'rsatishi barchaning ko'nglida havas uyg'otadi.

Po'lat Toshkenboyevning ta'kidlashicha, "Dorbozlik san'ati bobomiz Amir Temur davrida rivojlangan bo'lib, u ikki yarim ming yillik tarixga ega" ekan. Andijon viloyati Marxamat tumanida dorbozlik va polvonlik san'atini saqlash, targ'ib qilishda Yunusali G'oziyevlar sulolasi jonbozlik ko'rsatmoqda. 1942 yilda tug'ilgan polvon, dorboz Yunusali G'oziyev 1985 yilda "Andijon samosi" nomli o'zining 8 ta farzandi va nabiralaridan iborat oilaviy jamoasini tuzdi. Bu jamoada dorbozlar, polvonlar va cholg'u ansambli mavjud. Yunusali G'oziyevning hovlisida ikkita dor qurilgan. Turli o'yin va dorbozlik usullari (salto, kulbit, tortilish va boshqalar)ni namoyish etadigan katta dor (balandligi 14 m) hamda kichik dor (balandligi 4 m) o'rnatilgan. Yunusali G'oziyev jamoaga rahbarlik qilish bilan birga, bog'dorchilik va daraxt o'ymakorligi bilan ham shug'ullanadi.

O'zbek xalqining betakror samimiyatini o'zida aks ettiruvchi urf-odat va marosimlar, xalq og'zaki ijodimiz qadimiy madaniyatimizning go'zalligini namoyon etuvchi ko'zgudir.

O'zlikni namoyon etishning og 'zaki an' analari va shakllari
Ijro san'ati
Jamiyatning urf-odatlari, marosimlari, bayramlari
Tabiat va koinotga oid bilim va ko'nikmalar
An'anaviy hunarmandchilik
Nomoddiy madaniy meros namunalari

JAMIYATNING URF-ODATLARI, MAROSIMLARI VA BAYRAMLARI ^{DVD 3}

O'zbekiston hududidagi eng qadimiy madaniyat maskanlaridan biri hisoblangan Farg'ona vodiysi o'ziga xos urf-odatlari, marosimlari va an'analari bilan alohida ajralib turgan. Birinchidan, bu hududda istiqomat qiluvchi aholi orasida keng ommalashgan askiya, lof, katta ashula, qiziqchilik, hikoya, bayt-g'azal, o'lan, lapar kabi janrlarga oid badiiy matnlar poetik qurilishining mukammalligi va original ijro usullariga egaligi bilan xarakterlanadi. Ikkinchidan, Navro'z bayramining uch ming yillik tarixini o'zida ifodalovchi qoyatosh suratlari – petrogliflar shu hududdan topilganligi, o'tgan asming 20-yillarida Farg'ona vodiysidan "Lola sayli"ning mukammal tavsifi yozib olinganligi, vodiy dehqonlari orasida "Guli arg'uvon", "Sunbul" singari bahoriy sayillar hozirga qadar o'tkazib kelinayotganligi fikrimiz dalildir. Uchinchidan, Farg'ona vodiysi aholisining oilaviy-maishiy marosim, urf-odatlari o'zining etnografik talqini, folklori, udumlar tarkibiga ko'ra ham o'ziga xos va rang-barangdir. Xususan, "yor-yor" qo'shiqlarining ham ayollar, ham erkaklar tomonidan aytilishi, "kelin salom" qo'shiqlari matnii qurilishi va kompozitsiyasining asilligi, shomon marosimlari folklori – kinnachilik aytimlari yaxshi saqlanganligi, diniy qadriyatlar bilan aloqador marosim qo'shiqlari keng ommalashgan.

Ma'lumki, o'lan janriga oid qo'shiqlar Farg'ona vodiysida asosan, tog'oldi qishloqlarida, ko'pincha, tumush tarzi chorvadorlik bilan bog'liq bo'lgan aholi o'rtasida keng ommalashgan bo'lib, "kelin tushdi" ("qiz ko'chirish") to'ylarida, Navro'z – yilboshi sayillarida, turli yig'inlarda, gap-gashtalarda tajribali, chechan yigit-qizlar, ayol va erkak o'lanchilar tomonidan bahslashuv, aytishuv usulida ijro etilgan. Uchko'priq tumanida yashovchi Sodiqjon Xasanovdan xalq og'zaki badiiy ijodi asarlari, xususan, lapar janriga xos bo'lgan asarlar yozib olindi.

Bundan tashqari, Qo'qon shahrida faoliyat yuritayotgan "Qo'qon yor-yori" folklor-etnografik jamoasi qatnashchilari ijrosida "Daryo toshqin", "Akam", "Anorxon", "Bolani xumoriman", "Do'qi-do'qi", "Poyezdingni jildirgan", "Laylijon", "Onasini suying", "Sochim uchi qo'ng'iroq", "Omonyor", "Sumalak" kabi an'anaviy qo'shiqlar yozib olindi. Shuningdek, Qo'qonliklarning "Sumalak sayli" marosimida bu bahoriy taomni pishirish bilan aloqador rasm-rusumlar, aytim va olqishlar, sumalak shirasini qozonga solish paytida va qozonni kovlayotganda aytiladigan qo'shiqlar to'plandi. Farg'ona shahrida istiqomat qiluvchi Manzura Kamolovadan lapar, yor-yor, kelin salom va lirik mavzudagi terma qo'shiqlar hamda sumalak pishirish bilan bog'liq xalq an'analari, M.Zokirovadan "Alla", "Yor-yor", "Yuring o'rtog", "Yana kuylaylik", "Mahallam", "Qoralar", "Sumalak", "Shaxmati bor o'ynasin" qo'shiqlari yozib olindi.

Andijon viloyatining Shahrixon shahrida nikoh to'yi bilan bog'liq "Shombarak" marosimi o'rganildi. Ma'lumki, "Shombarak" atamasi aslida "shom muborak" bo'lib, kuyovning kelinni olib ketish uchun uning uyiga kelishi marosimining nomidir. Marosim quyidagi tartibda

o'tkaziladi: kuyov qiz tomonidan yuborilgan sarpolarni kiygach, kuyovjo'ralar qurshovida kelinnikiga keladi. Kelinning uyida qiz tomon qarindoshlar, qo'ni-qo'shnilar jamul-jam bo'lishib kuyov kelishini kutishmoqda. Shu payt darvozadan ikki-uch bolakay "Kuyov keldi!" – deb qichqirib chopib kirishadi. Birozdan so'ng kuyov va uning jo'ralari, sozanda va xonandalar, yigitlar "Shom muborak" qo'shig'ini aytib, raqsga tushib kirib keladilar. Shahrixonda bu qo'shiq o'zbek va tojik tillarida, ya'ni shir-u shakar usulida ijro etiladi. Shuningdek, darvozadan kirilgandan keyin hovli sahnida "hay yor do'st, aylanaman", "Vohay bola" kabi qo'shiqlar ham ijro etiladi. Asaka tumanida nikoh to'yi bilan bog'liq "Kuyov keldi" va "Kelin tushdi" marosimlari o'rganildi. "Kuyov keldi" marosimi chog'ida bajariladigan kuyov yo'lga poyandoz solish, uning oldiga ro'mol tutib, "yo'l bog'lash", kelinning ukasiga pichoq sovg'a qilish, "sochqi sochish" udumlari, marosimda ijro etiladigan "Deydi-yo" qo'shig'i yozib olindi.

Aniqlanishicha, kelin-kuyovga oyna tutish udumi "Oymi, kun?" deb ataladi. Nikoh o'qilayotgan paytda, kuyovning yaqin kishilaridan biri tomonidan kuyov kiyimining yelkasidan uchi tugilmagan oq ipni o'tkazib turadi. Bu udum Andijon viloyatida nikoh qilinayotgan vaqtda kuyovning onasi, opasi yoki ammasi kuyovning kiyimidan sug'urib olingan ipni ignaga o'tkazib kiyimining boshqa joyini tikib turishi odati "Ip tikish" deb ataladi. Bu udumda "turmush qurayotgan ikkala yosh doimo, ahil, inoq bo'lib yashasin, bir-biriga mehrlanib bo'lsin, hamisha bog'lanib, birlashib ketsin" degan ezgu maqsad o'z ifodasini topgan.

Nikoh to'yi oqshomi kelin-kuyov chimildiqqa kirgach, kuyov ipak ro'mol bilan kelinchakning sochini pastdan yuqoriga qarab silashi odati "soch silar" deyiladi. Kelinni kuyovning uyiga olib kirilgach, qiz tomondan kelgan sho'x kempirlardan biri quda tomondan o'ziga tengqur birorta momo bilan ramziy ma'noda kurash tushishi udumi mavjud bo'lib, bu odat "kampir kurashdi", "kampir yiqildi" deyiladi. Xo'jaobod tumanining Kulla qishlog'ida esa kelin tushirib kelingandan so'ng har ikkala tarafning ayollari ikkiga bo'linib, maxsus qo'yilgan sovrinni qo'lga kiritish uchun ramziy ma'noda kurashishlari "kuch sinashdi" deb ataladi.

Nikoh to'yining "kelin tushdi" marosimida qaynonaning o'z kelini qo'lga un solish udumi Andijon viloyatida "Un to'kdi" deyiladi. Asaka shahridagi qipchoq mahallasida kelin tushirib kelingach, qaynonasi uning yo'lga peshvoz chiqadi va uyga olib kirib "Kelinni yaxshi xayot kechirsin, yo'li doimo oq bo'lsin, chehrasi ochiq bo'lsin, ajoyib pazanda bo'lsin, yaxshi-yaxshi nonlar yopsin!" – deb oqlik belgisi sifatida kelinning yo'lga un to'kadi. Yangi tushgan kelinga birinchi ish buyurilganda nonni dumba yog'i bilan birga aralashirib taom pishirish odati mavjud bo'lib, bu ham yangi oilaning turmushi farovon o'tishiga, kelinning yo'li hamisha "moyli" bo'lishiga istak bildirish ma'nosini anglatadi.

Farg'ona vodiysida odat tusiga kirgan nikoh to'y marosimlarida "Yuz ochdi" marosimi o'tkaziladi. Bu marosimda yangi kelinchak kuyov tomon qarindoshlar bilan tanishuvdir. Ayollar tomonidan o'tkaziladigan bu marosimda ayollar doyra jo'rtigida kelin salom qo'shiqlari aytiladi. Masalan: "Salomnoma", "Chorsalom" va hokazo.

Qo'shniqning har bir o'rtligi ma'lum shaxsga bag'ishlangan bo'ladi: otasi, onasi, buvisi, va boshqalarga. Shu jarayonda kelin salom qiladi va sovg'a beriladi.

Qiz uzatish marosimida "Lachak" marosimi o'tkazilgan. Kelinni o'z uyidan kuyovnikiga olib ketish jarayonida kuyov tomondan kelgan yangalar va kelin tomondagi qarindoshlar qatnashadi. Ushbu marosimda kelinga "lachak" – ro'mol kiygizish jarayoni o'tkaziladi. Unda kelinning onasi va yangalar tomonidan kelinga sovg'alar taqdim etiladi. Ushbu jarayonda xalq qo'shiqlari aytilib turiladi. Masalan, yor-yorlar, laparlar va hokazolalar. Kelin tayyor bo'lgandan keyin serfarzand va serdavlat bo'lsin deya, ikkita non kelinning boshiga qo'yiladi. Shundan keyin kelin salom qo'shig'i jo'mavozligida kelin salom beradi (ta'zim qiladi). Keyinchalik kelinni kuzatish ma'rosimi o'tkazilib "Yor-yor" qo'shig'i bilan kelinni kuyovnikiga olib ketiladi. Hozirgi kunda Farg'ona vodiysida ko'pgina to'y qo'shiqlari bugungi kungacha saqlanib qolgan.

O'zlikni namoyon etishning og'zaki an'analari va shakllari
Ijro san'ati
Jamiyatning urf-odatlarini, marosimlari, bayramlari
Tabiat va koinotga oid bilim va ko'nikmalar
An'anaviy hunarmandchilik
Nomoddiy madaniy meros namunalari

TABIAT VA KOINOTGA OID BILIM VA KO'NIKMALAR DVD 4

Farg'ona vodiysi qadimiy madaniyat maskanlaridan biri bo'lib, unda o'zbek xalq og'zaki ijodi, raqs, musiqa, xalq amaliy san'ati, tomosha san'ati, milliy o'yinlar, shuningdek, urf-odat va marosimlar, an'analarning bog'liqligini ko'rishimiz mumkin. Farg'ona vodiysida o'zbeklar bilan bir qatorda tojik, uyg'ur, qirg'iz, turk, rus va boshqa millat vakillari istiqomat qiladilar. Ular nafaqat o'zlarining milliy an'ana va udumlarini, balki Navro'z, Mehrjon kabi xalq sayillari va boshqa marosimlarni birgalikda o'tkazadilar.

Farg'ona vodiysiga uyushtirilgan ilmiy ekspeditsiya jarayonida mazkur viloyatning Oltiariq tumanida joylashgan "Do'sti xudo" mozorida har yili bahorda an'anaviy tarzda o'tkazib kelinadigan "Guli arg'uvon" sayli tasvirga olindi. Respublikaning boshqa yerlarida uchramaydigan "Arg'uvongul" (mahalliy aholi tilida "guli arg'uvon") an'anaviy taqvimiy marosimlar doirasida bahorda bo'lib o'tadi. Do'sti xudo mozoridagi maqbara oldida o'sadigan butasimon gul ochilgan paytda (bu gul har yili aprel oyining birinchi yarmida ochiladi va uch kungacha ochilib turadi) mazkur marosim o'tkazilgan. Bu sayil mamlakatimizning turli hududlarida uyushtiriladigan "Qizil gul", "Guli surx", "Lola sayli", "Sumbula sayli", "Gunafsha sayli" singari an'anaviy gul sayillari tizimiga mansub qadimiy taqvimiy marosim hisoblanadi. Chunki qadim zamonlardan buyon dehqonchilik madaniyati yuksak darajada taraqqiy etgan mamlakatimizda tabiatning boqiyiligini ulug'lash va o'simliklar kulti bilan aloqador ko'pgina an'analar vujudga kelgan. Hayot daraxti haqidagi mifologik qarashlar zamirida ham tabiatning boqiyiligi to'g'risidagi ibtidoiy e'tiqodlar yotadi. Ajdodlarimiz kuzda o'z yaproglaridan judo bo'lgan dov-daraxtlarning erta ko'klamda yana barg yozishi, shuningdek, bahor kelishi bilan dala-tuz o't-o'lanlar, gul-chechaklar ila qoplanishida tabiatning ramziy ma'nodagi tirilishi timsolini ko'rganlar. Tabiatning ko'klamda uyg'onishi haqidagi mifologik qarashlar o'simliklarni timsollashtirishga asoslangan agrar kultlar va sehrli xususiyatga ega ramziy harakatlar tizimidan iborat marosimlarning yuzaga kelishiga zamin hozirlagan. "Guli arg'uvon" sayli ham ana shunday agrar kultlar va hosildorlik g'oyasini o'zida mujassamlashtirgan qadimiy kalendar marosimlardan biridir. "Guli arg'uvon" saylining Do'sti xudo qabristonida o'tkazilishi ham bu marosim o'lib-tiriluvchi tabiat kultlari bilan bog'liqligini ko'rsatadi.

Xalq sayli sifatida o'tkaziladigan bu marosimda asosan ayollar ishtirok etishadi. Marosim ishtirokchilari "to'qma", ya'ni har kim o'z imkoniyatiga qarab olib keluvchi ne'matlar hisobiga cho'zma-chalpak, sho'rva va osh pishiradilar. Ayollar Do'sti xudo mozori oldida ochilgan arg'uvon gulini tamoshga qiladilar. Yosh bolasi – chaqalog'i bor kelinlar o'z bolalarini Do'sti xudo mozori oldiga yozilgan gilam ustida dumalatib olishadi. Marosimda Ahmad Yassaviy "hikmat"lari, Huvaydo g'azallari, shuningdek, turli xil pand-nasihat mazmunidagi she'rlar qissaxonlik usulida o'qiladi. "Guliarg'uvon" sayli ayollarning

zikr tushishi bilan yakunlanishi ham bu marosim o'ziga xos qadimiy marosim bo'lganligidan dalolat beradi.

Chust tumanida asosan, o'troq bo'lgan aholi orasida o'tkaziluvchi Sunbul sayli Farg'ona vodiysidan boshqa hududlarda uchramaydi. Islomiy qarashlarga asoslangan mazkur sayil erta bahorda boshlanadi. Sunbul sayli islom olamida mashhur bo'lgan shaxslardan biri, Xo'ja Abdurahmon ibn Avf nomi bilan bog'liq ziyoratgohdan boshlanib, G'ovasoyning so'l sohilida joylashgan Sunbul g'orida nihoyasiga etadi. XX asrning 80 - yillaridan boshlab ushbu sayilga alohida e'tibor berilgan bo'lib, asosiy sayil may oyida bo'lib o'tadi. Sayil ishtirokchilari ziyoratgohida qurbonlik qiladilar, Qur'oni Karim suralaridan tilovat qiladilar, turli bayram taomlarini pishirib, iste'mol qiladilar, o'z kasbu-korlariga baraka so'raydilar. Erta bahorda ziyoratchilarning asosini dehqonlar tashkil qilsa, bahorning oxiri va yoz oylarida esa hunarmandlar, tijorat ishlari bilan shug'ullanuvchilar tashkil etadi. Sayil davomida Sunbul g'ori ziyorat qilinib, uning atrofidagi sunbullarni yuz-ko'zlariga surtadilar. Mazkur holat islomgacha bo'lgan diniy tasavvurlarning saqlanib qolganidan darak beradi. Ushbu sayillar, asosan, yoshlar ishtirokida o'tkazilgan bo'lib, gullar muhabbat va baxt-saodat ramzi hisoblangan. Odatda, gul sayillari gullar ko'p ochiladigan joylarda, ziyoratgohlar, qabristonlar atrofida o'tkazilgan. Xalqona tushunchalarga ko'ra bahor gullaridagi qizil rang inson qoni bilan qiyoslangan. Qizil gullar o'z ranglarini vafot etgan kishilarning qonidan oladi, ya'ni vafot etganlar qonini yer shimadi, gullar esa ana shu qizil rangni o'ziga olib, ularga ikkinchi hayot baxsh etadi, degan qarashlar mavjud bo'lgan. Mazkur sayillar ona tabiatning jonlanishi bilan bog'liq bo'lib, o'lim va qayta tiriluvchi tabiat kultiga oid qarashlarni o'zida mujassam etadi.

Har yili avgust oyi so'nggida Namangan shahridagi istirohat bog'ida "Gul bayrami" o'tkaziladi. Mazkur bayram ilk marta XX asrning 60- yillarida tashkil etilgan. Unda havaskor gulchilar radio, mahalliy nashrlar, madaniy-ma'rifiy uchrashuvlar orqali shahar aholisini hovli va ko'chalarni chiroyli gul bilan bezatishga chaqirganlar. Shu tariqa "Namanganni gullar shahriga aylantiramiz!" shiori ostida keng ko'lamdagi ishlar boshlanib ketgan. Namangandagi Bobur nomli madaniyat va istirohat bog'ida "Eng yaxshi gul yetishtirish musobaqasi" o'tkazilishi e'lon qilingan. Ilk marta 1961 yili bo'lib o'tgan mazkur musobaqada 16 nafar gulchilar ishtirok etganlar. Hozirda yaxshi bir an'anaga aylangan mazkur bayram kunlari (avgust oyining ikkinchi yarmida– shanba va yakshanba kunlari) gulchilarning ko'rgazmalari tashkil qilinib, bayram dasturlari, fotoko'rgazmalar namoyish etiladi.

O'zlikni namoyon etishning og 'zaki an' analari va shakllari
Ijro san'ati
Jamiyatning urf-odatlarini, marosimlari, bayramlari
Tabiat va koinotga oid bilim va ko'nikmalar
An'anaviy hunarmandchilik
Nomoddiy madaniy meros namunalari

AN'ANAVIY HUNARMANDCHILIK DVD 5

Xar bir xalqning iste'dodi, maxorati, didi shuningdek, tafakkurini belgilovchi, necha ming yillar davomida shakllanib, madaniyatimiz ko'zgi darajasiga yetgan hunarmandchilik istiqloq yillarida o'z qadr-qiyamatini topdi. 1997 yilda Respublika xalq amaliy san'ati va hunarmand ustalarining "Usto" ijodiy ishlab-chiqarish birlashmasi tashkil topdi. Hunarmandlar "Hunarmand" Respublika uyushmasiga birlashtirildi.

O'zbekiston Respublikasi Prezidentining 1997 yil 31 martdagi "Xalq badiiy hunarmandchiligi va amaliy san'atini yanada rivojlantirishni qo'llab-quvvatlash chora-tadbirlari to'g'risida"gi farmoni yurtimizda hunarmandchilikning tiklanishi, yanada rivojlanishi, unutilgan ba'zi sohalarini qayta tiklashda muhim ahamiyatga ega bo'ldi.

Farg'ona vodiysida hunarmandchilik qadimdan rivoj topgan bo'lib, o'ziga xos uslublari bilan boshqa xududlardan ajralib turadi.

XIX asrda Rishton, Andijon va G'urumsaroy vodiyni yirik kulolchilik markazlaridan biri xisoblangan. Bu markazlarning idish bezaklari o'ziga xos. Bu xududlarda yasalgan xumlar, ko'zalar boshqa xudud idishlaridan farqlanadi. "Chashma gul", "Chor gul", "Oftob" kabi kompozitsiya namunalari ushbu markazlarga xosdir. Shu bilan birga aynan Rishton kulolchilik maktabida uyg'ur, xitoy va Qirg'iz madaniyatining uyg'unligini ko'rishimiz mumkin.

Qo'qon qadimdan usta hunarmandlar shahri sifatida ulug'lab kelingan. Bu XVIII-XIX asrlarda O'rta Osiyodagi eng yirik xonlik poytaxti bo'lgan Qo'qon o'ziga xos tarixiy-madaniy qiyofa va nodir me'morchilikni o'zida shakllantirdi. A'nanaviy kasb turlari – kulolchilik, to'qimachilik, kashtado'zlik, kandakorlik, zargarlik, ganchkorlik, yog'och o'ymakorligi va naqqoshlik rivoj topdi.

Bugungi kunda yog'och o'ymakorlari maktabining asoschisi Qodirjon Xaydarov va uning shogirdlari O'zbekiston Respublikasi Qahramoni Abdug'ani Abdullayev, Xalq ustasi Muhammadali Yunusov, mohir ustalar Mirzausmon, Mirzayunus, Xasan Umarovlar, Salimjon Ergashev kabi Qo'qon ustalari o'z ustozlarining an'analari saqlab qolgan ravishda faoliyat olib bormoqdalar. Shuningdek, Nozrqo'ziyevlar sulolasi Qo'qon naqqoshlik maktabining davomchilari xisoblanadi. O'zbekiston Xalq ustasi akademik Saidahmad Mahmudov, Saminjon Mo'ydinov va Nuriddin Usmonovlar moxir usta sifatida tanilganlar.

Qo'qon zargarlari toshlardan nafis sirg'alar, bilaguzuklar, bozubandlar, taqinchoqlar, zebigardonlar yasaganlar

Usta Omonjon Umarov Qo'qon pichoqchilik maktabini yaratgan hozirgi kunda uning shogirdi, farzandi Xasanboy Umarov pichoqchilikning yangi turlarini yaratib kelmoqda.

Rishton kulolchiligi: Markaziy Osiyo mintaqasining boshqa mamlakatlarida bo'lganidek, Farg'onada xam sirlangan sopol buyumlarining naqshlari qalin, xira ishkor-qalayli sir ustiga tushirilgan. IX asrda idishlarni bezatishning bu usuli, keyinroq o'z o'rmini tiniq qo'rg'oshin qatlami ostiga ishlanadigan sirosti bezak usuliga bo'shatib berdi. X-XI asrlarda Farg'ona kulolchiligi qalayli sirlar va eski bezak usullaridan foydalanilgan. So'ng sir ustiga yashil-feruza bo'yoqda o'xshatma daraxt shakllari, nimyurak tarzidagi o'ziga xos uslubiy ishlangan bezak tushirilgan idishlar yasalgan.

Ibrohim Komilov, Ashurali Yo'ldoshev, Sharofiddin Yusupov, Toxir Xaydarov, Alisher Nazirov, Rustam Usmonov va boshqalar Rishton kulolchilik maktabining mohir ustalari xisoblanganlar. Rishton ustalari o'z ustozlari an'analari saqlab qolgan holda qadimgi va hozirgi zamon kulolchilik sirlarini yoshlarga "Usto-zhagird" an'analari orqali etkazib kelmoqdalar. Ushbu maktablardan Yusufjon Ismoilov, Mirzomazxar Akramov, Dilshod Qo'chqorov kabi ko'plab izlanuvchan yosh kulollar yetishib chiqdi.

Marg'ilon Farg'ona vodiysining qadimiy shaharlaridan biri. Marg'ilonda yuqori sifatli xarir, serjilva mato ishlab chiqarish keng tarqalgan. XX asr boshlarida Marg'ilon ustalari yuqori sifatli shoyi to'qish bo'yicha butun mintaqada eng mohir deb tan olingan.

Marg'ilon matolari orasida xom ashyosi, bezagi va to'qish uslubi bo'yicha bir-biridan farq qiluvchi o'nlab maxsulot turlari mavjud. Beqasam, adras, pariposhsha, banoras, xarir, shoyi, kanoviz, yakro'ya, atlas, xonatlas, chita, olacha, qalami, bo'z va boshqa turdagi matolar faqat mamlakatimizdagina emas, balki ko'plab xorijiy davlatlarda xam mashxurdir.

Turg'unboy Mirzaahmedov Marg'ilon atlas, adras, shoyi matolarini qadimgi va hozirgi zamon turlari maktabini yaratgan bo'lib, uning Abdunabi Toshtemirov, Rasuljon Mirzaahmedov, Ibrohimjon Sultonov va boshqa shogirdlari Marg'ilon atlas, adras va boshqa matolar sirlarini "Usto-zhagird" an'analari bo'yicha targ'ib etib kelmoqdalar.

Marg'ilon do'ppilari shakli, tayyorlangan materiali, bezagi, badiiy ramzi va turli tabiiy-geografik xususiyatlari bilan farq qiladi. Farg'onaning g'arbiy va Markaziy qismlari uchun shakli to'rt burchak, biroz konussimon bo'lgan do'ppilar xos.

2010 yilda, Marg'ilon shahridagi Said Ahmad Xo'ja Eshon madrasasida Solijon Ahmadaliyev ustaxonasi tashkil etildi. Bu erda yoshlarga yo'qolib borayotgan chitgarlik hunari o'rgatilib, ishlab chiqarilmoqda. Shuningdek, muntazam ravishda tayyorlangan mahsulotlar asosida ko'rgazmalar tashkil etiladi.

Farg'ona vodiysiga uyushtirilgan ekspeditsiya jarayonida ushbu hunarmandlar ijodi chuqur o'rganildi.

- **Sharofiddin Yusupov**, 1945 yilda Rishton shahrida tug'ilgan. Elga tanilgan kulol. O'zbekiston rassomchilar Akademiyasi akademigi, sulolaning 2 avlod davomchisi. Kulolchilik sirlarini otasi Isomiddin Yusupov va usta I. Komilovdan o'rgangan. U asosan, chetlari yupqa, o'rtasi chuqurroq va keng bo'lgan laganlar yasaydi.
- **Zokir G'ofurov**, 1964 yilda Farg'ona shahrida tug'ilgan. Kandakor usta. Kandakorlik sirlarini usta Ma'sud Madaliyevdan o'rgangan. Mis idishlar, patnislar, ko'zalar, quticha, piyola va boshqalarni yasaydi.
- **Yaxyo Abdujabborov**, 1971 yilda Marg'ilon shahrida tug'ilgan. Kasbi zargar, 3 avlod zargari. Otasi Xamid Abdujabborov qo'lida taxsil olgan. Buyrak baldoq, qubballi baldoq, besh kokillik, qashqar kokil, xalqai besh oyoq, xalqai Muhammadiy, oy zirak va qoziq sirg'alar tayyorlaydi.
- **Xasan Umarov**, 1970 yilda Qo'qon shahrida tug'ilgan. Pichoq yasovchi usta.

3 avlod pichoq yasovchi usta bo'lib, otasi Omon Umarovdan hunar sirlarini o'rgangan.

- **Rasul Mirzaahmedov**, 1971 yilda Marg'ilon shahrida tug'ilgan. Marg'ilonlik abrbandlar sulolasining 2 avlod vakili. Abrbandlik sirlarini Tursunboy Mirzaahmedov va Marg'ilonlik usta Nabijon Toshtemirov, Muhammadjon Karimovdan o'rgangan. Milliy materiallar shoxi, beqasam, adras, baxmal, atlas, xon atlaslar tayyorlaydi.
- **Shukrullo Ahmadaliev**, 1968 yilda Marg'ilon shahrida tug'ilgan. Matoga gul bosuvchi. Sulolaning 2 avlod vakili. Ustachilik sirlarini otasi Solijon Ahmadaliyevdan o'rgangan. Asosan, dasturxon, joynamoz, bezakli gilamlar va yostiqlik tayyorlaydi.
- **Jahongir Abdullayev**, 1976 yilda Qo'qon shahrida tug'ilgan. Duradgor usta, duradgorlar sulolasining vakili. Ustozi O'zbekiston Qahramoni, O'zbekiston xalq ustasi.
- **Dilmurod Eshmatov**, 1971 yilda Andijonda tug'ilgan. Beshik yasovchi usta. Oilaviy usta, beshik yasash sirlarini tog'asidan o'rgangan. 12 turdagi beshiklar yasagan bo'lib, oddiy, karavotga o'xshash beshik, yo'lovchilar uchun yig'ma beshiklar va musiqa sadolari eshitiladigan beshiklar shular jumlasidan.

Farg'ona vodiysiga uyushtirilgan ekspeditsiya jarayonida hunarmand-ustalar, kulolchilik, naqqoshlik, zargarlik, temirchilik, beshikchilik va kashtachilik kabi hunarmandchilikning ko'plab sohalari chuqur o'rganilib, ma'lumotlar to'plandi, foto, video va yozma materiallar tayyorlandi.

O'zlikni namoyon etishning og'zaki an'analari va shakllari
Ijro san'ati
Jamiyatning urf-odatlari, marosimlari, bayramlari
Tabiat va koinotga oid bilim va ko'nikmalar
An'anaviy hunarmandchilik
Nommoddiy madaniy meros namunalari

NOMODDIY MADANIY MEROS NAMUNALARI ^{DVD 6}

Nomoddiy madaniy merosimizning ajralmas qismi bo'lgan xalq og'zaki ijodiyoti har bir hududda o'ziga xosligi, betakrorligi va soddaligi bilan ajralib turadi. Bu ijro turida tabiiylik, badihago'ylik va samimiyligini xususiyatlari mavjudligi juda tez insonning yuragiga yo'l topa olish imkonini yaratadi.

Har bir xalqning o'zligini namoyon etishda kiyim, xulq, mentalitet, yashash tarzi va qator boshqa xususiyatlar qatorida milliy san'ati, xususan, xalq og'zaki an'analari va shakllarini saqlab qolish va kelgusi avlodga yetkazish muhim o'rin tutadi.

Musiqa folklori - xalq musiqa ijodi, xalq badiiy faoliyatining tarkibiy qismi, xalq ijodiyotining boshqa turlari (so'z, tomosha, raqs, o'yin, tasviriy va amaliy san'atlari)dan o'ziga xos xususiyatlari bilan ajralib turadigan og'zaki musiqa san'atidir. Musiqa folklori uzoq davrlardan buyon tarixning yo'ldoshi, uning chinakam aks sadosi bo'lib kelgan. Unda xalqning tarixi, tumsh tarzi, maishiy hayoti, kurashi, falsafasi, e'tiqodi, dunyoqarashi, insonning turli fazilatlarini o'z aksini topgan. Ommaviylik, og'zaklilik, an'anaviylik, badihago'ylik, o'zgaruvchanlik, funktsionallik, variantlilik va lokallik kabilar musiqa folklorining asosiy xususiyatlari bo'lib, u o'ziga xos ijtimoiy mohiyat va badiylikka ega. Zero, musiqa folklori asarlari o'zining hayotiyliigi, ijtimoiy tabiati, g'oyaviy mohiyati hamda o'ziga xos badiiy xususiyatlari bilan ajralib turadi. Ushbu ijodiyotning har bir namunasi (xalq qo'shiqlari va aytimlari, cholg'u usullari, chaqiriqlari va kuylari) asrlar davomida ko'plab iste'dodli xalq ijodkorlari va ijrochilari tomonidan talqin etilgan, sayqal topgan, takomillashgan va yuksak san'at durdonalari darajasiga ko'tarilgan. O'zbek musiqa folklori amaliy va noamaliy guruhlari va janrlaridan iborat.

Amaliy folklor namunalarga alla, mehnat, marosim va tarixiy qo'shiq-aytimlari, marosim, cho'poncha, harbiy va raqs kuylari kiradi. Ular o'z navbatida turli xillar va janrlarga bo'linadi. Mehnat qo'shiqlari turli-tuman mehnat va xo'jalik faoliyatlari bilan bog'liq holda ijro etiladigan dehqonchilik (yerni qayta ishlashda - Qo'sh haydash, ekishda - Don septi, xosilni terib olishda - Yozi, O'roqchi, Oblo baraka, bug'doyni yanchishda - Ho'p mayda yoki Mayda), chorvachilik (mol, qo'y va echkilarni sog'ish paytida - Ho'sh-ho'sh, Turay-turay, Chiray-chiray; junni qayta ishlash va o'rmaq o'rish - O'rmaq; urchuq, charx yigirish - Charx) va hunarmandchilik (turli kasb va hunar bilan bog'liq kashta, do'ppi tikish, to'n bichish va tikish - Do'ppi, To'n, Temirchi qo'shig'i, Xavor-xavor, Oshpaz qo'shig'i va h.) qo'shiqlariga bo'linadi. Aksariyat dehqonchilik qo'shiqlari erkaklar tomonidan yakka tarzda cholg'u jo'rligisiz, baland ovozda; chorvachilik qo'shiqlari ayollar tomonidan yakka past ovozda (sog'im) va guruh tarzida cholg'u jo'rligisiz ijro etiladi. Dehqonchilik qo'shiqlariga "Yorg'ichoq" qo'shig'i ham yakka ayollar tomonidan cholg'u jo'rligisiz og'ir xarakteridagi rechitativ ohangda ijro etilgan.

O'zbek marosim musiqasi (cholg'u va aytim-qo'shiq yo'llari) turli marosimlarga aloqador qo'shiqlar

va aytimlar, cholg'u chaqiriq-ohanglari va kuylari og'zakligi, qadimiyligi, an'anaviyligi, badihago'yiligi jihatidan ma'naviy qadriyatlarimiz tizimida alohida o'rin tutadi. Ular asrlar osha barhayot badiiy-estetik tafakkur shakli va xalq ijodkorligining betakror namunasi sifatida yashab kelmoqda. Marosim musiqasi mavsumiy marosim, oilaviy maishiy va diniy-ibodat musiqasidan iborat bo'lib, marosimlar bilan bog'liq va ularda ijro etilgan aytim-qo'shiqlari, yig'i-yo'qlovlar va marsiyalardan iborat.

Mavsumiy marosim qo'shiqlari umumxalq bayrami - Navro'z, yil fasllari, taqvim va mavsumiy marosimlar bilan bog'liq (Muborakbod, Yil boshi, Navro'z keldi, Navro'z muborak, Navro'z ayyomi, Sumalak, Sust xotin va Suv momo, Choy momo, Ramazon, Boychechak, Bahor keldi, Qor keldi) qo'shiqlarga bo'linib, bular yakka yoki guruh tarzida aksariyati cholg'u jo'rligisiz rechitativ, tantanavor, yorqin, jozibali, o'ynoqi, lirik xarakterlarda ijro etilgan.

To'y marosim (Beshik, Sunnat, Muchal va Nikoh to'ylari) qo'shiqlari muayyan marosim tarkibida aniq mazmuniy yo'nalishi, kuy rivoji va lokal ijro uslublari bilan ajralib turadi. Ular ayollar va erkaklar tomonidan yakka yoki guruh tarzida doira jo'rligida yoki cholg'u jo'rligisiz muborak, qutlov, yor-yor, o'lan qo'shiq janrlariga bo'linadi va marosimlarda izchil hayotiy vazifadoshlik ularda ijro etiladigan qo'shiqlar orqali ta'minlanadi. Har bir voha yoki hududga xos to'y marosim qo'shiqlari mavjud va ular hozirgacha saqlanib kelmoqda (To'y muborak, To'y boshlovi, Xush keldingiz, Al muborak, Yor-yor, O'lan, Kelin salom, Chor salom, Xazorali, Baytxonlik aytishuvi, To'y javobi, Mavrigi, Qarsak, Naqsh, Shom muborak).

Aza-motam marosimi aytimlari aniq maishiy ehtiyoj munosabati bilan maxsus hissiy sharoit - o'lim sodir bo'lgandagina kuylanadi. Bular yig'ilar (aza va dafn marosimi aytimi) - ayollar tomonidan yakka yoki guruh tarzida cholg'u jo'rligisiz mungli va og'ir ohangda; yo'qlovlar va bo'zlovlar (motam va xotira marosimi aytimi) - ayollar tomonidan yakka ijroda; ovoq solish (dafn marosimi aytimi) - erkaklar guruhi tomonidan; marsiya (bag'ishlov - aza-dafn marosimi qo'shigi) - oilaning keksa a'zosi, yoki tarixiy taniqli shaxslarning o'limi munosabati bilan aytilgan qo'shiq, yakka erkaklar tomonidan jo'rsiz yoki cholg'u jo'rligida (Siyovush marsiyasi, Mulla To'ychi marsiyasi va h.); sadr yoki jar (dafn marosimi-aytimi) - yakka-guruh tarzida tevarak doirasida (so'z, guyanda, yor-yor, yig'ilar va harakatlar mutanosibligida).

Maishiy marosim aytimi - badik (bolalarni davolash jarayonida yakka ayollar tomonidan rechitativ ohang orqali aytilgan).

Diniy-ibodat marosimi aytimlari qadimiy e'tiqod (shamonlik, zardushtiylik) va islom bilan bog'liq (Ko'chiriq yoki Qaytarma, Jahr, Gattar, Azon va Mavlud aytimlari, Zikr, Kur'on aytimi (tilovat, qiroat va tajvid), Diniy ashula yo'llari (Qalandar, Xonaqoh, Munojot, Na't, Hamd, Manzuma).

Alla - bolalarni uxlatishtirish va tarbiyalash uchun kuylanadigan qo'shiqlar, aniqrog'i "ona allasi" deb nomlanadi. Asosiy xususiyati - badihago'yilik, ijrochi (ona) - so'z, kuy va ijro uslubi ijodkori. Ikki xil usuli mavjud - mungli rechitativ ravon ritmda va kuychang erkin ritmik tarzida. Ayrim hududlarda erkaklar allalari ham tarqalgan (Xorazmada - xuvdi, Surxodaryoda - xuyollo).

Noamaliy folklor janrlari - mavzu doirasi, kuylar tuzulishi va rivoji, ijro o'ni va usullari, ichki musiqiy qonuniyatlari, ijrochilar tarkibi bilan xalq lirikasi ichida alohida ajralib turadilar. Ular kechinma va tuyg'ularning samimiyligi, obrazlarning tabiiyligi va jonliligi, so'z va kuy mutanosibligi va mantiqiy izchilligi, ixcham va puxta shakllari bilan kishini maftun etadi

Terma - eng oddiy va sodda qo'shiq janri bo'lib, to'rtlik shaklida, kalta diapazonli rechitativ kuyda va ravon ritmda cholg'u jo'rligisiz kuylanadi (Deydiyo, Do'mbiram). Qo'shiq - keng tarqalgan va ommabop janr bo'lib, o'z mazmunining xilma-xilligi, ko'p qirraliligi, kuylari qo'shiqsimon lirik, yorqin, jozibali xarakterda, ritmi ravonligi va aniqiligi bilan ajralib turadi. Yakka yoki ansambl tarzida, aksariyati cholg'u jo'rnavigilida kuylanadi (Omon yor, Chamanda gul, Yorim ketaman deydi, Voy bola). Lapar - hazil

mazmundagi qo'shiq-raqssimon janr, savol-javob tarzida yakka duet yoki guruh-dialog shakllarida qo'shiqsimon kuyda jozibali va o'ynoqi xarakterda o'yin-raqs bilan cholg'u jo'rligisiz ijro etiladi (Oyijon, Qora soch, Bilak uzuk, Qilpillama). Ayrim hududlarda lapar "o'lan" deb ham yuritiladi. Yalla - keng tarqalgan qo'shiq-raqssimon janr bo'lib, ishqiy-lirik mazmunida, yakka-guruh tarzida cholg'u va raqs jo'rnavigilida, kuychang musiqi orqali, kuplet shaklida aytiladi (Yallama yorim, Olmacha anoring, Qizgina, Ho-ho yalla). Ashula - lirik qo'shiq janri, ishqiy-lirik mavzuida xalq she'riyati va mumtoz shoirlarning she'rlari qo'llangan, keng diapazonli rivojlangan lirik xarakteridagi kuy orqali aytiladi. Ijro uslubi yakkanavoz, cholg'u jo'rligida, asosiy xususiyati avj qismini mavjudligi (Tanovor - Sumbula, Endi sendek, Arzimni aytay).

O'zbek mumtoz musiqasi - an'anaviy madaniyatimizning yetakchi tarmog'i bo'lib, o'rta asrlarda yetuk sozanda-bastakorlar tomonidan ijod etilgan. Ushbu ijodiyot yo'nalishi og'zaki an'analarda saqlanib, sayqal topib, barkamol musiqi asari sifatida rivojlanib kelmoqda. O'zbek mumtoz musiqasi o'zining cholg'u va ashula yo'llaridan iborat bo'lib, o'tmishdan o'zining teran ma'noga ega ekanligi, murakkab-u mukammalligi va beqiyos an'analarni o'zida mujassam etganligi bilan o'zga folklor musiqasidan ajralib turadi. Uning ijodkorlari va ijrochilari professional talablariga javob beradigan, "Ustoz-shogird" mahorat ijrochilik maktablarni o'tgan, hududiy musiqi an'analarni davomchilardir. Maqomchilik, dostonchilik, ashulachilik va sozandachilik kabi o'ziga xos maktablari bilan jilolanadi.

O'zbek mumtoz musiqasining har bir namunasi asrlar davomida ko'plab iste'dodli va yetuk sozanda va xonandalar tomonidan nihoyatda sayqallangan, yuksak san'at namunasi darajasiga ko'tarilgan. An'anaviy ijrochilik tarixiga nazar tashlasak, XIX asrning ikkinchi yarmi va XX asr boshlarida o'lkamizda mumtoz musiqi san'atining butun bir ijrochi avlodi yetishib chiqqanligining guvohi bo'lamiz. Ota Jalol, Ota G'iyos, Levi Boboxonov, Xoji Abdulaziz Abdurasulov, Domla Halim Ibodov, Mulla To'ychi Toshmuhammedov, Sodirxon hofiz Bobosharipov, Matyoqub va Matyusuf Harratovlar, Hamroqul qori, Mamadbuva Sattorov, Boltaboy hofiz Rajabov, Mamadali hofiz, Ergash shoir Jumanbulbul o'g'li, Po'kan shoir, Abdulla shoir, Sherna baxshi, Islom Nazar o'g'li, Bola baxshi Abdullayev, Jo'rxon Sultonov, Mamurjon Uzoqov va keyinchalik ularning shogirdlari mumtoz musiqi san'atimiz xazinasini o'zlarining maqomlari, dostonlari, katta ashula va suvoralari bilan boyitdilar. Ashula va yallalar, dostonlar va katta ashulalar, cholg'u kuylari va turkulmlari, maqomlar jonli og'zaki an'ana tarzida yashab kelmoqda va XX asrda zamonaviy nota yozuvlarida muhrflanib, abadiy yashashga hozirlandi.

Mumtoz ashula va mumtoz yalla - har biri rivojlangan kuy va shakldan, o'ziga xos mazmundan va ijro uslubidan iborat. Bularga hududiy xususiyatlariga ega bo'lgan xalq ashula yo'llari, suvoralar, naqshlar ham kiradi (Tanovor va uning variantlari, Abdurahmonbegi, Qalam qoshliging, Ol xabar, Eshvoy, Surating, Dog'man, Fig'ondur va h.).

Katta ashula yoki patnusaki (patnusaki) ashula - Farg'ona vodiysiga xos yirik ashula yo'li va o'ziga xos aytim ijro uslubi. Ikki (undan ko'p - beshtagacha) xonanda tomonidan cholg'u jo'rligisiz galma-gal aytilishi. Uning asosiy xususiyatlari - badihago'yilik, erkin uslubda kuylash, so'z va kuy mutanosibligi va hamnafaslik. Katta ashula kuylari rechitativ-kuychang tarzda bo'lib, uning kuy harakati bosqichma-bosqich, to'lginsimon holda rivojlanishi bilan xarakterlanadi. Baland pardalarda ijro etilishi, katta avjlar mavjudligi, so'zlarning dono-dono tinglovchilarga yetib borishi va ta'sirchanlik katta ashulaga xos. Uning "yovvoyi maqom", "yovvoyi ashula", "yakkaxonlik" kabi janrlar tarkibi mavjud (Yovvoyi Ushshoq, Yovvoyi Chorgoh, Yovvoyi Tanovor, Ohkim, Ey, dilbari jononim, Yolg'iz, Bir kelsun, Judo qilma va h.). Katta ashula 2009 yilda Insoniyatning nomoddiy madaniy merosi Reprezentativ ro'yxatiga kiritilgan.

O'zbek maqomlari - o'zbek mumtoz musiqasida maqom janri yetakchi o'rin egallab kelgan; yetuk sozanda-bastakorlar tomonidan ijod etilgan va IX-X asrlarda rivojlanib, yangi vositalar bilan boyidi.

Maqom so'zi arabcha "o'rin", "joy", "bosqich", "daraja" kabi ma'nolarni anglatadi. Musiqa san'atida parda (lad), yirik cholg'u va ashula yo'li, yirik ashula-cholg'u turkumli janri deb tushunish mumkin. Musiqa ijodiyotining boshqa turlaridan u o'zining badiiy mukammalligi, kuy va shakl tuzilishlari, lad va usul tizimlari hamda ilmiy va amaliy asoslarining puxta ishlanganligi bilan farq qiladi. Maqom musiqi, she'riyat va raqs san'atlarini mujassamlashtiruvchi mushtarak badiiy jarayon. O'zbekistonda maqomchilik san'ati maqom asarlari va turkumlaridan iborat, ya'ni "Buxoro shashmaqomi", "Xorazm maqomlari" va "Farg'ona-Toshkent maqomlari", shuningdek, uning lokal variantlari - Ushshoq va Iroq turkumlari, Farg'ona surnay maqom yo'llari, Xorazm dutor maqomlari, "Feruz" turkumi, maqom cholg'u va ashula asarlari mavjud.

Shashmaqom XVIII asrda Buxoroda o'n ikki maqom (Duvozdahmaqom) turkumi asosida shakllandi va o'zbek-tojik xalqlarining musiqiy merosi deb hisoblanadi. Shashmaqom - olti maqomdan iborat turkum bo'lib, Buzruk, Rost, Navo, Dugoh, Segoh va Iroq maqomlarini o'z ichiga olgan. Har bir maqom o'z navbatida juda katta hajmdagi turkum asarlar bo'lib, ikki katta bo'limdan iborat: cholg'u bo'limi - Mushkilot (tasnif, tarje, gardun, muhammas va saqil), ashula bo'limi - Nasr, ikki guruh sho'basi (1-Saraxbor, talqin, nasr va ufar, oraligida taronalar ijro etiladi; 2-savt va mo'g'ulcha kabi 5-qismi turkumlari)dan iborat. Bulardan tashqari qo'shimcha cholg'u va ashula yo'llari maqomlar tarkibiga kirgan. Yetakchi cholg'u tanbur bo'lgan va uning sozlanishi orqali maqomlarning ladi tashkil topgan. Shashmaqom turkumining maqomlari to'la va yaxlit ijro etiladigan bo'lsa, avval ularning cholg'u yo'llari birin-ketin ijro etilib, keyin ashula bo'limi sho'balariga o'tiladi. Har bir maqomning cholg'u va ashula yo'llari faqatgina o'sha maqomlar lad asosi va badiiy-estetik ta'siri bilan xarakterlidir. Shashmaqom 2009 yilda Insoniyatning nomoddiy madaniy merosi Rerezentativ ro'yxatiga kiritilgan.

Shashmaqom sho'balar asosida Farg'ona vodiysida "Farg'ona-Toshkent maqomlari" shakllandi. Ushbu maqomlar alohida 3, 5 va 7 qismi cholg'u va ashula turkumlaridan iborat. Yirik cholg'u turkumlari orasida 3 qismli Nasrullo va Navro'zi ajam, 5 qismli Chorgox, 7 qismli Miskin. Yirik ashula turkumlari orasida 3 qismli Nasrullo, 5 qismli Bayot, Bayot Sheroziy, Chorgoh, Gulyor-Shahnoz, 7 qismli Dugoh-Husayniy (ularning har bir qismi umumtartib raqamlari bilan belgilanadi). Katta va kichik turkumga ega bo'lgan Farg'ona-Toshkent maqom ashula va cholg'u yo'llari "Shashmaqom" tarkibidagi bir qator sho'ba (saraxbor, savt), shoxobcha (qashqarcha, soqiyнома va ufar) va turkumlariga yaqindir (ularning kuy harakati, shakli, usullariga o'xshash). Ijrochilik xususiyatlari o'zgacha bo'lib, musiqiy shevasi bilan ajralib turadi.

Tomosha san'ati qadimdan rivojlanib kelgan, ularga qo'g'irchoqbozlik, dorbozlik, qiziqchilik va masharabozlik kiradi. Har biri o'ziga xosligi bilan ajralib turadi. Tomosha san'ati o'tmishda umumxalq bayramlari, xalq sayillari, maydonlarda o'z san'atlarini namoyish etishgan. Qo'g'irchoqbozlik san'ati Farg'ona vodiysi, Xorazm, Buxoro va Samarqand vohalarida keng tarqalgan bo'lib asosan ikki yo'nalish - "chodir jamol" (qo'l qo'g'irchoqlari ishlatilishi bilan bog'liq) va "chodir hayol" (in qo'g'irchoqlari ishlatilishi bilan bog'liq) orqali o'z tomoshalarini namoyish etishgan. 100 yaqin qo'g'irchoqlar turli obraz (xalq qahramonlari, hajviy personajlar, qiziqchi, masxaraboz, hayvonlar, oddiy xalqlarni tomoshalar orqali ko'rsatishgan. Dorbozlik san'ati keng tarqalgan va u dor ustida turli tomoshalar ko'rsatilishi bilan ajralib turadi. Dorbozlik polvonlar tomoshalarini ham bog'liq bo'lib, birgalikda o'z san'atlari va mahoratlarini namoyish etadilar.

Ko'p asrlik tarixga ega O'zbekiston xalq amaliy san'ati - murakkab va serqirra badiiy obrazli tizimdir. Ibtidoiy jamoa zaminida vujudga kelgan bu san'at insonlarning hayotiy ishtiyoqlarini aks ettirgan holda, davrlar o'zgargan sari badiiylik kashf eta bordi va ayrim tarixiy bosqichlarda mumtoz san'at darajasiga qadar yuksaldi.

Xalq amaliy san'ati bugungi kunda badiiy hunarmandchilikning 20dan ortiq turini tashkil qiluvchi o'ziga xos badiiy ijodiyot bo'lib, uning negizini barqaror badiiy an'analar tashkil etadi.

Farg'ona vodiysiga uyushtirilgan ilmiy ekspeditsiya jarayonida ekspertlar tomonidan nomoddiy madaniy meros namunalari hamda ularni o'zida saqlovchi va yetkazuvchilar haqida keng ma'lumotlar to'planib, hujjatlantirildi.

ALLA CD 1

Xalqimizning milliy qo'shiq-kuyleri va raqslari uzoq yillar davomida shakllanib kelgan. Ular o'z zamonasiga qarab o'zgardi, takomillashdi, mazkur soha mutaxassislari tomonidan sayqallanib, turli omillar ta'sirida boyib, yangilanib bordi. Ma'lumki, xalq qo'shiqlari, asosan, xalq orasidagi gapga chechan, o'ziga xos iste'dod egalari tomonidan yaratiladi va ijro etiladi.

Inson o'z quvonchi, dardi, orzu-umidlarini qo'shiqlarda ifodalaydi. Ana shunday qo'shiqlar orasida alla katta o'rin tutadi.

Alla bolani uxlatish vaqtida ona tomonidan kuylanadi. Alla farzandlar tarbiyasida muhim ahamiyat kasb etadi. Alla qo'shiqlarining negizi turkiy xalqlarga xosligi ko'plab manbalarda ta'kidlab o'tilgan. Allalarda onalarga xos bag'rikenglik, quyoshday mehribonlik mayin, dil qa'ridan sizib chiqqan yoqimli kuylarda ifodalanadi. Ularda ezgu havaslar, bola kelajagi xaqidagi umidbaxsh yaxshi niyatlar kuylanadi.

Allalarning yaratuvchisi ham, kuylovchisi ham onalarning o'zlaridir. Alla qo'shiqlarining mazmuni, kuyi onaning ruhiy holatidan kelib chiqadi. Qo'shiq aytilgan davr ruhi allada aks etadi. Hozirgi kunda onalar hayotga muhabbat, baxtli turmush, porloq istiqbolni kuylab yangi mazmundagi allalar aytmoqda. O'zbekiston Respublikasi Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma'rifiy ishlar ilmiy-metodik markazi hamda YUNESKO ishlari bo'yicha O'zbekiston Respublikasi Milliy komissiyasi bilan hamkorlikda nomoddiy madaniy meros obyektlarini o'rganish, tasniflash va ularning ro'yxatini tuzish, merosni o'zida saqlovchi va yetkazuvchilarni aniqlash maqsadida Farg'ona vodiysiga uyushtirilgan ekspeditsiya chog'ida Rahimaxon Abdurazoqova, Nodira Ergasheva, Zamira Jabborova, Mo'tabar Jalilova, Nodira Umarova, Shoiri Usmonova, Karomatxon Mamajonova, Ko'paysin aya Oqboyeva, Mayramxon Rahimova, Muhabbat Rahmonova, Nasibaxon Sotvoldiyeva va boshqalar ijrosida ona mehri va inson ruhiy kechinmalarining dardchil talqini ifodalangan alla qo'shiqlaridan ayrim namunalar yozib olindi.

Alla

Alla aytay jonim bolam,
Quloq solgin, alla.
Shirin allam tinglab asta,
Orom olgin, alla.
Shirin allam tinglab asta,
Uxlab qolgin, alla.
Istiqboling porloq sening,

Jajjiginam alla-yo.
Baxtinga sen katta bo'lg'in,
Ko'rar ko'zim, alla.
Yuzlaringga tomgan suvga
Hayron bo'lma, alla-yo.
Men sho'rlikday to'kilmagin,
Hazon bo'lma, alla.

Alla

Alla, alla, jonim bolam, allayo,
Allalar ayt samo, oromlar olgin-o.
O'ynar qo'zim-o allayo, alla
Men allolar ayt samo, oromlar olgin-o.
Shirin bolam-o allayo alla,
Uzoqlardan sharsharaning ovozi
Quloqlaringga borsin-o allayo, alla.
Yuragimning bir parchasi bo'lgan
Alla, bolajonim-o,
Butun vujudim bilan
Allolar aytayin-o.
O'ynar ko'zim-o allayo, alla.
Jonim bolamo allayo, alla.

Alla

1.	Alla <i>Rahimakhon Abdurazoqova</i>	02'31"
2.	Alla <i>Khojira Ergasheva</i>	01'37"
3.	Alla <i>Zamira Jabborova</i>	04'10"
4.	Alla <i>Mo'tabar Jalilova</i>	03'05"
5.	Alla <i>Karomatkhon Mamajonova</i>	03'56"
6.	Alla <i>Markhamat Jo'raeva</i>	02'25"
7.	Alla <i>Ko'paysin Oqboyeva</i>	00'52"
8.	Alla <i>Mayramkhon Rakhimova</i>	04'46"
9.	Alla <i>Mukhabbat Rakhmonova</i>	02'17"
10.	Alla <i>Nasibakhon Sotvoldiyeva</i>	03'03"
11.	Alla <i>Sanobar To'rayeva</i>	01'54"

O'LAN^{CD 2}

Xalq qo'shiqlari kechinma va tuyg'ularning samimiyligi, obrazlarning tabiiyligi, jonliligi, so'z va kuy mutanosibligi, mantiqiy izchilligi, ixcham shakllari bilan kishini maftun etadi. Ana shunday xalq qo'shiqlaridan biri nikoh to'ylari, bayram kunlarida, asosan, cholg'usiz aytiladigan o'lanlardir. O'lanlarda qochiriq, sevgi harorati, yoshlik sho'xliklari g'oyat samimiy, ko'tarinki ruhda tarannum etiladi. Davralarda o'lan ayta bilish o'ziga xos salohiyat, ijrochilik mahoratini talab etadi.

O'lan qo'shiqlari yoshlarni badiiy-estetik didli, kamtarin, ochiq ko'ngilli, do'stga sadoqat ruhida tarbiyalashda, ayniqsa, katta ahamiyat kasb etadi. O'zbekiston Respublikasi Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma'rifiy ishlar ilmiy-metodik markazi hamda YUNESKO ishlari bo'yicha O'zbekiston Respublikasi Milliy komissiyasi bilan hamkorlikda nomoddiy madaniy meros obyektlarini o'rganish, tasniflash va ularning ro'yxatini tuzish, merosni o'zida saqlovchi va yetkazuvchilarni aniqlash maqsadida Farg'ona vodiysiga ekspeditsiya uyushtirildi. Ekspeditsiya jarayonida nomoddiy madaniy merosni o'zida saqlovchi va yetkazuvchilardan ko'plab laparlar yozib olindi. Xayrullo Mirzayev, Hanifa Mirzayeva, Inoyat Rafiqova, Mahbuba Yo'ldosheva, Baxtiyor Turg'unov, Zebixon Abdunazarova, Ko'paysin aya Oqboyeva, Qo'zixon Siddiqovalar shular jumlasidan.

- **O'lan qo'shig'i.** Xayrullo Mirzayev, o'zbek. 1968 yilda Namangan viloyati, Kosonsoy tumani, Kosonsoy qishlog'ida tug'ilgan. Tuman madaniyat uyida faoliyat olib boradi. Qo'shiq kuylashni maktabda va qarindoshlaridan o'rgangan. Hanifa Mirzayeva, o'zbek. 1981 yilda Namangan viloyati Kosonsoy tumanida tug'ilgan. Qo'shiq aytishni bolaligida maktabda o'rgangan.
- **O'lan qo'shig'i.** Inoyat Rafiqova, o'zbek. 1945 yilda Namangan viloyati, Chust tumani, Baliqchi qishlog'ida tug'ilgan. Qo'shiq kuylashni bolaligida onasidan o'rgangan.
- **O'lan qo'shig'i.** Yo'ldosheva Mahbuba va Turg'unov Baxtiyor. Mahbuba Yo'ldosheva, o'zbek. 1985 yilda Namangan viloyati, Kosonsoy tumani, Varziu qishlog'ida tug'ilgan. Qishloq madaniyat uyida ishlaydi. Qo'shiq kuylashni badiiy havaskorlik to'garagida o'rgangan. Baxtiyor Turg'unov, o'zbek. 1976 yilda Namangan viloyati, Kosonsoy tumani, Baliqchi qishlog'ida tug'ilgan. Qishloq madaniyat uyida ishlaydi. Qo'shiq kuylashni badiiy havaskorlik to'garagida o'rgangan.

- **O'lan qo'shig'i.** Zebixon Abdunazarova, o'zbek. 1951 yilda Namangan viloyati, Pop tumani, Pilol qishlog'ida tug'ilgan. Hozirgi kunda nafaqada. Xalq qo'shiqlari va doira chalishni bolaligida qishloq ayollaridan o'rgangan.

Sulton (O'lan)

Yigit - Yor-yor bilan o'lanlarni kuyga solay,
Ot choptirib ortingizdan quvlab boray.
Yetib olsam cho'pon qizi ko'p noz qilmang, ey
Nozikkina belingizdan quchib olay.

Qiz - Ey, menga yetmay otiz yo'lda toyib ketsin
Cho'pon yigit saholarda qolib ketsin.
Ey dala dashtda sarson bo'lib yurganizda
Qashqirchalar oyog'izdan chalib ketsin.

Yigit - Men bir so'zli mard yigitman, sizga aytay
Qo'lingizga dasta-dasta gullar tutay.
Otangizni yo'lga solib siz ko'ndiring
To'ylar qilib Andijonga olib qaytay.

Qiz - Ey, Andijonli cho'pon yigit, yaxshi boring,
Qishlog'izdan suluv qizni topib oling.
Yo'llarimda mard yigitlar qator-qator
Undan ko'ra biringizni terib oling.

"Yor-yor" - qiz uzatar kechasida aytiladigan qo'shiqlardan biri. Bu qo'shiq musiqiyli, cho'ziq ohangda, ko'pchilik bo'lib kuylanishi, naqoratlari, chuqur psixologizm, lirik kechinmalarga boyligi bilan ajralib turadi. "Yor-yor" qo'shiqlari mazmunini, asosan, qiz o'stirgan ona bilan otaning ta'rifi, orzulari, uzatlayotgan qizning madhi-go'zalligi, chevarligi, shuningdek, qizga turmush haqidagi nasihatlar, ezgu tilaklar tashkil etadi.

Yor-yor

Hay-hay o'lan jon o'lan,
To'ydur bugun, yor-yor-a to'ydur bugun.
Do'st kelibdur, dushman ketar-o
Kunduz bugun yor-yor-a, kunduz bugun.
Bor, bor singlim, bor singlim-a
Omonda bo'l yor-yor-a omonda bo'l.
Ota-onam-o qoldi deb-o
Xabarda bo'l yor-yor-a xabarda bo'l.
Men otamni uyida-yo mehmon edim,

Yor-yor-a mehmon edim.
 Tillo tomdi ustida-yo o'ynar edim,
 Yor-yor o'ynar edim.
 Tillo tomdi ustidan-o toydin tushdim.
 Yor-yor-a toydin tushdim.
 Qo'limga qaychi olsa baxmal bichdim,
 Qo'limga qaychi olsa baxmal bichdim.
 Daryoga tosh otmanglar-o botar ketar
 Yor-yor-a botar ketar.
 Yiroqqa qiz bermanglar-o
 Olar ketar yor-yor-a olar ketar.
 Yiroqqa bergan qizni-yo,
 Rangi sariq, yor-yor-a rangi sariq,
 Ko'zidan-o oqqan yoshi-yo misli ariq.
 Yor-yor-o misli ariq demanglar-o,
 Mis panjara yor-yor-o, misli panjara.
 Har jafoga ko'nadi-yo, qiz bechora,
 Yor-yora qiz bechora.

O'lan

1. O'lan	05'19"
<i>Zebikhon Abdunazarova</i>	
2. Yor-yor	03'36"
<i>Muborak Akramova va Zamira Turopova</i>	
3. Yor-yor	02'43"
<i>Yoqutkhon Jo'raboyeva va Elmira Jonibekova</i>	
4. Yor-yor	02'24"
<i>Kamola Karimova</i>	
5. Yor-yor	06'32"
<i>Jamilakhon Nasriddinova</i>	
6. O'lan	03'44"
<i>Inoyat Rafiqova</i>	
7. Yor-yor	06'05"
<i>Muborak Sharipova</i>	
8. Yor-yor	02'30"
<i>Madinakhon Sotimova</i>	
9. O'lan	02'08"
<i>Unarboy Tojiboyev</i>	
10. O'lan	02'39"
<i>Gavkhar Tojiboyeva</i>	
11. Yor-yor	01'24"
<i>Matluba Turg'unova va Munawarkhon Zokirova</i>	
12. O'lan	02'01"
<i>Makhhuba Yuldosheva va Bakhtiyor Turg'unov</i>	

Alla
 O'lan
 Lapar
 Katta ashula

LAPAR^{CD 3}

Xalq ijodiyotining qadimiy janrlaridan biri bo'lgan lapar ijrochiligi san'ati o'zining boy tarixiga ega.

Lapar qo'shiqlari taniqli san'atkorlar tomonidan bayramlar, xalq sayillari va nikoh to'ylarida, kechqurun qizning uyida o'tkaziladigan "Qiz oqshomi", "Qizlar bazmi", "Lapar kechasi" deb ataluvchi bazmlarda ijro etiladi. Qizlar bilan yigitlar tarafma-taraf turib, oshiqona g'azal-baytlar aytadilar.

Lapar qo'shiqlari orqali qiz va yigitlar bir-birlariga muhabbat izhor etib, ahdu-paymon qilishgan. O'z yurak dardlarini musiqasiz, ma'lum ohangda kuylaganlar. Bordi-yu lapar aytayotgan yigit bilan qiz bir-birini yoqtirib qolsa, lapar ayta turib bir-birlariga sovg'a berishgan. Masalan, yigitlar ko'pincha gul uzatishsa, qizlar qiyiqcha, dastro'mol, atir va shu kabi narsalarni in'om etishgan.

Laparlarda ko'pincha, hazil-mutoyiba, piching, qochiriq, ramz, shama qilish, noz-karashma, xushchaqchaqlik, iztirob, g'oyat go'zal va teran, murakkab ruhiy kechinmalar, his-hayajonlar serzavq musiqiy satrlarda ifodalangan. Ular xalq she'riyatining naqadar nafosatga boy ekanligini ko'rsatib turadi. Laparlarda inson ruhining turli tovlanishlari, go'zal fazilatlar, yaxshi fikrlar badiiy, rango-rang bo'yoqlarda ta'sirchan, obrazli qilib kuylanadi.

Laparlar asosan, to'rtliklardan tashkil topgan bo'lib, dialog shaklida ikki tomon bo'lib ijro etiladi. Bu jihatdan ular o'larga o'xshasa-da, g'oyaviy-badiiy xususiyatlari, tasvir obyektlari, unda kuylangan hayot tarzi, obrazli fikr yuritish darajasi bilan ajralib turadi. Mashhur san'atkorlar Lutfixonim Sarimsoqova, Tamaraxonim, Lizaxonim Petrosova, Gavhar Rahimova, Oyxon Yoqubova, Gulshod Otaboyeva, To'xtaxon Nazarova, Qunduzxon Egamberdiyevlar lapar ijrochiligi san'atini jahon miqyosiga olib chiqdilar.

Bugungi kunda lapar va o'lan qo'shiqlariga katta e'tibor berilib, ularni to'plash, xalq qo'shiqlari, ijrochilarini qo'llab-quvvatlash, ular ijodini keng jamoatchilikka targ'ib etish maqsadida Respublika xalq ijodiyoti va madaniy-ma'rifiy ishlar ilmiy-metodik markazi tomonidan muntazam ravishda Lapar va o'lan ijrochilarining an'anaviy Respublika ko'rik-festivali o'tkazib kelinadi.

"O'ynang"

O'ynang qizlar, o'ynang, ko'rgoni keldim,
 Sizlar bilan davron surgoni keldim.

O'ynang, jonim, o'ynang-o ko'rgoni keldim,
 Sizlar bilan davron surgoni keldim.
 Namongon soyiga solmang imorat,

Birovni yorini olmang omonat.
 Birovni yorini olsang omonat,
 O'ynolmaysan, kulolmaysan bo'lib hijolat.
 O'ynang jonim, o'ynang, ko'rgoni keldim
 Sizlar bilan davron surgoni keldim.
 Atirgul aytadi ochilaman deb,
 Chiroylilar chakkasiga sanchilaman deb.
 Chiroylilar chakkasiga sanchilib olib-a,
 Bevaforlar oyog'ida yanchilaman deb.
 Voy, o'ynang qizlar, o'ynang, ko'rgoni keldim,
 Sizlar bilan davron surgoni keldim.
 O'ynang, jonim o'ynang-a, ko'rgoni keldim,
 Sizlar bilan davron surgoni keldim.

Lapar

1. Oromijonim Yalla (Yalla) <i>Makhmuda Abdurakhmonova</i>	02'09"
2. Kho-kho Yalla (Yalla) <i>Nasiba Boykxonova</i>	02'20"
3. To'sma Yo'limni (Lapar) <i>Laylokhon Khakimova</i>	02'21"
4. Erta Bilan Turaman (Lapar) <i>Zarshunos Jumaboyeva</i>	03'19"
5. Bahorimdan O'rgilay (Lapar) <i>Karomat Mamajonova</i>	01'33"
6. Tog'dan Keling (Lapar) <i>Matluba Rakhimova</i>	02'28"
7. Yorim Kelarmikan (Lapar) <i>Mukhabbat Rakhmonova</i>	02'30"
8. Qora Mayiz (Lapar) <i>Madina Sotimova</i>	03'15"
9. Yondirasiz (Lapar) <i>Anorkhon Tojiboyeva</i>	02'57"
10. Nahori Nasha (Lapar) <i>Khayotkhon Turdiyeva</i>	02'43"
11. O'ynang Qizlar (Lapar) <i>Sharifa Usmonova</i>	04'13"

Alla
 O'lan
 Lapar
 Katta ashula

KATTA ASHULA ^{CD 4}

Katta ashula yoki patnis ashula - Farg'ona vodiysiga xos yirik ashula yo'li va o'ziga xos ijro uslubi. Ikki yoki undan ortiq (beshtagacha) xonanda tomonidan cholg'u jo'rtligisiz galma-gal aytiladi. Uning asosiy xususiyatlari badihago'ylik, hamnafaslik, yuqori pardalarda, keng nafasda ijro etilishi, erkin uslubda kuylanishi, so'z va kuy mutanosibligidir. Baland pardalarda ijro etilishi, katta avjlar mavjudligi, so'zlarning tinglovchilarga ravon yetib borishi va ta'sirchanligi katta ashulaga xos bo'lib, uning "yovvoyi maqom", "yovvoyi ashula", "yakkaxonlik" kabi janrlari mavjud. Katta ashula qadimiy marosim va mehnat qo'shiqlari, marsiya, navha, ayolg'u qo'shiqlari hamda aruz vaznidagi g'azallarning qadimiy o'qilish uslublari zaminida vujudga kelgan. Uning o'tmishdagi namunalari lirik va nasihatimiz g'azallar bilan bir qatorda diniy, tasavvufiy yo'nalishdagi she'rlar ham kuylanadi. A.Navoiy, Lutfiy, Mashrab, Xaziniy, Muqimiy, Furqat, Zavqiy, Miskin va boshqalarning g'azallari katta ashula janridan alohida o'rin olgan. Katta ashula 2009 yilda Insoniyatning nomoddiy madaniy merosi Reprezentativ ro'yxatiga kiritilgan. Katta ashula ijrochiligi bo'yicha Erkaqori Karimov, Turdialli Ergashev, Matbuva Sattorov, Jo'raxon Sultonov, Ma'murjon Uzoqov, Boltabay Rajabov, Orif Alimxusumov, Fattohxon Mamadaliyev, Jo'raxon Yusupov, Hamroqulqori To'raqulovlar katta shuhrat qozonishgan bo'lsa, hozirgi kunda Halima Nosirova, Munojot Yo'lchiyeva, Ismoil va Isroil Vahobovlar, Mahmud Tojiboyevlar mahorat bilan ijro etib kelishmoqda.

Ushshoq

Qaro ko'zim kelu mardumlig' emdi fan qilg'il,
 Ko'zim qarosida mardum kibi vatan qilg'il.
 Yuzing guliga ko'ngil ravzasini yasab gulshan,
 Qading niholiga jon gulshani chaman qilg'il.
 Takovaringg'a bag'ir qonidin hino bog'lab,
 lting'a g'amzada jon rishtasin rasan qilg'il.
 Yuzung visolig'a yetsun desang ko'ngullarni,
 Sochingni boshdin-oyoq chin ila shikan qilg'il.
 Xazon sipohig'a, ey bog'bon, emas moni
 Bu bog' tomida gar ignadin tikan qilg'il.
 Yuzida terni ko'rib o'lsam, ey rafiq, meni
 Gelob ila yuvu gul bargidan kayfan qilg'il.
 Navoiy, anjumani shavqi jon aro tuzsang,
 Aning bashaqlig' o'qin sham'mi anjuman qilg'il.

(Navoiy g'azali)

Quchkali kelmas erur, ishq ahlidin qaro ko'zlar.
Lablaringga yolg'iz suyanma, ofati jon ko'zlaring.
Jon saqlagay bo'lsa farishta, dilbariy qilsa nigor.
Bir boqishda ayladi, dardimga darmon ko'zlaring.
Shukur Furqat furqatida, nolayu afg'on chekib,
Qildi ahuni hutan dastida sarson ko'zlaring.

(Furqat g'azali)

Nasrulloi

Parizodiki, mushkin zulfi jonim mustamand etmish,
Maloik qushlarin ul xalqa mo'lar birla band etmish.

Samandinkim yolindek tez erur yuz shukrkim gardun,
Agar birni samandarvash, munga birni samand etmish.

Chekarga ishq otashgohig'a devona ko'nglumni,
Qazo har bir sharar torini bir o'tlug' kamand etmish.

Vafoga telbalikdin nopisand o'lsam anga ko'rkim,
Jafoga kimni menga ul paripaykar pisand etmish.

Labingda no'shu zahri hajr og'zingda tong ermaskim,
Menga har zaxrhand o'lganda, ul bir no'shxand etmish.

Labi la'lin malohat holi birlan bahravar qilg'on,
Mening jonimni dog'i ishq birla bahramand etmish.

Birovkim sarvdek ozodavash bo'ldi bu bog' ichra,
Qazo dehqoni ham sarsabz anga, har sarbaland etmish.

Mayi ravshan tut, ey, soqiki, ko'nglum tiyra qilmish shayh,
Dami afsun bila baskim anga izhori pand etmish.

Navoiy, kech visol ummedidinkim, haq seni behad,
Zalilu zor, yoringni azizu arjumand etmish.

(Nasrullo g'azali)

Katta ashula

1. **Bo'ston** 05'49"
Nugh'monjon Akhmedov va Sherali Isoqov
2. **Yovvoyi Chorgokh** 09'01"
"Chorgokh" guruhi
3. **Naylayin** 04'26"
Abdurashid Elchiyev
4. **Vatanim** 03'30"
Sobirjon Matmusayev va Akromjon Turdiyev
5. **Mayliga** 03'56"
Nasiba Nidoyeva, Sanobar Rakhmatova va Umida Nuraliyeva
6. **Poshshopirim (Xaziniy g'azali)** 05'39"
Erkinjon Shimonov va Ne'matjon Shimonov
7. **Bog'aro** 04'29"
Dilfuza Qodirova va Odina Yoqubova
8. **Yovvoyi Chorgokh** 03'45"
Murodjon Yusupov

Intangible Cultural Heritage Elements of Ferghana Valley

Scientific Advisers

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Farg'ona vodiysining nomoddiy madaniy merosi namunalari

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