

Traditional Yalla Art Namangan

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Abstract:

At present, the priority in the world of ethnomusicology is the scientific study of centuries-old musical traditions of peoples, factors of their historical formation and patterns of evolutionary development. At the same time, coverage of the specific (palmontational, rhythmic, etc.) features of female musical creativity, revealing the role of gender traditions in the development of national music, is becoming increasingly important. In the light of the foregoing, the work of Namangan yallachi, professional female musicians of the Ferghana Valley, is of particular interest.

The art of yallachi, based on the traditions of the master-student school, was originally formed at the court of rulers. Sources provide a number of information that, at the court of Amir Timur, dancers, women musicians and singers, as well as men, were given the opportunity to demonstrate their talent. These women simultaneously played doira, sang and danced. The era of the reign of Sultan Husseyn Bayqaro, thanks to the activities of the great Alisher Navoiy, was marked by the heyday of literary and cultural life. It is known that poetry, singers and other representatives of art took part in literary meetings and receptions. Musical traditions that reigned in the courts of the great Amir Timur and other Timurids determined the course of further development of female creativity and served as an impetus for the formation of the yallachi art. In particular, these traditions, which were further, developed at the court of the Kokand khanate, led to the final formation of the art of the Ferghana yallachi. In this art, which is a synthesis of poetry, music and dance, such song genres of folk music as *sing*, *lapar*, *yalla*, *song (ashula)* were creatively interpreted. And today, the yallachi art continues its development throughout the cultural space of

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Uzbekistan, and its centuries-old traditions, beautiful pieces performed by talented women are widely represented in various areas of the cultural life of the Uzbek people, weddings and holidays.

Keywords: creativ, tradition, rite, ritual, sing, song, yalla, lapar, musician, singer, usul,

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Introduction.

The historical roots of the art of Namangan yallachi go back centuries. Song genres of folk art such as sing (couplet structure folk song, performed without instrumental accompaniment), song (lyric songs with a relatively developed type of melody;), lapar (a song-dialogue, performed by two people on a "question-answer" basis), yalla (a song with a verse and chorus structure and dance accompaniment) have long existed in the female environment of the Ferghana valley of Uzbekistan [Ibrohimov O. 1994]. It is these genres of female creativity, which have been developed since ancient times and performed during religious rites and public holidays that served as the most important sources of yallachi art.

With the spread of the islamic religion in our country, a new stage has begun in the development of the oral musical creativity of uzbek women. Qualitative changes were reflected, in particular, in the musical genres characteristic of female culture and the traditions of their performance, which were one of the important pillars of the yallachi art. In the society of women, it has become customary to perform various dances and games to the rhythmic hits of the doira (doira is an uzbek percussion instrument of round shape made of wood and bull skin fitted on one side. Sounds are extracted on it by blows of both hands).



Doyra



Dutar

By the time the dutar, hanging on the carnation on the wall, became an invariable attribute and indisingor of the cultural level of the family and took a solid place in the lives of women, the most capable of them mastered playing this musical instrument and playing dance tunes on it or accompanying the game with their own song performance, and achieved high professional skill in this. Amateur yallachi also appeared, who accompanied their own performance by playing the dutar (its resonator base is pear-shaped and has a relatively long wooden neck attached to it).

The ancient song genres, accompanied by cheerful dances, now have gained new content and new life and have finally formed in the form of the lapar and yalla genres popular today. Ichkari culture-specific samples of song genres that were performed at such family

ceremonies and celebrations as “Hotin oshi”, “Yuz ochdi”, “Beshik to’yi”, “Nikokh to’yi” and others, were vivid expressors of the character and inner world of women, provided richness and fascination of these events. A vivid example of this is family rituals and ceremonies that have established themselves in the Namangan region and are rooted back centuries ago.

In the process of conducting these types of events, closely related to the socio-cultural life of women, along with the development of creative traditions associated with them, fertile ground was prepared for the appearance of professional female musicians.

At the same time, the palace culture plays an important role in the affirmation of women's creativity at a professional level. The art of Namangan yallachi, which directly goes back to the court culture of the state of Axsi, was originally based on ritual (yor-yor, kelin salom, etc.) and non-ritual genres (sing, yalla, lapar, etc.) of folk music. Axsi’s possession was completely destroyed during the earthquake of 1620, after which its population was distributed throughout the Namangan region [National Encyclopedia of Uzbekistan. 2-volume. 2001]. The palace representatives of art who moved to a place with the population continued their activities in various areas and cities of the present Namangan region [National Encyclopedia of Uzbekistan. 6-volume. 2001]. This led to the conclusion that this is precisely the reason for the proximity of many song, sing and yalla samples recorded by the famous scientist F. Karomatli in 1964 in the Baliqchi, Asaka and Khojaobod districts of Andijan region, with song genres performed by Namangan yallachi.



In this famous incident, Hamida Banu and Babur, Babur's grandson Akbar and Khanzada begum, Gulbadan begum and Bega begum. (Gulbadan. The history of Humāyūn (Humāyūn-Nāma). Edited and translated by Annette S. Beveridge. (1902) London: Royal Asiatic Society). Miniature from the British library.

A critical study of historical sources allows us to conclude that the creative processes and artistic traditions that prevailed in the courts of the great Amir Temur and other Temurids determined the course of further development of female creativity and served as an impetus for the formation of yallachi art. Despite the fact that by the XVI century the

dominance of the Timurids lost its position on the territory of Maverannahr, the traditions of the cultural environment that were established under them, including in the field of women's creativity, did not lose their importance, on the contrary, they continued in the Khiva, Qo'qonkhanates and the Emirate of Bukhara that came one after another, acquiring a new content and new forms.

And today, the yallachi art continues its development, and its centuries-old traditions, beautiful examples performed by talented women are widely represented in various areas of the cultural life of our people, weddings and celebrations. Musical and folklore expeditions organized in 2004-2013 to various regions of the Namangan region, became the clearest evidence that the centuries-old traditions of female musical art, ritual ("Yor-yor", "Kelin salom", "Khush keldingiz", etc.) and non-ritual (sing, lapar, yalla ekt.) song genres that have been performed from century to century at family ceremonies and festivals held by Beshik to'y (wedding for the birth of a baby), sunnat to'y (circumcision wedding), muchal wedding (celebration of reaching 12 years old), nikokh to'y (marriages wedding), etc., where women, including yallachi, take an active part.

Methodology.

The role and place of an Eastern Muslim woman in socio-cultural life, gender-specific musical and poetic genres, their classification, themes, expressive means and performing traditions have always been in the field of view of world ethnomusicologist. In particular, various aspects of female musical creativity more than once became the object of scientific research of world scientific centers and famous musicologists. Moreover, the overwhelming majority of scientific studies recorded the manifestation of gender traditions in the system of family rituals and public holidays. In particular, in the studies of T. Levin [1996], T. Merchand [2015], S.Jassal [2012] and R. Sultanova highlighted some of the creative and performing issues of female folklore in the context of mass holidays and ceremonies.

The professional musical and poetic creativity of women, in particular, the art of Bukhara women of creation, and the peculiar cycles of Bukhorcha performed by them, are highlighted in the scientific works of N. Nurjanova [2001] and Z. Tajikova [1983]. These issues and some aspects of the art of Namangan yallachi women are partly reflected in uzbek musicology. For example, in the book of E. Romanovskaya "Articles and reports. Records of musical folklore", along with valuable information about the songwriting of uzbek women, musical examples of individual samples from the yallachi's work are given [1957].

The serial publishing "Musical heritage of the uzbek people in the twentieth century" by the famous scientist F. Karomatov (Karomatli) briefly describes the performing traditions of the Ferghana, Andijan and Namangan yallachi [1985]. The substantive monograph by musicologist K. Alimbaeva-Akhmedova "Music in the life of an Uzbek woman" covers in more detail the cultural life of women in the Ferghana valley and the popular song genres of yor-yor, sing, lapar, yalla, etc. [1996].

In the scientific works of T. Vizgo [1970], A. Jabbarov [2000], T. Gafurbekov [1984], O. Ibrohimov [1994], A. Azimova [1989, 1998], R. Yunusov [2000], I. Ganieva [2003] and other musicologists also have worthy of valuable observations on the work of yallachi. It is

known that the traditions of the yallachi art had an important role in the formation of the Uzbek national theater. These and other aspects of the yallachi art were reflected in the works of famous theater experts - M. Rakhmanov [1968] and M. Qodirov [2008].

However, it should be noted that in all the aforementioned scientific works, the female art of yallachi is not fully explored. The lack of knowledge, for example, of the creative and performing traditions of Namangan yallachi in musicology, leads to a special study of this topic.

Results

In the yallachi art, which is a synthesis of poetry, music and dance, song genres were created on the basis of the rhythmic formulas (usul) of the doira percussion musical instrument, poems of a syllabic size, as well as melodic intonations inherent in the works of women. Thus, musical compositions of various forms, characteristic of the yallachi, were created, as well as numerous versions of folk song patterns in such genres as qo'shiq (sing), lapar, ashula (song) and yalla.

Therefore, these genres, unlike folk patterns, in the yallachi's work gained new qualities. But at the same time, the yalla song-dance genre has always occupied a leading place in the art of yallachi. And, the very concept of "yallachi" also appeared in close connection with the properties of this genre.

The thematic circle of the yalla genre is quite wide. In the yalla genre, the theme of love predominates. Such samples, set out on the basis of seven or eight syllable folk poetry, usually had a couplet form and were performed in a mild comic form. In these samples, there is a widespread use of all expressive means characteristic of the given genre, starting from light (6/8) and heavy (3/4) rhythmic usul (ufar), stepwise adjacent and spasmodic intonations, structures of narrowed volume (third, quarter) to volumetric modes, like aeolian, mixolidium, and specially phrygian.

Usul - metro-rhythmic formulas performed on percussion instruments. Ufar - name of the dance plan of usul in the amount of 6/8 and 3/4:



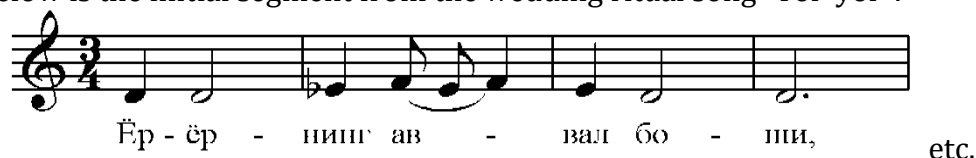
In the art of Namangan yallachi, the relationship of melody and word manifests itself in different ways. As a result of this relationship, various forms of song genres have appeared. In particular, in the yalla genre the structural forms of the "couplet-refren" prevail in number. In the performance of the yalla, in accordance with the formal structure of this genre, a solo singer and an ensemble of two or more singers participate. At the same time, the verse is performed by the soloist, and the chorus is performed by the whole ensemble. Thus, the soloist and other singers singing along to her alternately perform one or another pattern of yalla based on the successive arrangement of verses and chorus in it [Ibrohimov. 1994].

At the same time, it should be noted that the essence and content of musical samples of yallachi art are most clearly and deeply expressed in their intonation basis. Thanks to this expressive tool, the content of the poetic lines put on the music acquires a new sound, the strength of their influence increases, and the repeated rhythmic formulas of the doira are enriched with new colors. In this regard, the most important intonational basis is trichordic fret structures and stable melodic invariants formed on their basis. They make up the fundamental musical basis of all the song-dance samples created by them.

In the yallachi art, all themes of emotional experiences receive their primary embodiment already in the initial intonation structure. As observations show, in the musical creativity of Namangan women the most important place is occupied by various qualities of trichords within large and small thirds.

On the basis of this trichord, intonational formations of both a descending and an ascending orientation arise. The presence in such formations of a small (phrygian) second between the first and second steps of the fret, of course, further enhances the semantics of the hidden sadness (sorrow). As a result of this, the yor-yor samples based on these intonations are performed in slow motion and are distinguished by their humor.

As T. Vizgo correctly notes, this kind of tertzian chants and tunes, “with their narrow ranges, repetitions of short melodic phrases, the uniformity of the rhythmic pattern, give the impression of a deep archaic” (Vizgo.1970). As an example, let us pay attention to trichords with phrygian inclination. The presence of such a small (phrygian) second in the intonation formations between the I and II levels of the fret, of course, further enhances the semantics of the hidden sadness (sadness). As a result, song patterns of female folklore based on these intonations are usually performed in slow motion and are distinguished by their humor. As an example, below is the initial segment from the wedding ritual song “Yor-yor”:



In the yallachi's work, the trichord of the phrygian mood is interpreted somewhat differently. At the same time, it was established that they (yallachi) masterfully using dance usul (six-lobed ufar, four-laced qashqarcha) and combining them with the intonation foundation “level out” the hidden sadness of the phrygian trichord. In particular, intonation formations of both descending and ascending directions appear in the yallachi (fan) yalla sample on the basis of the phrygian trichord “a-b-c”. But due to the fact that these intonation movements are tied to the light dance usul ufar (6/8), a kind of everyday “fan dance” arises (Qodirov. 2008).

Елпиғич

Ке-лин-ла-ё, ке-лин-ла, Ён-ги- нам-га
ке-ли-ла, Ай-ла-ни-на дав-ра-ни-ё,
Ел-пиб чи-кинг ҳам-ма-ни. Ел-пи-ғи-чим
ел-пи-ғич, Қўл-ла-рим-да ай-ла-нар,
Қўл-ла-рим-да ай-ла-ни-бо, Меҳ-рим сиз-га
бой-ла-нар.

In the art of Namangan yallachi, there is also the use of tertiary trichords. The international constructions characteristic of this order are usually used in the climax and final (cadence) “sections” of song samples. And in the initial structures, a variable and sequential combination of them with low-fusion intonation formations is observed.

Thus, professional yallachi, skillfully using the basics of the female intonation dictionary, create their own (author's) compositions in the above genres. In this creative process, stable intonation structures within thirds and dance usul (ufar, qashqarcha) act as the main melodic-rhythmic invariants of the created yalla and other song patterns.

It should be noted that in the art of yallachi there are also topics of unrequited love, love suffering, dissatisfaction from an unequal marriage, when a young girl, in addition to her will, was given to marry an elderly but rich man, her parents' worries about the loss of her child, complaints about the difficulties of the female share and etc. However, such yallas, performed at a slow pace, are very few in female songwriting. Most yallas are performed in a playful, perky form.

It is also known that each sample of the yallachi art genre has its own story. In this regard, we can cite the example of the yalla “Zarpechak” (“Povilika”), created by the Namangan yallachi women in the beginning of the 19th century and a mentor-student (ustoz-shogird) who has come down to us thanks to traditions. The theme of this yalla is taken from reality and is performed on behalf of a forty-year-old farm laborer who serves in the house of the buy. The contents of the yalla are made up of the experiences of the farm laborer, his complaints about the time spent aimlessly, about his poverty, because of which he cannot connect with his beloved, because he has neither a stake nor a yard, so he is forced to live in the house of the buy and serve him.

One day, this laborer led the horses into the meadow. When he sat in the meadow and sharpened his hat, not far away was a beautiful woman with long braids in a satin dress. Then he thought about his share. He complains about his poverty, regrets the passing life, and tells the woman about his hidden spiritual anguish:

Man otimni haydavordim zarpechakka-yo,

Qodir Olloh, yetkaz meni kelinchakka-yo,

Qodir Xudo yetkazganda kelinchakka,voy-voyey,

Xizmatida bo'lar edim, to o'lguncha-yey.

Naqarot (pripev):

Oh, ukanozim, voyey,

Quralayko'zingdaney.

Sog'inganda qayda qolding, oh, yolg'izimey!

(I drove my horse to the pasture to graze,

Almighty Allah, honor me with a bride

If the almighty God honors me with a bride, howl,

I would serve her until my death.

refren:

Oh, my naughty sister, in her

My almond-eyed.

Where are you, my only one, I miss you!) (4.).

(ZARPECHAK)



Ман о-тим - ни хай - да - вор - дим
 зар - пе-чак - ка - ё, Қо-дир ху - до
 ет - каз ме-ни ке-лин-чак - ка вой во - ей,
 Хиз-ма-ти-да бў-лар э - дим то ўл-гун-ча - ей.
 Оҳ у - ка но - зим во - ей,
 ку-ра-лай кў - зинг дан - эй, Со - ғин ган да
 қай - да қол - динг ох ёл - ғи - зим эй.

This yalla recorded in 2004 on an expedition to Namangan performed by Kunduzkhon Egamberdiyeva. He learned yalla from Sharofatkhan and Santalatkhan.

This yalla is still in the repertoire of Namangan yallachi women to this day. Yalla is performed by two women (duet), who, during the performance, play a kind of theatrical scene. Moreover, one of the women acts as a beautiful girl-dancer, the other woman plays the role of a man, i.e. farm laborer, in a man's chapan, skull-cap and boots.

It should be noted that in the 1900s, the flourishing of yallachi art traditions in the city of Namangan was associated with the name Achakhon (Achakhon Beshbelbo'g), who lived in the Sumalyak mahalla, and in subsequent years, with the work of such female performers as Khojirahon, Sabohon, Holishon, Zebohon, as well as Tursunkhon (Tursun

satang), born in the village of G'alcha, Namangan region. The performing traditions that have been preserved in the works of these women have come down to us thanks to the activities of the yallachi of subsequent generations, such as Gavkharhon Uzaqova, Santalathon Qirg'izova, Xolishon aya, Bo'stonkhon Poshshayeva, Tursunoy Valiyeva, Tursunoy Mammedova, Qunduzkhon Egamberdiyeva and Yoqutxon Rakhmatova. These facts are established as a result of our conducted in 2011-2014 musical and folklore expeditions to the districts of Namangan region.

These masters of folk music, who reached a high professional level in yallachi art, not only brought to us the rich musical heritage of our ancestors, but also enriched their repertoire with the help of new song patterns created by them on various topics. They carefully watched the events of contemporary social life, perceived them with a sensitive female heart and expressed their attitude to them through the created sings, song and yalla. As a result of such observations, new songs were born in which individual tricks of men were fun and humorously criticized, their red tape, arrogance was ridiculed, and the tricks of the women themselves were not left out.

Such patterns of yalla can be found in the works of professional Namangan yallachi Qunduzkhon Egamberdiyeva. For example, in the yalla "Go'zallar" from her repertoire, created in the size of 6/8 (easy usul ufar) and in the form of "chorus-verse", the images of two women are compared - positive and negative. Here, by means of music and words, the image of a woman who is a true keeper of the hearth was created: in her house she is always clean, tidy, her external beauty corresponds to fine manners, she respects her spouse, never makes litter out of the house.

GO'ZALLAR



сиз, Ҳам эр - ка - ю са - ран - жо - ни

са - риш - та - си - сиз, Ҳо - физ а - янг

сиз - га тў - қир бай - ту ға - зал - лар,

Кўнг - лин - гиз - га ма - лол кел - са у - зр сў - рап

лар. Э - ҳе э - ҳе гў - зал - лар

э - ҳе гў - зал - лар, Ҳо - физ а - янг

сиз - га тў - қир бай - ту ға - зал - лар.

Samples of the sing and song genres, unlike yalla, usually consist of separate verses and are intended for solo performance. Also, unlike the song and sing patterns that have developed in folk art, these genres, thanks to the art of Namangan professional female musicians, have incorporated some of the characteristic features of the yalla genre. Most notably in this regard, these song genres are characterized by the presence of dance elements. However, here it is supposed to use not mischievous and playful rhythmic formulas, but more moderate, four-part (4/4) and three-part (3/4) dance usul.

In this musical and poetic line, the two initial rhyming lines have a common intonational-melodic structure, the third line is characterized by a small development of the

intonational basis, and finally, a return to the original construction is observed in the melody of the fourth line. Although the lines of the verse stanza sing can rhyme in the form a, a, b, b.; a, b, a, b.; a, a, b, c, the intonational-melodic base always has the form a, a, b, a (Ibrohimov. 1994).

It has been established that in yallachi's work, many folk songs of sing are interpreted as dance songs tied to the easy usul ufar (6/8).

Also, in the poetic basis of qo'shiq (sing) and ashula (song), in contrast to the yalla described above, along with folk poetry, verses of the classical system of aruz are also used.

QO'QONGA BORDIM (I WENT TO KOKAND)

Кў-қон-га бор - дим иш - ла- дим,

Эс - ки чў- пон - ни таш - ла- дим,

Нон деб нов - вот - ни тиш - ла - дим,

Кў-ринг Кў-қон хўп жой э-кан.

Кў-қон кў-ча - си тор э-кан, Сай-ро-қи қуш
дар - кор э-кан, Ил-му ҳу- нар -
_га бой э-кан кў-ринг Кў-қон хўп жой э-кан.

Ун - да бор - дим чор - су то-мон,

Қа-ранг қан - дай хур - рам за - мон
 Йи - гит қиз - лар шо - ду хан - дон,
 Кў-ринг Кў-қон хўп жой э- кан.
 Гар кел-сан - гиз шаҳ - ри Кў-қон,
 Кў - риб ке - тинг Ра - хи - ма-қон,
 О - воз - га шун - ча бой э - кан,
 Кў-ринг Кў - қон хўп жой э- кан.

In a word, the dance genres permeate the genres of sing and song, borrowed from folk music. From herethe availability of options for some song samples of female folklore.

Yalla "I went to Kokand" recorded by People's Artist of Uzbekistan Tursunoy Mamedova. He learned yallachi from Masuda Toshmatova, who lived in Kokand.

In this regard, it is noteworthy that in the yallachi's work, many folk patterns of the cat are interpreted as dance songs tied to the easy usul ufar (6/8), and the lyrical in essence song (ashula), through the skillful use of usul Kashkarcha, acquire the character of a moderate four-piece dance.

It should be emphasized that in yallachi art, the basic intonational basis is made up of trichordic structures of different quality. Thanks to this expressive tool, each yallachi song's sample gets a deeper artistic expression, the content of the poetic lines put on the music acquires a new sound, the strength of their influence increases, and the monotonously repeating rhythmic formulas of the doira "color" with various colors, inviting dance movements to perform these rhythms in harmony.

Conclusion

Currently, thanks to independence, the musical creativity of women has acquired a new content and value, and in this series the art of Namangan yallachi has taken a worthy place in the modern culture of Uzbekistan. Because, by this time the state policy pursued with regard to women had changed radically, independence highly appreciated the motherhood of the uzbek woman, provided her with unlimited opportunities, great faith in herself.

In such an environment, the participation in the cultural life of the republic of folklore-ethnographic ensembles, whose activities are closely connected with the work of women, is of particular importance. These groups through participation in numerous festivals held at various levels (Sharq taronalari, Boysun bahori, Asrlar sadosi, Ko'hna Zamin ohanglari), holidays and television contests in a peculiar stage form present our people with a rich musical heritage. It is noteworthy that the samples of lapar, sing and yalla from the yallachi repertoire are interpreted both in a traditional and on stage form. In particular, "in the Tanavor dance theater, created by the dancer and choreographer Yulduz Ismatova, a number of choreographic performances and theatrical programs were created on the basis of folk yalla, lapar, yor-yor, various dances and melodies of modern composers" (Qodirov. 2008).

As a result of important events held during the years of independence, significant qualitative changes also occur in the activities of women's folklore and ethnographic ensembles. In particular, each collective, with its participation in festivals and competitions, along with a demonstration of the rituals and customs characteristic of their region and locality, in a theatrical form displays scenes of yallachi song genres on stage, which has already turned into a stable tradition.

And in the traditional yallachi art, one can observe the manifestation of new creative principles. In this regard, first of all, it is necessary to note the most widespread practice of performing well-known patterns of yalla, lapar, sing and song with new musical phrases and verses. Also, based on the processing of folk song genres, qualitatively new genres appear.

As a result of the fact that contemporary performers are trying to "revive" folk song genres from centuries-old folk musical heritage, first of all, from the creative heritage of women, they are looking for new ways to express them, genres are being transformed. So, the popular song "Qizil gul" among women in the interpretation of Yoquton Rakhmatullaeva, the song "Yoshligimda" in the creative interpretation of Tursunoy Mamedova gained completely

new qualitative characteristics. Now these song patterns, now acquired the features of a dance song, are of separate artistic value.

Thus, today the art of Namangan yallachi has taken a worthy place in the modern culture of Uzbekistan. At the same time, it should be recognized that in the female art of yallachi some changes are taking place, which is most evident in creative and performing traditions. In particular, today, when the interchange of artistic values in cultural life is proceeding at an accelerated pace, the work of the bastakors occupies an important place in the yallachi performing arts arena, and in some stage performances the influence of composer genres is noticeable, elements of pop song creation also appear.

At the same time, in the activities of some women's folklore-ethnographic ensembles, stage interpretations of yallachi art are observed. Thanks to such a performing interpretation of yallachi's performance, the popular "Yor-yor" folk group from the city of Namangan is awarded prizes at festivals and competitions at various levels. These and other creative processes observed in folk music should be the subject of special research.

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