



## Poetry poetess in professional music

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**Annotation:** This article presents judgments about the beautiful expression of the literary heritage of women poets who actively worked in different periods of the history of Uzbek literature and are perfectly applied in samples of Uzbek professional music. In particular, we are talking about "Mustakhzod" performed by the gazelles of Mokhlaroim-Nadir, "Chorgokh 1", "Chorgokh 2" performed by the gazelles Jahan atin-Uvaysiy and "Samarkand Ushshoggi" performed by the gazelles of Zebunnis.

**Key words:** professional music, status, song, ghazal, heritage, dynasty.

It is known that in the practice and theory of Uzbek music, the genres of Uzbek professional music, classical music, have been formed since ancient times and continue to this day based on the traditions of master-disciple. is coming Professional music genres, as it is known, require great skill, experience and mature professionalism from the performer, due to their perfection in terms of performance and complexity of form.

Due to the President's great attention to the sphere of spirituality and culture and the opportunity presented, there is a great ground for the recognition of many young singers and musicians in our national intangible cultural heritage, especially among the performers of professional music in the oral tradition, i.e., the rich genre of professional music. Professional music is refined in various performance styles based on its own perfect forms, and is mastered in practice based on the tradition of master-disciple. Especially in the post-independence period, due to the efforts of devoted scholars, performers, musicians and singers who are loyal to this tradition, its widespread promotion has become one of the factors of its sustainability in practice.

It is important to study the important role of women in classical music of the 18th-20th centuries. As the history of origin of Central Asian peoples is the same, their musical traditions are also close to each other to a certain extent. After all, the statuses of the ancient musical heritage of the Uzbek and Tajik peoples are also assimilated in the classical music samples of other countries of the Far East.

The history of Uzbek literature is rich with colorful pages that reflect the voices of generations and ancestors. The works of dozens of artists such as Lutfiy and Navoi, Babur and Mashrab, Munis and Ogahi, Furqat and Muqimi were printed in these zavarraqs. There is another page in the history of Uzbek literature, which is a classic page of women's creativity.

Creative women were active participants in the literary life in different periods and invasions of the history of Uzbek literature.

In this topic, especially in professional music, the poetry of poets is also being studied in musicology.



Singing the joys and dreams of human life (especially women's) in a very touching and painful way has taken the leading place in their works.

According to the sources, Robi Balkhi (9th century), Ismati and Ayesha Samarkandi (11th century), Munisa Mahasti and Raykhana (12th century), Mutriba Kashgari (13th century), Podsho Khatun from Khorezm (14th century), Alisher Navoi, who embellished Eastern literature, were contemporaries. Mehri, Nihoni, Iffati, Ismati, Jamila, Gavharbegim, Dilshad Khotun, as well as 32 poets whose names are mentioned in Abdurahman Jami's work "Nafohatulunus", Gulbadan Begim, Gulrukh Begim, Zebunnisa, Nurjahan, Jahanoro, Salima, who lived and created during the Baburi period (XVII) about dozens of poets and their works.

When we look at the classical works of women, it can be observed that works of the 18th-20th century classical literature representatives Mokhlaroyim-Nadira, Jahan atin-Uvaisiy, Zebunnisa, Dilshad and Anbar atin were created in the spirit of their love for creation and humanity, typical of the theme of the literary and musical life of the time. . In this place, one can observe the high spirit of Uvaisi's work, which is absorbed into the essence of his artistically finished ghazals and muhammas, murabba' and rubai, epics, as well as his historical and philosophical works. Jahan atin Uvaisi was a great talent who was able to express his resistance to the pressure and blows of the political views of his time in his poems. On the way to this goal, until the end of his life, he followed the path of leading enlighteners, teaching the practical aspects of literature and music to talented young girls and boys.

A number of ghazals by Jahan-otin Uvaisi are the common heritage of the Uzbek and Tajik people, and Shashmaqom is especially popular in the music samples of Ferghana-Tashkent maqam roads. As an example of them, we can cite only "Chorgoh". This song is performed by singers not only in the Fergana Valley, but throughout Uzbekistan. The ghazal mazuni and its music are further polished by the harmony of the melody, the perfect rendition of this song. "Chorgoh 1" can be observed in its unique interpretation by the People's Artist of Uzbekistan Saodat Qabulova, who skillfully performed the traditions of European genres and national and compositional works. Later, People's Artist of Uzbekistan Munojot Yolchieva, "Chorgoh 2" was performed by singer Saida Holmetova with high skill.

Looking at Uvaisi's work, we recognize that he was a talented singer of the time, firework sharia, who stood out in Ferghana in the second half of the 19th century with his unique voice, his position, and his great influence on the expansion of the literary environment of that time. If there is a book "Uzbek poets" by Jalolav, Stop about it, the second one from literary scholars A.P. Kayumov and E. It is Uvaisiy's book prepared for publication by the Ibrahimovas.

Uvaisi's work, his rich and beautiful ghazals are also closely related to classical music traditions. As an example, it is possible to show a number of examples of classical music sung to the poet's ghazals. Chapandozi Gulyor, the 1st song of Nasri Ushshaq from Rost status [4. 50 pp.]

If I give my life, I will touch you, it is on the way of my life.

Na emish koz abridin on the way of the rain.. begins with the words

In addition, Uvaisi's contemporary Mohlariyoyim - Nadira, who has become a phenomenon of Uzbek women with her creative work and exemplary life, whose name itself promotes poetry, is also a great writer who has a classic place in the history of Uzbek literature with her rich creative heritage.



The famous Uzbek poet Nadira Begum was born in Andijan at the end of the 18th century.

In the book "Uzbek Poets" published in 1980 by Tokhtasin Jalolov, the following information is given about Nadira Begum: Andijan governor Rahmonkuli Bey is the uncle of Amir Olimkhan, and he ordered his daughter named Mohlar to be married to Umar Khan.

"Take Umar Khan to Andijan and marry him, and bring him to Margilon." [1. 74-75 pp.]

During this event, it is said that by 1808, after the death of Olim Khan, his brother Amir Umar Khan ruled the throne, and his wife Mohlari, the governor of Margilan, made full use of her authority to the rank of the queen of the country, followed in the footsteps of Umar Khan in matters of culture, and showed great respect to scientists and artists. In particular, it is reported that they not only showered the devotees of science with a number of books and gifts, but also caused the poet to build a madrasa, a bathhouse, and a palace in Kok. [1. 75 pp.]

Later, it is no coincidence that the poet became popular among the people with the name of Nodirai davran due to her philanthropy and good deeds.

"Poetress Nodira is an artist who first wrote in her poems under the pseudonym "Komila" and later under the pseudonym "Nodira", and became famous among the people of Ferghana under the name "Nodirai davron" [1. p. 79].

There are many more examples of status associated with the work of female poets. Among them, Zebunnisa, who belonged to the Babur dynasty and was a descendant of Gulbadan Begim, is distinguished by his creativity. The work of the poetess on the themes of true humanity, pure moral life and love for nature did not leave the composers indifferent. "Samarkand Ushshog" by Haji Abdulaziz Abdurasulov, a famous hafiz in Samarkand, can be the proof of our words. The composer created this work using one of the popular folk songs, "Sarahboru Rost" tuning system.

It was created based on Zebunnisa's ghazal, which begins with the words "Biyoki zulfi kaj-u chashmi surmasa injost.."

The skill of the composer is that he was able to connect the harmony of melody and words with beautiful melodies, which gives the impression that the melody and the ghazal are created as a whole. This ghazal begins:

Because zulfi kaj-u kajshmi shmmi injost,  
His gaze is warm and charming.

In addition, "Samarkand Ushshagi" Jami Sahib muhammas, sung with Zebunnisa ghazal, muhammas written on the ghazal of Tajidavlat, the grandson of Shah Jahan of the Babur dynasty, is known as "Ushshaqi Kalon".

"Each of them was not only a mature poetess, but also a female performer who could express her feelings in songs as a possessor of worldly and religious knowledge. Although each of the women poets can give an adequate analytical assessment of the political situation of their time, it is observed that they were unable to find a solution to this problem and only openly showed their tense relations in their works.

In conclusion, it should be said that the work of Uzbek and Tajik women is of great importance not only in the history of classical literature, but also in the practice of classical music. The classical poems created by them serve as a foundation for the persistence of their creative inspiration, as well as the increase of familiarity with art and literature among the next generation. In the practice of professional music, women's poetry has been a sign of the high spiritual life and



social history of the people for many centuries. At the moment, this topic is relevant for the research and research of scholars and musicologists.

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