

Traditional "Mashrab Parties" in East Turkestan

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Abstract:

In this article, the Turkic peoples - Uyghurs, Kalmyks, Oirots, Uzbeks - live in Eastern Turkestan, today's Xinjiang Uyghur Autonomous Republic of the great Uzbek poet and thinker Boborahim Mashrab, and perform songs such as maqam, muqam, mugam from the poet's ghazals. People read Mashrab's ghazals (mashrabkhan) in teahouses or hotels in tunes such as "Savt", "Talqin", "Munojot", and people listened with excitement to a great priest.

Residents of Iyla, Turfon, Aksu, Yorkent, Kashkar, Kho'tan, Gulja, Kumul, Ortush, Akshahr and other cities enthusiastically perform songs composed of poet Mashrab's "Qissai Mashrab", "Devon" and ghazals in his poetry.

Keywords: Savt, taqin, munojot, ushshaq, maqam, muqam, mugam, bazm, ghazal, shashmaqam, samo, playfulness, hafiz, poet, musicality, melody, setor, singer, musician, goyanda, Eastern Turkestan.

Turkic peoples - Uighurs, Kalmyks, Oirots, Uzbeks - have been living in Eastern Turkestan, the present Xinjiang Uyghur Autonomous Republic. The great thinker, state and public figure Alikhontora Soguni, the author of "Grief of Turkistan", "History of Muhammadi" and many other political works, introduced us closely to the life of the Turkic peoples here.

Abdurauf Fitrat, literary critic Erkin Musurmanov, researcher of Namangan State University Mastura Tajiahmedova conducted researches about Mashrab's contribution to maqam art.

According to Fitrat, until recently in Uzbek villages and cities there were sittings called "mashrabkhanlik" on winter nights. People read Mashrab's ghazals (mashrabkhan) in teahouses or hotels in tunes such as "Savt", "Talqin", "Munojot", and people listened with excitement to a great

priest. Fitrat writes in the scientific work "Mashrab": It is interesting that the "mashrabkhans" who managed the nights of "mashrabkhan" themselves were people who had little connection with religion. They smoked cannabis and gambled.

There were gatherings of mashrabkhan among men as well as among wives.

Ghulam Zafari, the inspector of our music, informed me that in Chinese Turkestan, apart from the famous "Shashmaqom", another maqam named "Mashrab" and consisting of 7 tunes appeared. And this is a clear proof that in Chinese Turkestan, Mashrab Khan party meetings are still very deep.¹

In the work "Qissai Shah Mashrab" there are also the poet's ghazals sung in several statuses:

They hurt Mashrab and said to themselves: "O Mashrab, it's been seven years since you came to this place, one time you said Mashrab, another way Mashrab, your work would be finished, come and commit a sin, since God Almighty does not ask for the innocent, maybe Because of this, if they say to me, "Bring this Mashrab and hang him", I would not be happy if I died," said Shah Mashrab, who recited this poem:

I'm thirsty, how are you, my dear?

Oh, I'm crying, dear, how are you?

If I don't look for it, how are you?

It's Mahrami Zori, my dear, how are you?

Hundred district sales fell, he did not come to the consultation.²

said King Mashrab, crying, beating the wheel, and praying that he had a concubine who performed ablution for our king. The maid raised her head and said with a gentle smile: "O Mashrab, for seven years now, I have been tempted by your love." If you don't kill me today, my hand will be at your feet in the doomsday." Shah Mashrab saw that one of his cousins was making a mockery. They were happy to see him. When they regained consciousness, they said: "O God, you have such a calamity for your servants." - they fell again in vain. This incident became clear to His Highness the King. Dressed in red clothes and bare swords, they faced each other. Shah Mashrab saw Hazrat and recited this ghazal:

To Ajam, daughter of Devonadurman Sultan,

Until I become a slave to my zulfi date in front of me.

Suddenly, if he drank,

Let's go together to Makkah Haram.

A lover can paint his sword if he can,

May I lament to Hazrat Eshoni Hasham.

I'm going to drive Laila crazy,

The poor people have gone to the world of light.

Mashrab na balodur shikani turrayi kokil,

You will be ruined by this luxury³.

The Uyghur people recognize Mashrab as their poet, spiritual teacher, and have been singing his poems to twelve maqams of music and tunes until now. These evidences show that the culture of

¹ Абдурауф Фитрат. Танланган асарлар.-Т.: "Маънавият", 2000, Б.: 82-83

² Машраб. Куллийет. Мирзо Кенжабек сўзбошиси. -Т.: "Muharrir nashriyoti", 2017. -Б. :81

³ Қиссаи Шоҳ Машраб. -Т.: Наврўз, 2014. -Б. 58-59.

the Uzbek and Uyghur peoples is very close to each other and has always been in contact. The teaching of Hazrat Afaqkhoja has a great place in the socio-political and cultural life of the people of this land as a stream of Hazrat Bahauddin Naqshband Tariqat in East Turkestan. The doctrine of Naqshbandiyya brought the peoples of Central Asia and East Turkestan closer to each other, became friends, brothers and blood relatives, and gained great importance in living in harmony and unity.⁴

Mashrab has a certain place in the development of the art of Chinese people after the 17th century. The playfulness and musicality of Mashrab's poems is evidence that the poet was a skilled musician and a hafiz. In the sources, it is said about him: "My grandfather ... was a pleasant singer, played the setor and tanbur very delicately and elegantly." There are also reports that "Boborahim's true words, the flame of fire, burn the impure hearts." Mashrab's poems with the names of musical instruments also exist, and such works were created not during the poet's frequent travels, but when he was settled, apparently during the life of Afaqkhoja.⁵

According to the famous ethnographer N.Pantusov: All Central Asians can be called philharmonic-prone people, especially taranchi (in Kalmyk: "peasant", Gulja people were called that. - E.M.) lilkar and Kashkar people are masters of the art. Almost every house in Kashgar has a dutor. Half the males of the taranchiks know how to play musical instruments, and all the females, because they enjoy dancing to music to pass the time. In this poem of Mashrab, in some sense, the typical image of a happy poor girl is depicted:

I'm sorry, I'm sorry, I'm sorry

My eyes are crawling everywhere.⁶

According to Cho'kan Chingisieievich Valikhonov, East Turkestans like entertainment. Women's faces are open, without their participation, parties and parties will not be as expected... Women sing beautiful patterns (songs), sing songs and know how to perform heart-wrenching acts. It's really fun to see the twists and turns in their dance routine. A girl who knows mashrab is well aware of the science of music, that's why the poet created these verses:

It's good to have a good time with Setor.

It's good to have fun in your dreams...⁷

These kinds of arts in Kashkar also had an influence on Mashrab. It is said that he played instruments such as dutor, setor, tanbur, and oud. The poet himself mentioned it in one of his ghazals. It is interesting to note that Mashrab's poem, which mentions the names of Uyghur states, is very popular among the people of Kashgar. For this reason, the Uighur version of this ghazal is still loved and performed:

If I break the bond of love,

Who are you now?

If I play the music, if I sing the music,

If my beloved looks at me, I will ban him in front of him.

Muqam's father is called "Hussain" and "Ajam".

I will play "Bayat" on the top of them.

⁴ Жалилов О. Офок Ҳожа Манокиби. Андижон, Ҳаёт нашриёти, 2001, Б.: 16.

⁵ Мусурманов Эркин . Раҳимбобо Машраб ҳақида янги маълумотлар. Самарқанд, СамДУ нашриёти. 2015, Б.: 129

⁶ Машраб. Девон. -Т.: Янги аср авлоди, 2006. –Б.: 265.

⁷ Ўша манба. –Б.:70.

If I spread your bayati in the summer of bayati ashna,

If I know Kenulum, poor boy, I will play "Nava"...⁸

Among the peoples living in Central Asia, the literary series based on music was called "maqom" by the Uzbeks and Tajiks, "muqam" by the Uyghurs, and "mugam" by the Turkmens, and they mainly consisted of poems in the ghazal genre. I. Arshidinov, a researcher of Uyghur muqums, writes in this regard: "The melody of the maqums is chosen only for the words of the classical poets who created in the aruz weight. The ghazal also belongs to this. This is an immutable law for the status of all nations."⁹

The above poems of Mashrab dedicated to musical instruments are also a product of this genre. Uzbeks have six statuses "Shashmaqom" perfected at the same time, while Uyghurs have "Twelve statuses". In fact, the art of maqam exists in the form of twelve maqams in the musical art of the peoples who lived in Central Asia, Khorasan and beyond the Caucasus in the XIV-XVII centuries. They are mainly named as follows: Ushshaq, Navo, Buslik (Abu Salik), Rost, Hosseini, Hijaz, Rohavi, Zangula, Iraq, Isfahan, Zirafqand, Buzruk. Later, these statuses took the form of shashmaqom (Buzruk, Rost, Navo, Dugoh, Segoh, Iraq) in the process of perfection in the art of Uzbek and Tajik music. These great representatives of the Uzbek classical music art performed "Shashmaqom" in an admirable manner: Ota Jalal, Ota Ghiyos, Haji Abdulaziz Abdurasulov, Mulla Toychi Toshmuhamedov, Ma'murjon Uzokov, Yunus Rajabi, Jorakhan Sultanov, Arif Alimahsumov, Fattakhkhan Mamadaliev, Kamiljon Otaniyozov, Arifkhan Hotamov, Tavakkal Kadirov, Otajon Khudoyshukurov are among them.¹⁰ We would like to emphasize that the People's Artist of Uzbekistan, the Hero of Uzbekistan, Munojot Yolchieva, performs the Mashrab ghazals in the maqam manner.

Namangan status, Mashrab status in the ghazal genre created by Boborahim Mashrab "Savri munojot", "Taronai sarahbori Iraq", "Ortar", "Kelibdur", "Malaksan", "Mogulchai mushkuloti dugoh", "Tushti zadayi muhabbat", "Talqinchai savti kalon", "Ufori zabadei sabot", "Yozgonar", "Sanamo", "Dardu alamdur", "Bormikin", "Ishq ichra qadam koydim" are favorite statuses of the Uzbek people and have a place in their hearts.

Boborahim Mashrab's artistic and literary heritage has a strong place among the spiritual wealth of the Uzbek and Uyghur peoples. In particular, his literary heritage is so deeply rooted in the cultural life of the Uyghur people, as well as the Uzbek people, that it is difficult to find people who do not know Mashrab or who cannot recite Mashrab's works by heart, regardless of whether they are literate or illiterate. In particular, the "Mashrab Festivals", which have become an example of the artistic and literary creativity of the Uyghur people and the oral poetic creativity of the people and are still preserved, can be a clear example of this.

It is known that Boborahim Mashrab is a precious and honorable son of the Uzbek people. Also, the artistic heritage of Mashrab is appreciated by the Uyghur people due to his creative use of examples of Uyghur folk songs and his contribution to the richness of the spiritual life of the Uyghur people.

Mashrab created the khanakah dance (style) in the pirmurshid (pirkhan) movement of the Uyghurs. That is, they used the method samo. More specifically, when Ash-Sufis recited dhikr with their murids, their hafiz (also called khalfa) sang songs with a mystical content, while the rest performed dhikr in a dance (usul) adapted to the tunes of this song. Mashrab was inspired by the twelve maqam melodies of the Uyghurs and used them effectively in his work. He put his poems to music - tunes of twelve maqams. The tunes based on Mashrab's poems are still performed by the people of

⁸ Мухаммад Имин Абдушукур. Уйғур халиқ классик музыкаси. «Он икки муқом» -Урумчи, 1981. –Б.:43.

⁹ Аршидинов И. О. Двенадцати мукамах. Алмати, 2002. –Б.: 52.

¹⁰ Мусурманов Эркин . Раҳимбобо Машраб ҳақида янги маълумотлар. Самарқанд, СамДУ нашриёти, 2015, Б.: 132-133.

East Turkestan. Mashrab's work influenced not only the religious and mystical beliefs of the people of East Turkestan, but also the Uyghur folk dances and songs that have been performed in East Turkestan since ancient times. People call the performers of these folk games and folk songs "Mashrabchilar", "Mashrab games", "Mashrab party". Uyghur expert Abdurahim Habibullah writes about the Mashrab party: "Mashrab parties are distinguished by their nationalism, broad publicness, the melodic methods that clearly express the national psychology of the Uyghurs, and various interesting games of educational importance."¹¹

Kadir Khan Yorkendi, who lived in the 16th century, gave information about contemporary Uyghur makomatist musicologists in his work "Nazuk Nuktuk". Among musical instruments, one type of rubob - kashkar rubob has special attention. Yusuf Kadirkhan lovingly brought this instrument to its current state and created an eight-stringed musical instrument called "Hashtar". According to the information, among the students of this musicologist were students from Khorasan, Iran, as well as fans from Khorezm.

Ismatulla Negmatulla Mojizi, in his work "Tavorikhi muziyyun" written in 1854, gives valuable information about seventeen poets and musicians of the Near and Middle East who lived in the 10th-16th centuries, among them Kadirkhan Yorkendi and Amannisakhon.

We know very well that "Talqinchai savti kalon" Mashrab ghazal from the status of "Truth" of the Uzbek people:

Oh, my delicate budding soul, it's alright,

This is a budding genius, okay?

Abandon Mashrabing, it's enough heart - bagri kebab

I'm sorry, chashmayi obu ravonim, how are you?¹²

Mashrab games can be divided into several groups according to the style of performance or in connection with local places. In particular, Dolan Mashrabi, Maysa Hayit Mashrabi, Blue Mashrabi, Wedding Mashrabi, Kumul Mashrabi, Turfon Mashrabi, etc. The Turfon, Qumul and Dolan mashrabs were performed in the form of a comedy scene, while others were held with more anecdotes. Mashrab party participants are usually called "thirty boys". In fact, a total of twenty-thirty people participate in mashrab games. Usually, mashrab games started in late autumn and lasted until early spring or early summer. A person who participates in it must be a person with good morals, manners and discipline. According to traditional custom, a person entering the mashrab should not be less than 18 years old. The parents of the newly joined mashrab have prepared a table for thirty people by slaughtering sheep or cattle. Joining this group was considered an honor for every Uyghur family.¹³

It is impossible to know whether you are a human being or a human being.

This grace and tenderness cannot be separated from you.

Come, Mashrab, if you are in love, do not be careless,

You can't wake up from this heedless sleep¹⁴.

Mashrab's works are embedded in the fiction of the people of East Turkestan. It is not difficult to prove that he was influenced by Uyghur folklore and influenced his fiction. If we compare the song

¹¹ Абдурахим Ҳабибуллоҳ. Туркистонда анъанавий “Машраб базмлари”. Имом ал-Бухорий сабоқлари, маънавий-маърифий, илмий-адабий журнал. 3/2009,-Б.: 226-227

¹² Машраб. Куллийет. Т.: “Muharrir nashriyoti”, 2017. –Б.: 94.

¹³ Абдурахим Ҳабибуллоҳ. Туркистонда анъанавий “Машраб базмлари”. Имом ал-Бухорий сабоқлари, маънавий-маърифий, илмий-адабий журнал. 3/2009, Б.:227

¹⁴ Машраб. Девон. -Т.: Янги аср авлоди. 2006,. –Б.: 124.

"Deyman" from the Uyghur folklore with Mashrab's ghazal "Derman", we can be sure that they are almost the same both in content and form.

Mashrab:

I will be a friend to that charming lady,
If possible, the buyer will take a drop of medicine.

Uyghur folk song:

Rano with gold,
I'll tell you,
If possible, my buyer
I'll take a line.

Also, according to the content, language, style and compositional structure of his songs such as "Yurak Muntazir", "Arzimni Aytay", which are considered as examples of Uyghur poetic creativity, "Korsat Jamaling", "Devona Bouldum", "Arzimni Aytay" It is similar to his ghazals.

Mashrab's poems are widely spread among the people throughout East Turkestan. Under the influence of his literary heritage, Uyghur poets and writers such as Saydulla ibn Haji, Yusuf, Khirqati, Haroboti, Bilal Nazim, Nazari created their artistic works.

Thus, the interest in Boborahim Mashrab's work was great not only among the Uzbek people, but also among the Uyghur people. His artistic legacy is preserved in the works of intellectuals in these folk literary circles, as well as in traditional customs and folk games.

The people of Xinjiang, the Turkic-speaking peoples there, especially the Uyghurs, Kalmyks, Uzbeks, Turfon, Ortush, Yorkent, Kashgar, Khotan, Gulja, Aqshahr, Aksu, Iyla, have been singing Mashrab's classic poetic status and mugam.

Traditional "Mashrab parties" in Eastern Turkestan are performed by Ortush, Kashkar, and Yorkent peoples with their dances of Uyghur maqams, mugams, and maqams. Researcher of Uyghur status I. According to Arshidinov, the works of classical poets, especially Mashrab's ghazals, are told through status. Ushshaq, Navo, Rost, Hosseini, Hijaz, Zangula, Iraq, Buzruk, Hosseini, the famous Turfon, Kumul, Dolan mashrabs are more popular in East Turkestan.

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