

MAVRIGI

About ten men in the clothes peculiar to ancient Iranian (Zoroastrism to be more precise) times, sing national melodies sitting and playing drum. Behind the curtain a woman dancer comes with small steps in the harmony with the melody. By her movements she expresses romantic relationship between two lovers.

Mainly, tambourine accompanies the songs, sung in authentic Farsi — Tajik.

Mavrigi starts with a part called “*Shahd*”, which is a small song of songful-lyrical, improvisatory-recitative nature, and which is based on the poems of Khofiz, a classicist of oriental poetry. In *taraqqiya* change of various spiritual states is observed, while songs are performed impetuously and impulsively. *Pirovard* represents a culmination part, in which songs are rhythmically more energetic and lively, and *doirausuls* (drum styles) are more complex if there is no condition, the performer cannot deliver his feelings to the spectators.

The name “*Mavrigi*” came into existence in the XVI century in Bukhara region of Uzbekistan. At that times Iranian king Nodirshokh wanted to leave Mavrian soldiers, who made up the main part of the army, in Bukhara.

However, the Amir of Bukhara did not give permission for them to live in the city and they started to live outside of the Bukhara’s gate. As the time passed, they became popular with their creation and art. As they

were from Marv city, the type of creation which was preserved until nowadays, was called as “*Mavrigi*”

The *mavrigi* genre of oriental art which exists only in Bukhara was preserved until today thanks to the attempts of the people of Bukhara. The collections of songs, which are performed only by men using drum, are called *Mavrigi*. It enhances people’s spirit and in this means it influences to the spectators and listeners.

Mavrigi style has existed among the people of Bukhara and mainly was sung in the wedding ceremonies. Even though its emergence is connected with Iran, songs, which were adapted to Bukhara style, are called “*shiru-shakar*” — bilingual songs, in this case the songs sung in Uzbek and Tajik, signals from brotherhood of the two nations. *Mavrigi* is the synthesis of the cultures of several nations.

It bears mentioning that the traditions of “*Mavrigi*” were revived and became the part of the repertoires of such folklore ensembles as “*Nozanin*” and “*MokhiSitora*” at present these types of songs became part of the repertoires of singers, (*sozanda* and *khonanda* from Bukhara) such as Tuhfakhon Pinhasova, Olima Khasanova, Orif Atoev, Khaydar Shodiyev, Murodbobo Khasanov, Rano Musaeva, Bogdagul Turaeva, Gulchekhra Mamedova, Matlab Rajabova and her children-Mashrab, Mashkura and Murod Qodirovs.

