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The Entertainment Culture of Rulers and Subjects in the Emirate of Bukhara

Buhara Emirliği'nde Yönetici ve Tebaanın Eğlence Kültürü

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Abstract
The Khanate of Bukhara became the most powerful political entity in the region after the Timurid Empire. During its founding phase, the Khanate had a social understanding dominated by the traditions of Genghis Khan. However, starting in the second half of the 18th century, Bukhara began to undergo political and socio-cultural transformation. The Khanate of Bukhara transitioned to a system based on Islamic rules. This even affected the name of the political structure. The Bukhara Khanate began to be referred to as an emirate. Entertainment elements of Mongol culture during the Shibanid and Astrakhanid periods were abandoned. During the Mangit dynasty, entertainment activities permitted by Sharia law were permitted. These activities were generally games reflecting ancient Turkish cultural elements. Bukhara rulers and their subjects never shared the same understanding of entertainment. Generally, rulers and subjects had separate entertainment activities. Emirate rulers were familiar with all entertainment activities prevalent in the region at that time. The importance of entertainment activities has increased, especially on holidays and special days. Participating in similar entertainment activities socially contributed to social unity. This study examines the impact of entertainment activities in the emirate on socio-cultural life.
Keywords: Emirate of Bukhara, Entertainment, Turkestan, Transoxiana, Mangit Dynasty.

Öz
Buhara Hanlığı Timurlu Devleti'nden sonra bölgenin en güçlü siyasi yapısı olmuştur. Hanlık kuruluş aşamasında Cengizli geleneklerinin hâkim olduğu bir sosyal anlayışa sahiptir. Fakat Buhara XVIII. yüzyılın ikinci yarısından itibaren siyasi ve sosyo-kültürel bir dönüşüm yaşamaya başlamıştır. Buhara Hanlığı İslami kuralları temel alan bir düzene geçmiştir. Bu husus siyasi yapının ismine dahi sirayet etmiştir. Buhara Hanlığı emirlik olarak anılmaya başlanmıştır. Şibanî ve Astrahanî dönemlerindeki Cengizli kültürünün eğlence ögeleri terk edilmiştir. Mangıt hanedanıyla birlikte şeriat kurallarının müsaade ettiği eğlence aktivitelerine izin verilmiştir. Bu aktiviteler genellikle kadim Türk kültür ögelerini yansıtan oyunlardır. Buhara'daki yöneticiler ile tebaa arasındaki eğlence anlayışı hiçbir zaman aynı olmamıştır. Genellikle yöneticiler ve tebaa birbirlerinden ayrı eğlence aktivitelerine sahiptir. Emirlik yöneticileri söz konusu döneme kadar bölgede bilinen tüm eğlence aktivitelerine aşinadır. Bilhassa bayram ve özel günlerde eğlence aktivitelerinin önemi artmaktadır. Sosyal olarak benzer eğlence faaliyetlerinde bulunmak toplumsal birliğe katkı sağlamıştır. Bu çalışma emirlikteki eğlence faaliyetlerinin sosyo-kültürel hayata olan etkisini incelemektedir.
Anahtar Kelimeler: Buhara Emirliği, Eğlence, Türkistan, Maveraünnehir, Mangıt Hanedanı.

Introduction

The political structures established on the remnants of the Timurid Empire in the Turkestan region possessed a comprehensive cultural heritage. Among these states, the Khanate of Bukhara always held a significant position. This was because the khanate ruled over the regions to which the Timurids contributed most in sociological and cultural terms. The entertainment culture in the Khanate of Bukhara also developed in line with the socio-economic and cultural heritage of the region. The changing socio-cultural structure of important cities such as Samarkand, Bukhara, and Karshi directly influenced the entertainment culture of the rulers and the people. This situation continued from the 16th century to the second half of the 19th century. Starting especially in the last quarter of the 18th century, Islamic rules began to be applied in the Bukhara Khanate. This led to major changes in the administrative and socio-cultural spheres. The rulers of Bukhara traced their roots to the Sayyid lineage in order to break the influence of the Genghisid traditions. The title of Khan was a concept of legitimacy belonging to the traditions of the Mongols. In this regard, rulers began to use the title of Emir. In official documents, the Khanate of Bukhara was now defined as an emirate. The Emirate of Bukhara sought to preserve the importance of cities that had been cultural centers since the time of the Timurids. Members of the dynasty, the ulema, and the ruling class in these cities acted in accordance with the political ideology. They were also supported by the economically powerful merchant class. The most important issue for merchants was to carry out their commercial activities in a stable manner. Consequently, a significant sociological transformation took place in the region. The entertainment culture also had to adapt to this social evolution. The entertainment life of the Emirate of Bukhara was shaped in accordance with Sharia law (Khasanboev & Askarov, 2024, p. 11-12).

During this period, the Mangits were one of the leading tribes in the Transoxiana region. They also shaped the region's politics as rulers of the emirate. The Mangits held the highest positions in the army and bureaucracy. The ulema class gave legitimacy to the Mangit dynasty. The ulema, who had a great influence on the people, were the most powerful authority after the emir. The ulema's influence in the social and cultural spheres continued until the collapse of the emirate. In this context, entertainment in the Emirate of Bukhara could not be considered independently of Islamic elements. The ulema were the decision-making mechanism that controlled entertainment methods. The most important issue was that entertainment methods complied with Sharia rules and regulations. Social activities were important for bringing together different ethnic groups belonging to the same religion, such as the Uzbeks, Tajiks, Turkmen, Afghans, and Arabs, in the emirate. The entertainment culture also enabled communities to understand each other by exhibiting similar sociological behaviors. The decisions of religious scholars in the social sphere shaped the ways in which the community enjoyed its leisure time (Hakimovna, 2020, p. 4-5).

In the 19th century, crafts and trade were prominent in the cities of the Bukhara Emirate. There were also many areas where social groups could spend time together, such as caravanserais, bathhouses, and large squares. The fact that the cities of the Emirate were social and economic centers of attraction led to all elements of society being present there. This included those engaged in agriculture in rural areas and semi-nomads (Lapasov & Urazov, 2022, p. 150). For example, trade and small-scale production workshops were widespread in the city of Samarkand during this period. The fact that a large part of the city's population was engaged in production and trade increased the need for raw materials. This demand for raw materials was met by farmers and nomadic and semi-nomadic tribes engaged in animal husbandry. For this reason, visitors from rural areas constantly came to the cities. These places, where various elements of society came together, were social meeting points. For this reason, it was inevitable that entertainment activities would take place in these areas (Lapasov & Urazov, 2022, p. 152).

Many cities in Transoxiana were economically dependent on each other. This situation indirectly reflected on social and cultural life. Many merchants operating in the region's developed cities, primarily Bukhara, traded with different countries. Merchants traveling abroad began to see entertainment concepts from different cultures (Mukminova, 1985, p. 112). Merchants from Bukhara brought many goods to the emirate for entertainment purposes. The merchants introduced a variety of materials, ranging from children's toys to Western-style objects that caught the attention of the emirate's rulers (Titov, 1906, p. 38). These merchants traveling from the Transoxiana region to Russia had encountered forms of entertainment unfamiliar in their homeland. However, this did not lead to the spread of entertainment from different cultures in the region.

All communities living in Transoxiana, primarily the Emirate of Bukhara, were quite unfamiliar with this type of cultural transformation (Titov, 1906, p. 18).

The interaction between cities and rural areas influenced all aspects of social life. It was certain that this also affected the entertainment life of society. People who participated in various activities in cities, such as coronation ceremonies, holiday celebrations, and weddings, could imitate the entertainment rituals here when they returned. The types of entertainment shaped by religion, tradition, and customs under the supervision of the ruling class in cities served as examples for other areas of the emirate (Khasanboev & Askarov, 2024, p. 14). Certain Islamic obligations were quite compatible with the traditional social activities of Turkestan. Turkic communities practiced a nomadic lifestyle for centuries. Some values of nomadism became cultural events that the masses of Turkestan society enjoyed performing. The most important of these was being on the move. Pilgrimages from the emirate to the holy lands were not only a religious obligation but also an important cultural element. For the people of Bukhara, traveling to distant regions was an important adventure and a pleasant form of entertainment. For this reason, the pilgrimage had great religious and cultural significance. Many people made every effort to travel to distant regions and fulfill their religious duties. A large segment of society would save money for a long time for the pilgrimage and travel. It would engage in activities such as acquiring items suitable for the regions along the travel route (Ostroumov, 1880, p. 285).

1. Factors Shaping Entertainment Activities in the Emirate of Bukhara

Before analyzing the entertainment norms in the Emirate of Bukhara, it is necessary to explain in detail the factors that influenced these practices. The concept of entertainment in the Emirate was consistent with Islamic and traditional rules. The types of entertainment were events that had been approved by the ulema and practiced in society for centuries. For example, banquets, home visits in rural areas, celebrations held in open spaces, and watching any ceremonial activity were forms of entertainment familiar to society. New types of entertainment that emerged over time in Bukhara society were similar to these social activities. The general public was unaware of certain types of music or stage entertainment known to the rulers (Vurgun, 2013, p. 130). Before the Mangit rule, it was possible to find musical and singing entertainment in the Bukhara society. The traditions of the Mongols were more tolerant in such situations (Doniş, 1967, p. 25).

With the Mangits coming to power, entertainment activities in society began to take on a more conservative character. The reign of Shah Murad (1785-1799) was a period when this trend reached its peak. The ruler of Bukhara personally disliked entertainment and spent his time in worship. Consequently, the culture of entertainment in society weakened in this context. Islamic arguments, in particular, were effective in changing some of the habits of the general public. After the reign of Shah Murad, the concept of entertainment in society was revived. However, the sensitivity shown towards entertainment during this period was always sought to be preserved by Shah Murad's successors (Boukhary, 1876, p. 150-151).

Administrators in the Emirate of Bukhara strictly monitored entertainment activities. Permission was required for all stages. For example, performances of traditional music using traditional instruments on certain holidays and important days were subject to permission. A supervisor from the same profession was assigned to oversee the musicians. This supervisor ensured coordination between the emirate authorities and the musicians (Ostroumov, 1880, p. 270). Officials in the positions of reis during the day and mirşeb at night constantly monitored the behavior of the community. These officials carried out the role of morality police in the city according to religious rules. Both officials would conduct inspections in the city, accompanied by a large entourage. The issue they paid the most attention to was whether various entertainments were being organized in homes. Banquets and entertainment activities were strictly prohibited in homes in cities at night. The public did not pay much attention to such things. Despite this, there was intense monitoring of musical and singing entertainment in homes. If individuals engaged in prohibited behavior, they had to provide a reasonable explanation. Otherwise, the person would be immediately arrested and brought to court (Ostroumov, 1880, p. 270).

Since the Shibanid period, the continuity of socio-cultural life in Bukhara depended on the economic power of the state. In this respect, the economic situation was one of the most important factors affecting entertainment activities in Bukhara. Any economic crisis would profoundly affect social life and, consequently, entertainment. Many social activities that the community was accustomed to would be disrupted. Most of the activities that reflected the Bukhara community's understanding of entertainment required economic and political stability. Ceremonies, celebrations on important days and

holidays, and ancient forms of entertainment carried out collectively were not activities that could be undertaken solely with the economic power of the people. In such entertainment activities, the economic situation of the administrators, who were the wealthiest class in the region, was decisive. This situation did not change during the Astrakhanid and Mangit periods. This situation was a constant phenomenon in the social life of Turkestan (Mukminova, 1985, p. 41; İşanov, 1955, p. 26).

Another factor shaping the community's understanding of entertainment was the architectural structure of cities. In the Emirate of Bukhara, there were no residences built specifically for entertainment purposes. Instead, public squares served as the main social gathering places. Some entertainment activities could be held in these areas (Rempel, 1981, p. 132). The squares in the emirate's developed cities were well-maintained and spacious. A similar feature can be attributed to the palaces where the administrators resided. In these places, people could gather for entertainment on important days and occasions. However, these entertainments were in a style deemed appropriate by the times and the authorities. Watching an emir leave the palace for Friday prayers and sitting in the city square to chat is an example of the collective entertainment concepts of the period. In living areas where the streets were very narrow and the squares small, it was not possible to socialize collectively. For this reason, the squares in the developed cities of the emirate were quite large. This situation was conducive to socializing. The connection of streets to the square in Karşi, and the large squares in Bukhara and Samarkand are examples of this situation (Agzamova, 2024, p. 4-5).

In the Emirate of Bukhara, people lived in different types of houses according to their social status. In particular, the peasant class resided in small, low-quality houses. These structures were not suitable for any entertainment activities. Members of the royal family and leading figures in the administrative and military organizations resided in palaces or large houses. These structures were designed with large gardens and were closed off to the outside. Unlike the general public, musical entertainment could be organized in these houses. In addition, various entertainment activities could be organized in the large gardens of these architectural structures while relaxing (Agzamova, 2024, p. 6). The general public could participate in certain recreational activities in gardens within the city. These gardens were important public spaces. For example, in the squares and gardens of Tashkent, religious-literary discussions, religious storytelling, holiday greetings, and recreational activities in accordance with the rules were held. The architectural layout and the state of the environment played a significant role in shaping recreational activities (Mukminova, 1985, p. 36). Many types of entertainment can be found in the Emirate of Bukhara. Knowing these is quite important for a better understanding of the social structure of the emirate.

2. Entertainment Activities in the Emirate of Bukhara

In the Emirate of Bukhara, the rulers and the common people had different ideas about entertainment. The emirate's leading figures had more opportunities for entertainment than the common people. During the Shibanid, Astrakhanid, and Mangit periods, the most important entertainment for the rulers was the banquets held at the palace. During the Shibanid and Astrakhanid periods, banquets were always accompanied by musical entertainment. All Bukhara rulers were sensitive about these entertainments being performed as they desired. For example, Muhammad Shibanid Khan severely punished a musician who did not perform well and was disrespectful at a banquet he hosted. During these periods, musicians were always present at various social entertainments. There were lords who patronized musicians and provided for their needs. Musicians used the income they earned to sustain their lives and strive to develop their art (Mukminova, 1985, p. 44).

It is known that the khans of Bukhara held feasts on the occasion of receiving good news. This celebration was no different from other feasts (Poslannik Petra I na Vostoke, 1986, p. 22). Certain officials also watched the banquets and entertainment held in the palace from the palace courtyard. They were probably palace employees or people holding low positions in the administrative structure. Watching different activities was entertainment not only for the common people but also for the administrative class of the period (Poslannik Petra I na Vostoke, 1986, p. 128).

During the Emirate period, in addition to musicians and singers, there were officials responsible for various entertainment activities at palace festivities. People who performed magic tricks with sleight of hand were in high demand. There was also a puppet theater similar to Hacivat and Karagöz, whose job was to entertain the Emir of Bukhara. Emirs used experts in entertainment to entertain important guests who came to their palaces. Not many people could watch such performances in the palace of the Emirs of Bukhara (İgnatyev, 1897, p. 236). The notables of Bukhara organized their entertainment based

on the practices of the palace. Leading figures in the administrative and military structures would host dinners accompanied by music in their own homes, just as they did in the palace. However, the public knew little about these entertainments. The size of the houses and gardens where they resided provided them with such advantages (Meyendorf, 1975, p. 145).

In Bukhara, the state and society's leading figures, primarily the emirs, were familiar with board games. If the emir enjoyed it, activities such as chess, checkers, and various card games could be played by this group. This type of entertainment had become widespread in the Bukhara palace by the end of the 19th century. The emir could watch the games being played or play them himself for entertainment. For example, it was known that Emir Muzaffer Khan (1860-1885) was interested in such entertainment. When the Emir of Bukhara grew tired of playing board games, those around him would also abandon this recreational activity (Kazennıy Turist, 1864, p. 109-110). This type of entertainment was also quite widespread among merchants in the Emirate. Board games were a good form of entertainment during breaks on long journeys. Bukhara merchants could play these games with many local and foreign people. Indeed, it was natural for merchants to encounter people from different cultures and adapt to them due to their profession (Paşino, 1868, p. 104).

There were specific times when general entertainment activities were organized in the Emirate of Bukhara. Many events in line with the entertainment culture of the period were held, especially during holidays and certain ceremonies. The Khan would attend these events, which began after the holiday prayer, dressed in his most splendid attire. The Khan's greeting ceremony during holidays represented social unity and order. For this reason, it was an important source of motivation for the people. After the Khan's greeting, wrestling games were held in the square of the city of Bukhara. Returning to the palace after holiday prayers or watching any entertainment activity was entirely at the Khan's discretion (Demezon & Vitkeviç, 1983, p. 116). Among these entertainments were activities requiring skill, such as archery. Puppet theaters were important events that provided the public with a good time. The community showed great interest in the figures of wild animals in puppet theaters. Puppeteers who performed this work were usually in the service of the emir (Agzamova, 2024, p. 9).

The Emir could extend the Nowruz celebrations according to the political and social climate. Celebrated as the arrival of spring and the beginning of the new year, this festival was a cultural event. For example, it is known that Emir Nasrullah Khan (1827-1860) extended the Nowruz celebrations to 15 days and enjoyed himself with his subjects (Demezon & Vitkeviç, 1983, p. 70). During this holiday, tolerance could be shown towards non-Muslim subjects participating in entertainment activities. Even slaves, who were subject to strict supervision, could enjoy themselves a little during this period. The Emir would strive to be with his subjects during Nowruz celebrations (Demezon & Vitkeviç, 1983, p. 107). During all holidays, celebrations were held in the central square of Bukhara or on the wide open spaces near the city. As in normal times, many food vendors could be found here. Pastries, red and white meat varieties could be sold in these areas. Various sweets were also consumed on important days and occasions. These times when crowds gathered added color to the culture of entertainment (Agzamova, 2024, p. 7). During Friday greetings, those among the people who did not have petitions to present were generally occupied with spectator entertainment. Watching ceremonial activities was a social ritual enjoyed during that period. As mentioned, all important games were performed in city squares and open fields during holiday times (Meyendorf, 1975, p. 135).

There were rare occasions when the emirs of Bukhara shared the same entertainment environment with their subjectp. The emirs and the people could not enjoy the same activities. This was an accepted situation among all the leaders and subjects of the emirate. However, some rare games were exempt from this rule. The ancient game of Kokboru, organized with broad participation, was undoubtedly the most beloved entertainment of the emirate. This game can be described in its simplest form as carrying a small animal hide to a designated area. The emirs of Bukhara personally participated in this game. It is understood that Emir Nasrullah Khan was among the regulars of the kokboru game (Hanikov, 1843, p. 69). Kokboru was a very tough game by nature. To be successful in this game, which was the favorite entertainment and sporting activity in the Transoxiana region, personal strength and training were required. The horse and rider had to perform many moves in a synchronized manner. The challenging conditions of the Kokboru game could lead to many fights between the sides (İgnatyev, 1897, p. 198).

Keeping exotic animals was always a popular pastime among the elite in Bukhara. Keeping or hunting exotic animals was common among political and military leaders in the Transoxiana region (İvanoviç, 1891, p. 22). Breeds of animals were

generally classified as rare predators and riding animals. Among riding animals, the Ahal Teke breed of horse was considered particularly important. Horse care and gifting horses to one another had become an important cultural tradition. This situation continued in the same way during the reigns of the Shibanid, Astrakhanid, and Mangit (Mukminova, 1985, p. 103).

According to the laws of the Emirate of Bukhara, performing music in public spaces and singing songs arbitrarily was strictly prohibited. This prohibition primarily concerned the general populace. The ruling class circumvented these prohibitions in various ways. This situation was one of the fundamental differences in entertainment between the ruling class and the people (Demezon & Vitkeviç, 1983, p. 61). One of the social occasions where music was performed, and the public could listen to it, was embassy receptions. Diplomatic delegations arriving in the city of Bukhara could be welcomed with music according to their importance. The public would gather both to watch the performers for entertainment and to listen to the music. The welcoming ceremonies were seen as an enjoyable activity by the public. For this reason, when envoys from important states came to Bukhara, they were welcomed by large crowds (Meyendorf, 1975, p. 56). Music was also used for military purposes. During the reign of Emir Nasrullah, various types of music were attempted to boost the morale and entertain the Bukhara army. However, this military band was quite unsuccessful in terms of quality (Jakmon, 1906, p. 85-86).

Music played an important role in the entertainment culture of nomadic and semi-nomadic communities in the Emirate of Bukhara. Although musical entertainment in the emirate was subject to strict rules, this situation varied somewhat in rural areas. Many people would sit in front of their kibitka tents and play music on ancient Turkish instruments (Hanikov, 1843, p. 68). Their musical instruments were usually wind instruments and two-stringed instruments. There was not much variety in terms of musical instruments. People who were interested in these types of instruments produced quite good music (Zalesov, 1860, p. 344).

Recreational areas in the city of Bukhara held an important place in the social life of the people. Consequently, these areas were places where some entertainment activities considered legitimate at the time took place. Lyab-i Hauz, a rectangular pool measuring 30.48 meters deep and 24.384 meters wide, was one such place. There was a beautiful view around Lyab-i Hauz. People would come here to cool off in the shade of the trees and chat in the tea houses. They could also enjoy the various foods and sweets sold nearby. There were also places called Four Gardens, reserved for Emir Haydar and the harem. The general public benefited more from these types of places. In these areas, storytellers and dervishes would tell various stories, helping people have a good time. Such areas could be found in many important cities of the emirate. A large garden called Kalenderhane in the city of Karşi enjoyed considerable fame in the emirate. People would spend a significant part of their day here. These types of public areas played a vital role in meeting the community's need for socialization and entertainment (Agzamova, 2024, p. 8).

In the Emirate of Bukhara, riding animals were commonly used in the games most loved by the people. Because these types of entertainment activities involved a high degree of movement, they were more exciting. Indeed, horse races and camel wrestling were prestigious entertainments in activities held on wide plains (Hanikov, 1843, p. 94). Horse races were the most popular form of entertainment at social events such as weddings and memorials. Horse races were not held at the same time as the main event. They took place either before or after it. This game also had specific rules. Horse owners would come to predetermined fields and compete against each other. Many people followed the horse races. Conversations were held about the races (Şahnazarova, 1898: 122). Hunting was one of the important leisure activities of the people of Bukhara. They were not interested in exotic animals like the Bukhara nobility. They usually hunted animals that were more common in the region, such as martens, foxes, and certain species of birds. Hunting dogs and flintlock rifles were the most important tools for this leisure activity (Meyendorf, 1975, p. 110).

Craft activities were a social activity that women in the Emirate of Bukhara enjoyed. Embroidery work was particularly widespread among Bukhara women. Women enjoyed making embroidered figures, which were important in the fashion of the period. These figures were used to make items such as turbans, belts, and linings more aesthetically pleasing (Meyendorf, 1975, p. 145).

The Bukhara society was distant from some of the entertainment common in the world at that time. For example, fireworks, known in China for centuries and also used by Europeans, were unknown in the emirate. Bukhara merchants,

who frequently traveled to different countries, were familiar with such entertainment. Such entertainment was something they encountered entirely by chance (Paşino, 1868, p. 122-123). In the last quarter of the 19th century, three Italian travelers brought cameras to the Emirate of Bukhara. For a long time, people considered having their picture taken a noteworthy entertainment. Many people in Bukhara had their pictures taken in their spare time. However, photography was a security threat to the emirate's administration. The Italian travelers were arrested, and photography activities were banned (Jakmon, 1906, p. 78).

With the Russian occupation of the Emirate of Bukhara, entertainment activities that had been banned in the emirate were permitted. Cockfighting, ram and camel fighting, and certain board games such as chess, which had been prohibited in society, began to be played again. These activities became more prominent with the breakdown of the old order (Ostroumov, 1880, p. 270). Until the Russian Empire's occupation of the Emirate of Bukhara, the society's entertainment culture was in line with religious sensitivities. After the occupation of the emirate, the Russians, who wanted to establish their own control in the region, attempted to make fundamental changes in the society's entertainment habits (Hakimovna, 2020, p. 6).

Conclusion

The Emirate of Bukhara was a powerful political structure that determined the social and cultural direction of the Transoxiana region. This situation continued during the reigns of the Shibanid and Astrakhanid dynasties. During the Mangit period, the region's largest cities were also under the control of the emirate. Decisions made in the Emirate of Bukhara had a significant impact on the social structure of the region. Starting with Shah Murad, social life was designed based on Islamic rules and regulations. Practices emerged that changed the centuries-old traditions of the Mongols in the Turkestan region. The Mongol traditions and the view of social life in Sharia law are quite different. The culture of entertainment in the emirate was also affected by this change. It is difficult to change activities such as entertainment that bring happiness and peace to societies. The region's long struggle with political instability and the fact that the ulema were the most trusted class changed this generally accepted rule. Some aspects of the entertainment culture during the Shibanid and Astrakhanid periods remained untouched. However, many events where the populace could become unruly were restricted. Some of these restrictions were imposed because the events were truly contrary to religious rules, while others were imposed for political purposes.

In the Emirate of Bukhara, the entertainment activities of the rulers and the subjects are essentially the same. However, the leading figures of social and economic life have not abandoned their entertainment traditions from the Cengizli period. A large part of the ruling class continued their old entertainment habits in isolation from the people. Entertainment at banquets, in particular, was a continuation of the traditions of the Mongol era. The rules and entertainment of banquets during the Shibanid and Astrakhanid periods were preserved. In addition, magicians and Western-style entertainment devices were seen in the emirs' palaces.

The care and hunting of exotic animals was actually a pastime reserved for the nobility of the emirate. The difficulty involved in caring for and hunting such animals ensured that this type of entertainment was a more exclusive pursuit. The emirs of Bukhara were quite familiar with board games. There were emirs who loved these games and played them constantly. This was normal since the Bukhara state was founded on the Timurid legacy. The Timurid rulers, mirzas, and beys were familiar with games such as chess, backgammon, and checkers. However, it was strictly forbidden for the subjects to engage in such forms of entertainment.

There are certain activities where administrators and the public rarely enjoy themselves together. These activities are generally games originating from ancient Turkish culture. Kokboru, horse races, and to some extent, wrestling can be cited as examples of these games. The fact that the public approaches administrators during entertainment activities actually stems from the region's established cultural heritage. This is why entertainment during holidays is accepted by society at large. Most of the entertainment held in large areas during holidays actually existed in Turkish society before Islam. Although these entertainments took on different rules with Islam, traces of the steppe culture in the region are still strong.

With the exception of the reign of Shah Murad, it is impossible to speak of a uniform understanding of entertainment in Bukhara society. The ulema class maintained its unique influence and did not interfere excessively in the entertainment

activities of the rulers. They endeavored to ensure that Muslim communities socialized together without excess. For this reason, entertainment activities under the intellectual control of the ulema were constantly monitored by various officials. These officials were subject to the rules and regulations of the ulema class. This is one of the reasons why officials such as the reis and mirshab were sensitive about entertainment. The ulema class, who knew the people well, did not allow them to neglect their duties.

The entertainment activities in the cities of the Bukhara Emirate have a significant impact on the rural areas. There are social differences between the cities and rural areas within the Emirate. Entertainment culture is one of these differences. The squares and events in large cities such as Bukhara, Samarkand, and Karshi have influenced nomads and semi-nomads from rural areas. Those residing in administrative structures such as villages and towns visited cities to satisfy their entertainment needs. The population density in cities increases during special times such as throne ceremonies, embassy receptions, and holiday celebrations. In rural areas, entertainment is more liberal according to Cengizli traditions. Nomads and semi-nomads are more active in these areas. The central authority turned a blind eye to these events, provided they did not go too far. For example, musical entertainment, which was subject to numerous controls and permits in cities, was common in these areas. The nomadic and semi-nomadic tribes of the Emirate of Bukhara always continued their ancient Turkic entertainment activities.

Some forms of entertainment known in the world at that time were not recognized in the Transoxiana region. This situation can be explained by the fact that the Emirate of Bukhara did not exert influence over different geographical areas. There are types of entertainment and venues that even Bukhara merchants rarely encountered outside the region's borders. The majority of the Emirate's subjects were unaware of these. Even some types of entertainment were unknown to the Emirate's rulers. Some inventions, such as photography, which was essentially a technological innovation, were seen as a means of entertainment by the Bukhara society. However, it was quickly banned by the Emirate. With the Russian occupation, however, some technological developments and types of entertainment known in the West were able to enter the Emirate. In fact, the Russians used entertainment activities to change the sociological habits of the Bukhara Emirate. They used entertainment activities as the best method to make the Bukhara society more indifferent to the ruling power. As a result, the existence of many entertainment activities in the Bukhara Emirate shows that the society had an active social life.

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