

Navoi's Musical Thinking

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Abstract. This article analyzes Alisher Navoi's contribution to the development of Uzbek music culture of the 14th-15th centuries, including being a skilled musician, composer, teacher-mentor, and possessing deep knowledge in this field. The information contained in Navoi's own works and the works of his contemporaries is studied

Key words: mutrib, music, tune, mughanni, melody, rhythm, advor, musical science, song.

We know very well that Alisher Navoi played an incomparable role in the development of the literary environment, science, and socio-economic life of Herat in his time. As an encyclopedist, Navoi contributed to art and culture, including musicology, among many other disciplines. First of all, if we pay attention to the fact that the great-grandfather of Navoi's mother was known by the nickname of Abu Said Khan, and that his uncles, Mir Said Kabuli and Muhammad Ali Ghariby, were also musicians, then this ability is actually "innate" in the poet. Navoi was a well-versed scientist, composer and musician, mentoring and sponsoring young artists.

In "Boburnoma", Babur wrote about Navoi's "...what else is good in music". There are good patterns (songs) and good peshrav (melodies)" [1, 233-p] - we can learn from the work "Khulasat ul-akhbar" that Khondamir skillfully played the khan and the oud. Both creators say that Navoi has patterns and shawls, but do not name them. Ismail Bekjon, in his article for "Marifat" newspaper, refers to Mutribi's "Nuskhayi Zebayi Jahangir" work and mentions that he created a pattern dedicated to Husayn Boygaro in the tune of "Husayni" by Navoi with the "Turkish zarab" method. Abdurauf Fitrat writes in the book "Uzbek classical music and its history" that the tune "Qari Navoi" or "Qari Navoi" belongs to Navoi's work: "It is said everywhere that this tune is a very old tune. According to what we heard, there is an old tune called "Qari Navoi" in Fergana. Tashkent musicians call this tune "Qari Navo". However, this name is a misnomer. They are the ones who corrupted the name "Qari Navoi". Among the old musicologists of Bukhara, it is said that this tune is the work of Navoi. After this information, the possibility that the song "Qari Navoi" is Alisher Navoi's work becomes stronger" [2, p. 42].

In Khondamir's work "Khulasat ul-akhbar" we read: "His Highness Amir Alisher was so skilled in the science of music that if his teacher Sani Abu Nasr Farabi had been alive, he would have worn the earring of Navoi's discipleship in his ear. He received an excellent education in law and art. Therefore, most of the people of Sozan are always under the care of His Highness. Hafiz Kazakh, when he grew older and could distinguish between black and white, entered the service of His Highness Amir Alisher, and behind his attention, he became a person with no equal in playing the law. took full possession and classified a melody, Peshravi is purkor. Amir Alisher was so involved in his education that it is impossible to imagine more.... Ustad Husayn was at Amir Alisher's doorstep from his childhood to the beginning of his youth. Ustad Shaykhi Noi also showed interest in playing the flute from his youth with the instruction and desire of Amir Alisher, nowadays there is no one equal to him in this discipline" [3, p. 21]. In "Boburnoma": "I am not known to the people of virtue and the people of art like Alisherbek, a coach and a teacher. Ustad Qulhammad and Shaykh Noyi and Husayn Udiykim were good at words, they made a lot of progress and fame with the bek's education and piety" [1, 233-p], it is said. As we have witnessed, Navoi was a teacher and educator of artists along with the people of the pen. He was not an amateur musician, but a skilled musician - an artist.

Alisher Navoiy as an art critic through a number of works such as "Khazayin ul-maani", "Majolis un-nafais", "Hayrat ul-abror", "Farhad va Shirin", "Sabai Sayyor", "Mahbub ul-Qulub". we also know. We can classify the information presented in these works as follows: 1. Information about composers and singers and the evaluation of their work. 2. Terms related to music used in the XIV-XV centuries.

In the work "Majolis un-nafais" we can see the following opinions about the "musical knowledge" of a number of poets:

Muhammad Ali was nicknamed "Gharibi". He was also a poor man. Mir Said is Kabuli's younger brother. He played more words well. Loved him and his method. He was also aware of musical science [4, p. 62].

Maulana Salimi is one of the nobles of Iraqi property. Fazliyotdin did a lot in Khurasan. First he studied. Andin then added a poem and a problem and a letter. In addition, he learned the oud and tanbur and made classifications in music as well [4, p. 76].

Khoja Kamoliddin Husayn - they say that he has an influence on music and some patterns are attributed to him [4, p. 132].

Khwaja Abdullah Sadr was outstanding in the science of Advor and music and in the science of Hutut. And if I don't know the law, everyone is just a fool. And he rose to a high position in the service of the king. One of the sentences is Sadorat [4, p. 132].

Maulana Sahib Balkhi was a master of poetry, perfected in court and music. Let me connect his ghazals to his deeds, and let him testify to his spaciousness. Among them, "Chahorgoh" is a famous practice [4, p. 15].

Khwaja Yusuf Burhan was the master of the people of Turuk, and he knew well the science of music, and I was his student in the field of music. He gave more music to his partner. Let me connect the action of "Isfahan" to this verse:

Rasid mavsumi shodi-yu aysh-u tarab,
Agar gado ba murodi dile rasad chi ajab" [4, 46-b].

Mavloni Shayxiy – tabaslikdur. Muddate Iroqqa bordi. Andin kelganda advor va musiqiyg'a ham sohibi vuquf bo'lub keldi [4, 94-b].

Pahlavon Muhammad Go'shtigirkim – ko'b fazoyil bila orostadurkim..., musiqiy va advor ilmida davrining benaziridur [4, 108-b]. Pahlavon Muhammad Goshtigirkim, who is known for many words..., is the best of his time in musical and court science [4, p. 108].

Maulana Binai has great talent. At first, he was busy with studies, then he had a lot of rush, and then he left. He fell in love with the letter. It ends well in a short time. Andin later turned to music. After studying the science of adverbs and classifying various works, a treatise on adverbs was finished. But Mojib and his imagination were not accepted by the people. Because of this negative quality, poverty made him want to go to bed, and he also suffered ryazats, because he destroyed his piri and murshidi, and did not give any benefit to those who did it on their own. El tan'u tashniidin could not stay in Hiri and went to Iraq [4, 68, 69-p].

If we turn our attention to the poet Binoy, it is noted that the reason why he developed a taste for music in the information in "Boburnoma" is the presence of Hazrat Navoi. Also, according to the above information and Zayniddin Wasifi's work "Badoye ul-Waqaye", Navoi Binai acknowledges his achievements in music as well as criticizes his shortcomings. In this regard, he says that he did not see a good teacher, he did not complete his education, and as a result, he was not able to succeed and was criticized by the people.

"Mahbub ul-Qulub" song "Mutrib va mugannyi zikr" to singers and instrumentalists: "The heart is strengthened by a good melody. And the soul is energized by a good voice. If the voice is pleasant, the fire of love of the people of pain will be ignited, if it is pleasant, the doomsday will rise between the people of the situation. Whenever a musician plays more painfully, his melody affects the aching heart more strongly... the performance of an understanding musician melts even the stony heart. When he plays and sings by himself, he stirs up the soul" [5, p. 38].

In addition to scientific and educational works of Navoi, the description of the incomparable role of music in human development is clearly visible in his artistic works. For example, in "Saba'i Sayyor", the fourth epic of "Khamasa": About Bahram: "Bahram's goal was always to listen to music and singing. There were many skilled musicians in his service, and many enthusiastic hafiz at his parties. "Wherever he went, musicians and singers were there, he was an observer." "If he is a navo, he will complete what he hears" [6, 382-383-b], - he says.

We also classify the musical terms used in the 14th-15th centuries and mentioned in Navoi's works as follows:

1. names of musical instruments: ud, qonun, tanbur, g'ijjak, chang, daf, rubob, nay, nog'ora, arg'anun, chag'ona, sapoyil, qo'buz, yotug'an.

2. Words that indicate the term of the song: ayolg'u (arab. o'lan, ashula, kuy, qo'shiq), alxon (kuy, ohang, navo, qo'shiq), dasotin (fors. dostonlar; qo'shiq, nag'ma), surud (fors. qo'shiq, ashula), talolo (fors. kuy, ohang, qo'shiq; qiyqiriq, hayqiriq), o'lang (turkiy. ashula, o'lan), qo'shuq (turkiy), lahn (arab. ashula; navo, ohang), yirla (turkiy. ashula, qo'shiq aytmoq, kuylamoq), tarona (fors. ashula, kuy, ohang).

3. Words that denote the term singer: ayolg'uvchi (arab. musiqachi, ashulachi), mutrib (arab. qo'shiqchi, cholg'uvchi, navozanda), go'yanda (fors. qissago'y, qo'shiqchi), yirlag'uvchi (turkiy. jirlovchi, kuylovchi), , lahnparдоз (arab+fors. kuylovchi, kuy chaluvchi), navogo' (fors. kuychi, ashulachi, mutrib), navozanda (fors. xonanada, sozanda, kuylovchi), navosoz (fors. kuy chaluvchi, kuylovchi; mutrib), nag'magar (arab. kuy, navo chaluvchi, kuylovchi), nag'mapardoz (arab+fors. go'zal, yoqimli kuy kuylovchi, xonanada), nag'masoz (arab. cholg'uvchi, kuylovchi, sozanda), tarannumgar (arab+fors. cholg'uvchi, sozanda, kuylovchi, ashulachi), saroyanda (fors. hofiz, aytuvchi), xonanda (fors. ashulachi, hofiz, xonanda), xunyogar (fors. nola qiluvchi, nolagar; sozanda, xonanda), san'atgariy (arab. san'atkor, hunarmandga mansub), xunyogarlilig' (fors. ashulachilik, xonandalik, sozandalik), san'atsoz (arab. san'atkor, mohir usta), san'atfosh (arab. san'atkor, mashhur hunarmand).

4. Melody and words used in the process of singing: gulxocha, bozgo'y (fors. qo'shiqning naqorat qismiga nisbatan qo'llangan), amal (arab. Kuy, ohang), afg'on (fors. 1.fig'on, faryod, nola 2.ovo, sado, jarang, bong), vazn (arab. musiqa, kuy, ohang pardasi), soz (fors. jo'r, ohang, kuy, nag'ma), go'yo (fors. so'zlovchi, ohang), zamzama (fors. mayin ovoz, nag'ma, jo'r bo'lish), ilxon (arab. kuylash, xushovoz kuylar, ovozlar, musiqiy (arab. ohangdor), navo (fors.) nag'ma, ohang), nag'amot (arab. kuylar, navolar, taronalar), nag'ma (arab. ohang, navo, kuy), ohang (fors. kuy, navo, soz), tarannum (arab. yoqimli sayrash, kuylash), tarannumsaroy (arab+fors. nag'ma boshlovchi, nag'ma chiqaruvchi), taronasozlig' (fors. kuylash, tarannum etish), tag'anniy (arab. ashula aytish, kuylash, xonish qilish), xonadalig' (fors. hofizlik, ashula aytishlik), savt (arab. ovoz, tovush; kuy, ohang), xushxon (fors. xushohang, xushovoz), xushxonlik (fors. xushovozlik, xushohanglik), zahmapardozlig' (arab. kuylovchilik, cholg'uvchilik) [7].

5. Melody names: "Saydi g'azol", "Chahorgoh", "Isfahon", "Savt", "Chorzarb", "Arg'ushtik", "Uluq" kabi.

In the poet's only ghazal "Navo soz aylasang" using the art of proportion, he used musical terms such as "singer", "navo", "soz", "ud", "nag'ma", "un", "lahn". applies:

Ey, mug'anniy, yor bazmida navo soz aylasang,
Jon fidong o'lsun g'amim sharhidin og'oz aylasang.
Udek kuymakligim sharh et lisoni hol ila,
Nag'mada udung lisonin sehripardoz aylasang.
O'zga olamdin xabar deb bizni tirguzdung ne tong,
Bu risolat birla gar izhori i'joz aylasang.
Rozim ar sozing lisonidin ba'idul fahm esa,
Anga ruhafzo unungni dog'i hamroz aylasang.
Otlanib, boshimni raxshingning ayog'i ostig'a,
Tig' birla solg'udek masti sarandoz aylasang.
Parda yop roz uzrau doxil bo'l ushbu bazm aro
Kim, erur xorij agar beparda pardoz aylasang.
Chekmading lahne Navoiy ko'nglun istab, ayb emas,
Anglab o'zungni, navo ahlig'a shahnoz aylasang [8, 261p.].

This ghazal seems to be a poetic expression of Navoi's description of musicians and singers, melody and song in "Mahbub ul-Qulub".

Navoi's epic "Khazayin ul-Maani" includes 4 mustazads. The poet said that writing poetry in this genre is popular among Turkic peoples, a tune was chosen and a poem was written accordingly.

As we have seen, the famous poets, scholars, and court officials of their time were engaged in the science of music, understood music well, and could play one or more musical instruments. Especially among the poets, there were many who thoroughly mastered the science of music. It made it possible to increase the

aesthetic pleasure of people, to educate the spirit, to ensure the melodiousness of the poem, and to fully comply with the weight requirement.

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