

CHANG IN ALISHER NAVOI'S HERITAGE

Sharipova Odinahon Shavkatjon qizi

Student of the Faculty of Art History of Fergana State University

Hasanboyeva Shahlo Shermurod qizi

Student of the Faculty of Art History of Fergana State University

<https://doi.org/10.5281/zenodo.7126203>

Abstract. *This article discusses the types of ancient Uzbek folk instruments, the process of their formation and their place in the works of our ghazal poets, and especially the role and definition of the chan instrument in the works of Alisher Navoi.*

Keywords: *instruments, dust, flute, trumpet, tanbur, dutar, rubab, gijjak, trumpet, oriental culture.*

ЧАНГ В НАСЛЕДИИ АЛИШЕРА НАВОИ

Аннотация. *В статье рассматриваются виды древних узбекских народных инструментов, процесс их формирования и их место в творчестве наших поэтов-газелей, а особенно упоминается роль и описание инструмента чан в творчестве Алишера Навои.*

Ключевые слова: *инструменты, дуст, флейта, труба, танбур, дутар, рубаб, гиджак, труба, восточная культура.*

INTRODUCTION

Musical instruments are a means of glorifying the spirituality of mankind in melodies, a product of folk art, a miraculous and expressive instrument that has always been formed among the masses, created by skilled musicians and is constantly improving. The national pride, traditions and values of each nation are reflected in the instruments, and the sound they emit is in accordance with it. All this serves as a basis for the form and nationality of the instruments to be created. Throughout history, there has always been a strong emphasis on musical instruments, as well as educational ones. In the modern process, special attention is paid to such factors as a new look at the traditions of the past, the proper use of advanced technology and the education of the perfect man. After all, music is considered to be the most important factor in the education of a perfect person, that is, it can be the basis for the spiritual and spiritual upbringing of people.

Art plays a special role in inculcating the ideology of national independence in the minds of young people. Art is also one of the means of expanding a person's spiritual outlook and educating him as a person. Art is a means of communication necessary for the movement of humanity towards goodness, connecting different continents and countries. Art does not express people's feelings and thoughts in an abstract way, but in vivid artistic images, because it is a treasure trove of emotions.

MATERIALS AND METHODS

The creation of works of art involves two things: the ability to think artistically and to express it in practice. Art is a gift from God, a product of creative work. If artistic figurative thinking allows for the artistic assimilation of reality, only creative work can be the basis for its realization.

All forms of art have an artistic form, which is more related to the structure (composition) of the work. The structure of the work allows the viewer or reader to focus on the ideological point.

The idea is the basis of the work. The ideological nature of the work testifies to its content. Thus, the content of a work of art is the sum of the artistic idea, the subject of the work, the plot of the work, and the life events evaluated by the artist.

This art form has attracted the attention of geniuses of all times. Aristotle: "Music has a certain moral power. That's the decent thing to do, and it should end there. "

In other words, "Music has a certain effect on the moral side of the human soul, so it should serve as one of the subjects that educates young people." There are many such examples. Indeed, music plays an invaluable role in the aesthetic upbringing of a person, in enhancing his aesthetic taste.

RESULTS

The wide educational potential of music was highly valued by medieval thinkers A. N. Farobi, Abu Ali ibn Sino, Abdurahman Jami, Alisher Navoi and others, and special works were written about it.

During the 10th and 12th centuries, the art of music, including instrumental music, flourished in Central Asia, and many musical instruments were widely used in music performance. In this regard, musicologist Darvesh Ali Changi in his musical pamphlet – dust, ud, nay, doyra musical instruments, especially the 5 and 6 double-stringed musical instrument "Ud", gave information about this musical instrument. Highly appreciating his position in the urban period and his place in musical performance, Ud is the king of all musical instruments, and Rud also states that the musical instrument was also played with a bow.

It is known that the great poet Abu Abdullo Rodaki, who lived in the IX-X centuries, was a skilled performer of the musical instruments "Rud" and "Chang". Mahmud Qashqari's "Devoni lug'atit turk" was created at that time, and it contained a number of labor songs, heroic songs, and a wide variety of songs in general. The great scholar of the tenth century, the musicologist Abu Nasr Farobi (873-950) paid great attention to the science of music, the performance of musical instruments, music theory, the creation of the "Oriental music system" and their application to musical performance at that time. , along with an excellent study of mathematics, made a great contribution to the study and promotion of the science of music, which is a type of mathematical science. His Kitabu-l-musiqiy al kabir (The Great Book of Music Science) describes various musical styles (percussions), oud, tanbur, nay, chang, and various musical sounds from musical instruments. (MM Khairullayev. Farobi. Tashkent. 1963. 176 p.) Information about the art of singing in the X century is also reflected in the work of Yusuf Khos Khojib "Kutadgu bilig".

DISCUSSION

In general, Alisher Navoi contributed to the development of literature, art and culture in Herat. Especially in the development of music culture, new melodies, songs, musical brochures were written, and composers and hafiz appeared. At Navoi's request, Abdurahman Jami wrote Risalai Musiqi. Zayn al-Din al-Husseini wrote a pamphlet entitled The Law of Science and Practical Music (Practical and Theoretical Laws of Music Science) and dedicated it to Navoi.

Abdulqadir Marogi's treatise "Maqosid ul alhon" was written. Alisher Navoi, in his Majlis-Nafois, mentions the names of poets who created music. Abdulla Vafoi Khorezmi, Jami's nephew Mawlana Muhammad and Khoja Abdullo also wrote in the field of music, and Alisher Navoi remembers the great musician of his time Khoja Yusuf Burhan, who was Alisher Navoi's teacher of music.

By the time of Alisher Navoi, musical expressions began to find their perfect expression in the literary heritage. In particular, the creative work of Abdurahmon Jami and Alisher Navoi clearly demonstrated this. Gazelle from Alisher Navoi's "Badoye ul-vasot":

*Ey , mug'anniy , chun nihon rozim bilursen- soz tuz,
Tortibon munglig 'navo sozing bila , ovoz tuz.
Navha ohangi tuzub , og'oz qil mahzun surud,
Ul surud ichra hazin ko'nglumga maxfiy roz tuz.
Istasangkim , nag'mang ichra ko'p xaloyiq o'lmagay,
Ul ikavdin ko'p vale mendin tarona oz tuz.
Gar mening holim desang tuz barcha dostoni niyoz,
Dilbarimdin nag'masoz etsang surudi noz tuz.
Chun bu gulshanda nishiman qilg'ali qo'yimas hazon,
Gul firoqi savtin , ey , bulbul , qilib parvoz tuz.*

Almost all of Alisher Navoi's lyrical poems have become songs and touched the language and heart of the people. The poet wrote, "My hope is great, and I think that my career will not go downhill, and that the triumph of my writings will not be to the liking of any other place." It is no coincidence that President Islam Karimov said, "If we call this great man a saint, he is a saint of saints, a thinker, a thinker of thinkers, a poet, a sultan of poets."

Indeed, the rich creative heritage left by the scientist lives among the unique monuments of world culture. Historical sources contain valuable information about this period, which can be used to give an idea of the development of music, musicians, composers and musical instruments. It is known that Alisher Navoi was interested in the most common musical instruments and music theory of his time. He took music theory lessons from composer Hodja Yusuf Burhan. Among his contemporaries, the great composers Hafiz Sharbati, Abdullah Marwarid, singers and musicians Ustad Kulmuhammad, Kamoliddin Husseini and other artists had a very good relationship. It is no coincidence that the pseudonym Alloma is based on the term "Navo". The divine melodies in his poetry are still different today. Navoi loved the melodious melodies of his instruments and praised them in his epics.

According to written sources, from the XV, XVII centuries the word "dust" began to play a significant role in our musical life. Until then, the word "chang" was a completely different word in Uzbek and Tajik music culture, meaning a small sample of the ancient European harp, which is widely used in our country.

The phrase "dust" in Alisher Navoi's great work "Khamasa" in the epic "Sabbai Sayyor" also means a harp, more precisely a hand harp. `not. Harp-shaped dust of that time was used almost as one of the instruments of women, even in the centuries BC. However, after the 17th century, the harp began to fall out of place and was replaced by a trapezoidal percussion instrument, which was beaten with a special stick – a special stick.

The fourth epic of Hamsa, Sab'ai Sayyar, is a romantic adventure epic. The stories of Bahrom and Dilorom tell the love story of a lover. Bahrom is a king, Dilorom is an artist, a beautiful girl with a pure heart, but without rights. She sings about her experiences with her favorite musical instrument. Alisher Navoi describes how well Dilorom, a popular instrument, plays:

*Chang olib torini tuzar erdi.
Lek jon rishtasin uzor erdi.*

*Chang toriga chin fig'on berdi,
Kimki o'ltirmish yerda jon berdi.*

The epic was created under the effective influence of folk art. In folk instruments, Alisher Navoi also used it to reveal the inner world of his heroes.

*Har zamon ko'ngli bir havo qilibon,
Changdek o'zga bir navo qilibon. Yoki
Changni qo'lga olib ayladi soz,
Chang ila nag'ma ayladi ovoz.*

Dilorom's recognition in the wind is also due to her skillful musicianship.

*Unum ovozasi jahon tutti,
Changin ovozi osmon tutti.*

The participation of the most talented musicians and singers in the royal festivities, the high curtains of the instruments are skillfully described by the artist.

*Shahgakim, ishrati mudom erdi,
Soz birla surud kom erdi.
Ko'p edi xizmatida rud ahli,
Bazmida jon fido surud ahli.
Lahni changu rubob edi bir yon,
Sayd eti din kabob edi bir yon.
Ko'rgan o'lmakka qilmasa ohang,
Voy ul damki, olsa ilgiga chang,
Chang chun jonfizo sado cheksa,
O'zi ul savt ila navo cheksa.
Soz etar erdi bazmi shohona,
Ravza ul xuridin parixona.
Tor ila nagma beadam bo'libon,
Tor yo'q, nagmalar mad bo'libon.*

The epic also contains verses about other musical instruments: The stringed harp of the "harp" type described in Navoi's works is a folk instrument. She had beautiful silk threads. It was mainly used to accompany singing. In one byte, the musical instrument is sloping, so its height is similar to that of a Sufi. This indicates that the dust instrument is a harp-like instrument.

One of the "dust" instruments described by Navoi is the Georgian folk instrument ("changi"), which is still widely used in music. Alisher Navoi describes the composition of his poems in the Qasidai Hilaliya:

*Soz etib, changu tuzub, ul unga ruh afzo surud,
Cholibon naqlgu amal bog'lab Navoiy she'riga...*

In his epic "Mahbub ul Qulub" the poet is distinguished by the artistry of the images he describes to each of the instruments:

*Mayxonada kim maydin ibo qilgay,
Nay bir dilkash navo bila ani rasvo qilgay.
Agar kishi may havosini boshdin chiqarur,
G'ijjak nolasi bilan anga yolvorur.
Va tanbur pardadagi fitnadin halok etar,*

*Va ofiyat pardasin chok etar.
Va chang zorlig' bilan bo'g'izin tortar,
Va ud lissoni nag'masi targ'ibi chandon ham ortar.
Andakim rubob boshin yerga kuyub ko'rguzgay,
Va kubuz quloq tutib oyga targ'ib ohangin tuzgay.
Chun qonun va chag'ona nolasi quloqda tushgay,
Va mahvashi soqi yukini may oyoqda tushgay.
Ul vaqt zuxdu taqvoga ne e'tibor,
Va hushu xiradga ne ehtiyor.*

It is a well-known fact that as the human mind develops, so do musical instruments.

CONCLUSIONS

The descriptions of Alisher Navoi's works clearly show the names of musical instruments that were popular at that time. Some of them are: nay, koshnay, chang, kanun, arganun, mizmor, ud, tanbur, rubob, dutor, gijjak, kabuz, as well as trumpets, horns, drums, and flutes used in weddings and public events. Unfortunately, musical instruments such as argandi, mizmor, valamiz, kushavlos, zangura, saptur have not survived to this day.

Alisher Navoi advised to practice diligently and enthusiastically to improve the skills of art, including performing arts, to read the works of teachers, to learn from their creative experience, to pay great attention to folk art, to master the language. .

Thanks to the work of Alisher Navoi, we can get an idea of some musical instruments of that time, ideas about singing, as well as the types of folk instruments, the pleasantness of the sounds they create, which types of instruments are most popular among the people. . A lot of work is being done today in the field of studying the history of folk music performance and singing.

From a number of musicologists who carry out serious scientific research in the study of the history of music, who still publish new scientific articles, books and pamphlets: Doctors of Arts, Professors F. Karamatov, T. Gafurbekov , R. Yunusov, R. Abdullayev, O. Ibrohimov; Candidates of Arts, Associate Professors Z. Karimova, D. Rashidova and others have made a great contribution to this field and are selflessly working to convey our scientific heritage to young people.

REFERENCES

1. Alisher Navoiy «Badoye 'ul – vasot» , Mukammal asarlar to'plami , beshinchi tom , T. , 1990 .
2. Nazarov A. «Musiq» , // Buxoro – sharq durdonasi , Parij , 1997 .
3. Begmatov S. «Maqom surnay yo'llari» T. 2004 .
4. Firdavsiy A. «Shohnoma» , T. 1984 .
5. Shodmonov N. «Musiq – bu uyg'onish demak» . «Tafakkur» jurnali 1993. 3 – son .
6. Y. Rajabiy. O'zbek xalq musiqasi. Toshkent “Badiiy- adabiyot” nashriyoti, 1963 yil.
7. Abu Homid G'azzoliy . «Kimiyo saodat» T. , «Adolat» . 2005 .
8. Alisher Navoiy. Mukammal asarlar to'plami. 20 jildlik. J.17. – T.: Fan, 2001.