

ATTITUDE OF HISTORICAL AND LITERARY CHARACTERS OF ALISHER NAVOI
TO ART

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Abstract – The article deals with A. Navoi's and his literary characters' attitude to art and the people who work in the field of art.

Key words: Alisher Navoi, Majolis un - nafois, Xamsatul - mutahayyirin, Aslul - vasl, Abdurrahman Jami, Ustad Qulmuhammad, Mir Murtaz, Haji Shahobuddin, Abdullah Marvarid, Mavloni Binai, Mirza Babur, Baburnama, Herat, Sheikhi Noi, Shahquli G'ijjaki, Husayn Udiy, Muhammad Shaibani, Ghulam Shadi, Mir Azu, Pahlavon Muhammad, Chorgoh, Sultan Hossein Boykara, 6th century, Pythagoras, Historical prophet and ruler, Luqmoni Hakim, Gushtasp, Munshaot, Ushshaq, Navo, Hosseini, Hamsa, Farhad and Shirin, Dilorom, Sab'ai Sayor, Tarikhi Muluki Ajam, Muhammad Rahimkhan Feruz, Shashmaqom, Khorezm.

I. Introduction

Over the centuries, poetry and music have taken inspiration from each other and absorbed the great ideas flowing from the depths of the human heart, serving the spiritual development of generations. That is why Hazrat Alisher Navoi paid great respect to Ustad Qulmuhammad, a unique representative of this field in his time, a skilled player of oud, gijjak and kobiz instruments. It is clear from the notes of the fourth meeting of "Majolis un-nafois" that the great thinker Ustad Qulmuhammad was "involved in education" and created conditions for many students to enjoy his knowledge: "Ustaz Qulmuhammad is Shibirgondindur. At a young age, the old man became a little girl. The art of ability was more and more visible in science. He was engaged in education. *Holo ul fan* masters remember his musannafati and are grateful for his discipleship. Talibi is interested in science. There is also a different kind of style: enlightenment is like a calendar, like a painting, like a letter. But not many people can play the oud, the dulcimer, and the dulcimer in this age". Ustad Qulmuhammad - because he played the oud instrument well, Ustad Qulmuhammad was given the name of Udiy. There is information in the sources that he lived, studied and created in Samarkand for a long time. He created peshrav, qawl, qar, amal and motifs in maqam ways such as "Ushshaq", "Navo", "Husayni".

II. Literature review

The classifications named "Peshravi Udiy", "Savti Nuriy", "Amali Udiy", "Savti Udiy" were popular in Khurasan and Movarounnahr. This talented artist was one of the major figures of Herat cultural center. According to Zainiddin Vasifi, Ustad Qulmuhammad also participated when Majdiddin Muhammad Alisher organized a party in honor of Navoi. Navoi mentions in "Xamsatul-mutahayirin" that Ustad Qulmuhammad recommended him to the scholar of the era called this - Alishah in order to thoroughly acquire musical knowledge.

The name of Ustad Qulmuhammad is also mentioned with honor in the third section of the poem "Xamsatul-mutahayirin" dedicated to the memory of the great thinker's teacher and friend, murshidi Nuriddin Abdurahman Jami: "Ustad Qulmuhammad used to learn music when he was a child, so he became famous for doing good things with his learning."

Alisher Navoi, who sincerely felt the effect of music on the change of the social and spiritual environment, on the perfection of the person, began to study this science: "*Faqirg'a doiya bo'ldikim, bu fanning ilmiysini dag'i bilg'ay, Mavlono Bu Alishoh bo'kakim, bu fanda asrining bebadalidur-anga siporish qilildi. Agarchi aknun af'yun kasrati ani aql hul'yasidin oriy qilibdur, ul vaqtda bu fanda "Aslul-vasl" otlig' kitobin tasnif qildi, dag'i Mir Murtoz va Xoji Shahobuddin Abdulloh Marvarid va Mavlono Binoiy dag'i bu fanda risolalar bitidilar. Ammo chun barcha izhori iste'dod qilib erdilar – muftadig'a bot bahra olmoq dushvor erdi*". The fact that Hazrat Navoi, the possessor of encyclopedic knowledge, also achieved perfection in the science of music, and rose to the status of one of the creators of the theory of this science, is an example for the successors of the great nationalist scientist. The book "Aslul-vasl" by Mavlono Alishah, "the best of the century in this science", is classified by Navoi's proposal.

III. Analysis

Alisher Navoi, who carefully read "Aslul-vasl" and the theoretical works created in the field of music by the well-known cultural figures of his time - Mir Murtaz, Abdullah Marvarid and Mavlono Binai, said that these books were written in a complex style, and that the issues in them were just being formed by a beginner (mubtadi) in the field of music. Nuriddin Abdurahman Jami, who has always felt the spiritual pains of Alisher Navoi's heart first and foremost, will be the head of the humanitarian poet's wish to come true this time. "*Ul yerdinkim, alarning bu faqir sori inoyat va iltifotlari bor erdi, musiqiy va advor risolasin bitidilarkim, bu fanda andoq munaqqah va mufit risola yo'qtur* [My husband, they had the grace and favors of this poor man, they finished the treatise on music and courtship, there is no such treatise on this subject as a treatise]".

Zahiriddin Muhammad Babur's life book "Baburnoma" also provides valuable and interesting information about mature representatives of musical art who grew up in the cultural environment of Herat, such as Qulmuhammad Udiy, Shaykhi Noiy, Shahquli G'ijjakiy, Husayn Udiy. According to the author of "Vaqoe", Shaikhi Noiy and Qulmuhammad Udiy played the gijjak very well. Sheikhi Noi started playing the flute skillfully from the age of twelve to thirteen. One day, he performed a tune on the flute at the literary and educational meeting of the Timurid prince Badiuzzamon Mirza. Qulmuhammad Udiy can't play that tune on the gong and tries to hide his guilt with the excuse that "The fiddle is an imperfect tune" in front of the people of the conference. Then Shaykhi Noi immediately took the fiddle from Qulmuhammad's hand and played the melody well and clearly on the fiddle. During the time of Alisher Navoi, such unique contests and competitions in the cultural environment of Herat opened a wide and clear path to the development of music art.

Husayn Udiy played the oud instrument very nicely and sang meaningful songs to his accompaniment. According to Zahiruddin Muhammad Babur, his fault was that he played the oud too flirtatiously. Shaibani Khan (1451 - 1510) one day ordered Husayn Udiy to play the soz. Husayn Udiy improvises and plays the tune badly, and also, having lost his voice, plays the tune with a less suitable instrument. The great statesman and poet Muhammad Shaibani understands this intelligently. And during the party, he ordered his officials to punch Sheikh Noi's neck, who was rude to the people of the conference and his profession.

Mirzo Babur, a brave and brave leader by nature, a brilliant creator and a mature statesman, liked the fact that a man should do something suitable and specific to his gender, no matter what field he works in. From "Boburnoma" we read: "*Shayboniyxonning olamda bir yaxshi ishikim bor budur, filvoqe' xo'b bordur. Ushmondoq nozuk mardaklarga mundin ko'proq sazo kerak* [Shaybani Khan

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has one good idea in the world, it's a good thing. The delicate and delicate people need more than this]". Alisher Navoi and Abdurrahman Jami Sarvari, and the composers of Herat's cultural environment, patronized by Sultan Husayn Boykara, such as Kamoliddin Binai, Ghulam Shadi, Mir Azu, Pahlavon Muhammad Busaid, did not escape the attention of Mirza Babur. About the great Allama Ghulam Shadi: "Shadi was the son of a singer. If he could play music, he could not play in the charge of these musicians." There are good designs and patterns. At that time, there were not many patterns and embroidery. Finally, Shaybani Khan sent to Khan of Kazan Muhammad Amin Khan clearly and clearly wrote about Mavlon Binai and Mir Azu: "Mir Azu was not able to speak, he was a writer, although he did little work, but he had interesting works. Binai was also a writer. There are good sounds and patterns," he says, giving concise and clear information.

"Boburnoma" deeply commented on Pahlavon Muhammad Busaid, an unparalleled figure of single combat, scientist, poet, physician, composer of Sultan Husayn Boykara's time: "There was another Pahlavon Muhammad Busaid of Benazir Eldin. He was very active in Kushtigirlik, he also recited poetry. Sawt and motifs were gardens. "Chorgoh" had a good character and was a good conversationalist. There is a strange thing to accumulate a lot of dignity with arrogance.

The history of the talented Persian-Tajik poet Kamoliddin Binai's study of the practice and theory of music, the science of composition is very convincingly, vitally, instructively and impressively covered in "Boburnoma". The sensitive poet Binai was actually ignorant of music. Hazrat Alisher Navoi, who believed that poetry and music developed through the centuries, took strength from each other and scolded the poet Binai for not knowing music. One year, when Sultan Husayn Boykara left the capital Herat to spend the winter in Marv, Hazrat Navoi also went to Marv with the king. Kamoliddin Binai stays in Herat. He studies music all winter. By the summer, he will master the science and theory of music so much that he will start playing new tunes. Shah Sultan Husayn and the great thinker Alisher Navoi spent the winter in Marv and when they came to Herat, he played them the tunes and motifs he had created. Hazrat Alisher Navoi was very impressed by this and praised Binai's hard work and skills. We read from "Vaqoe": "He is practicing music in the winter, I will be away until the summer, things are busy. When Mirza Hiriy comes in the summer, he spends the time of savt and naqsh. Alisherbek is surprised and flattered. In music, things are connected, there is a pattern in the whole sentence, there is a season in music. This is the end of the nine colors and the inclination of the pattern is true".

IV. Discussion

In the works of Alisher Navoi, the ancient Greek philosopher Pythagoras, who lived in the 6th century BC, is mentioned as the founder of the music science. In "Tarihi anbiyo va hukamo" we read about this: "*Fisog'urs hakim Luqmoni hakimning shogirdidir. Ba'zi debturlar: Gushtaep zamonida erdi. Musiqiy ilmi aning mavzuidur. Andin burun bu fanni tadvin qilg'an kishi ma'lum emas. Va ba'zi soz ham aning muxtariidur va kamolda ta'rifdin mustag'niy* [Fisogurs is a student of Hakim Luqmoni. Some Debts: It happened in the time of Gushtaep. Musicology is his subject. It is not known who developed this science before. And some words are autonomous and completely independent of definition]".

In the 89th letter of his "Munshaot", the great thinker highly respects the name of Khoja Abdulkadir, a famous instrument player and musician who played the dovruc in the 14th century. Ustad Qulmuhammad, a contemporary of Alisher Navoi, was popularly known as Ustad Qulmuhammad Udiy because of his skillful playing of his instrument. "Ushshoq", "Navo", "Husayniy" created peshrav, qabl, amal and patterns in the ways of maqam. His classifications called "Peshravi Udiy", "Savti Nuriy", "Amali Udiy", "Savti Udiy" were popular in ancient Movarunnahr and Khurasan.

The following remarks in the third article of Hazrat Alisher Navoi's works dedicated to the memory of Maulana Nuriddin Abdurrahman Jami "Xamsatul Mutahayyirin" serve the benefit of the

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above comments: "*Ustod Qulmuhammad kichik erkandakim, musiqiy o'rganur erdi, chun bot o'rganmog'i bila xo'b ishlar yasamog'i shuhrat tutti* [Ustad Qulmuhammad was a small man, he studied music, because he was famous for doing good things]". In the fourth meeting of "Majolis un-nafois" information was given about seventy-two fuzalos of the century, and the fifty-second article was dedicated to Ustad Qulmuhammad.

The great thinker Qulmuhammad Udiy's services in the field of music theory and practice are concise and clear, and he specially emphasizes that no one in his time could play the oud, fiddle and kobiz at the level of Ustad Qulmuhammad. Alisher Navoi, a great nationalistic culture figure who always patronized and patronized rare talents, paid great respect to Ustad Qulmuhammad, a skilled player of oud, gijjak and kobiz instruments, a connoisseur of music theory. Qulmuhammad Udiy was "engaged in his education" and created an opportunity for the children of the nation to learn from his knowledge.

The characters created by Hazrat Alisher Navoi in his artistic works also appreciate the people of knowledge and craft, art and enlightenment, and patronize the development of talented young people. The great thinker created the image of a fair female ruler in "Farhad and Shirin", the third epic of his "Khamsa". Ten girls - Dilorom, Dilor, Diloso, Gulandom, Sumanbo', Sumanso, Parichehr, Parizod, Parivash, Paripaykar - were superior to each other in science and craft. One of them, Dilor, excels in the field of music theory:

*Biri ashor bahri ichra g'avvos,
Biri advor davri ichra raqqos.*

In the fourth epic of Navoi's "Khamsa" "Sabai Sayyor", Hazrat Navoi presented the image of an unbelievably artist. According to the interpretation of the great writer, Dilorom is a smart and chaste, intelligent and beautiful girl. But this charming husnu jamal sahib has a skill that surpasses the outer and inner beauty. He is a skilled musician. A person who sees Dilorom Husni may survive without losing his life, but when he blows dust and sings, it is certain that not one soul out of a thousand will survive:

*Husnicha odami nishon bermay,
Kishi ko'rmay aniki, jon bermay.*

*Ko'rgan o'lmakka qilmasa ohang,
Voy, ul damki, olsa ilgiga chang.*

*Changi chun jonfizo sado cheksa,
O'zi ul savt ila navo cheksa.*

*Ko'rsa yoxud eshitsa kim oni,
Qolmagay bir, gar o'lsa ming joni.*

Surrendering under the influence of a lover's carefree beauty, luscious voice and the magic of words in her hands is a rare situation in life. However, the creator, who has resorted to the highest level of exaggeration, can convince the reader of the uniqueness of his character and the high level of his artistic skills. The incredible event becomes reality in the reader's imagination. Dilorom won Bahram's heart and the king's love not only with her beauty, but also with her beauty and artistic talent. Because even before hearing the news of Dilorom, Shah Bahram liked to listen to music. His soul was longing and thirsty for music, he spent a lot of time listening to the magical melodies and charming melodies of artists:

*Shahg'akim, ishrati mudom erdi,
Soz birla surud kom erdi.*

*Ko'p edi xizmatida rud ahli,
Bazmida jonfizo surud ahli.*

The same lines in the epic are further supported by the following information in Hazrat Alisher Navoi's historical work "Tarihi Muluki Ajam": "*Bahrom... Sind qirg'og'idan Ajam soriga viloyatlarni olib, Royning qizi bila nihoyatsiz yarog' yasab, mulkiga keldi. Va to'rt ming uyluk sozanda va go'yanda va raqqos va ahli talab Hindistondan ko'churub olib keldi...* [Bahram... took the provinces of Ajam from the coast of Sind, made endless weapons with Roy's daughter, and came to his property. The dancer and the people were brought from India...]". After these notes, Hazrat Alisher Navoi informs that he used the same historical facts in the fourth epic of his "Khamsa" - "Sabai Sayyor": "read, let him know". Thoughts and images in "Sabai Sayyor" are very vivid. Shah Bahram's love for Dilorom also comes from the logic of his nature, interest, and feelings. Dilorom husnu malohati and artistic skill of the musical tunes match the taste of the king.

In the next chapters of the epic, it is emphasized that the lover, who is in the fire of love, enjoys the beauty and talent of his lover and finds rest. Dilorom gives life to the being of the king with his melodious, melodious, elegant musical sound. Bahram is captivated by the power of beauty and art:

*Ko'zin olmay liqosidin bir dam,
Kulog'in ham navosidin bir dam.*

*Ko'z yuzida, quloq navosinda,
Jon g'amida, ko'ngul havosinda.*

Khorezm is a land of art since ancient times. According to historical sources, musicians and singers from seven climates worked in the palace of Khorezmshahs. This tradition continued in the following centuries.

V. Conclusion

It is known to scholars that Khiva Khan Muhammad Rahim Khan Feruz, who ruled the country with justice for 37 years from the second half of the 19th century to the beginning of the 20th century, was a leading intellectual of his time. Feruz, known as the "Pir of romantic ghazals", was a musicologist, composer, and scholar who was well-versed in the science of music.

Khorezm did great services in the way of preserving and passing down the status to the generations. As a composer, he created more than ten tunes on the tracks of "Shashmaqom". The great Navoi connected the future fate of the beautiful and talented Dilorom with deep essence and artistic delicacy with this land of ancient art. Bahram is angered by the lover's assessment of the Shah's marksmanship that "it is the result of constant practice."

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