

"The Pleasure of Singing, Listening and Understanding Navoi"

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Annotation: The article explains that the historical roots of Alisher Navoi's musical talent are connected with the spiritual heritage of Eastern thinkers such as Abu Rayhan Beruni, Abu Ali ibn Sino, Lutfi, Nizami Ganjavi, Khusrav Dehlavi, Abdurahman Jami. The work of Uzbek classical music "Mogulchai Dugox" is analyzed from the point of view of musicology and literature.

Keywords: Alisher Navoi, spiritual heritage, musical talent, craft, music art, music, music education, composition

The historical roots of Alisher Navoi's musical talent are based on the musical heritage of Abu Rayhan Beruni, Abu Ali ibn Sino, Mirzo Ulugbek, Qazizada Rumi, Ali Kushchi, Giyosiddin Kashi, Lutfi, Nizami Ganjavi, Khusrav Dehlavi, Abdurahman Jami, Fuzuli and many stars of Eastern spirituality. had an incomparable scale. Due to this, the innovations and great changes taking place in Uzbekistan are, in essence, becoming the foundation of our bright future. After all, the ability to build a bright life and a civilized society is a fact inherited from our ancestor Sahibkiran Amir Temur. The civilization that emerged in Central Asia during the reign of Amir Temur produced great historical figures, philosophers and sages, poets and artists, architects and craftsmen, who in turn contributed to the enrichment of world cultural development. Amir Temur and the Temurid generations respected the people of craft and art, appreciated their labor and art. Therefore, cultural life and environment developed under their rule. At that time, it became the pinnacle of maturity for not only the Uzbek people, but also the music of the entire Middle East.

The spiritual uplift typical of Timur's time created ample opportunities for almost all aspects of the art of music. Music and singing, music education, composition were all perfected. That is why music has a special place in the life and creative activity of Alisher Navoi.

He took lessons in the musical alphabet from his teacher, the great musicologist and composer of his time, Hoja Yusuf Burhan.

Many large and small collections of Alisher Navoi's rich and colorful works of various themes and genres have been published: some of them are eloquent ghazals of the sultan of words, some of them are purmano qita and rubai, others are profound philosophical and vital wisdoms, and some others. containing samples from works of various genres. Each of these complexes has its own significance in terms of satisfying the needs of the poet's fans to one degree or another.

The sensitive and resonant, heartfelt poems of the great artist have been sung and loved by poets for centuries. With this in mind, we decided to compose this article in a new form - on the basis of excerpts from the great poet's ghazals and rubais, mustazad, muhammas and tarje verses, which are broadcast daily and performed at weddings and ceremonies.

It is narrated that Allah made man from clay and breathed life into him with the help of music. Consequently, the love of music is added to the human soul. From this it can be said that there is no one who does not love art to a certain extent, who is not indifferent to singing. Navoi, an encyclopedic scholar, also had a good knowledge of musicology. In his commentary on Majlis un-nafais, he writes about Hoja Yusuf Burhan, saying, "I am his student in poor music." Abdurauf Fitrat, based on a number of sources, suggests that the melody "Qari navo" (actually "Qari Navoi") probably belonged to Alisher Navoi:

Alisher Navoi also took great care to bring up composers, singers and musicians. "For example, Kulmuhammad, who showed his talent for music in his youth, was first brought up by Navoi himself and then wrote a work on music called Asl ul-usul. Mawlana made Alisher a disciple and made him an expert in the theory and practice of this field.

We see in the sources that Hoja Abdullo Marvarid also got a good education in music with his help and guidance and became a skilled musicologist.

Of particular importance is the classical musical heritage "Mogulchai Dugoh", based on romantic ghazals from the "Badoe' ul-vasat" divan of the "Khazayn ul-maoniyy" college. It is no secret that love and devotion, the sufferings of exile, and the enjoyment of the pleasures of visal are among the ancient and everlasting themes of poetry. Every master of words who has a pen in his hand, first of all, writes a poem on this subject. In each verse of the inexhaustible treasure of poetry inherited from the great thinker Alisher Navoi, we can see a unique poetic interpretation of this theme. In one of his poems he writes to his friends:

Friends

Of course, it is natural for those who are in love with each other to suffer the pain of hajj, but it is useless for a person who does not have a husband to migrate. Indeed, in order for the torment of hijrah to take place, one must first have a beloved companion and stay away from it. Otherwise, no matter how much you suffer, the condition of love will not be fulfilled. After all, it is impossible to imagine such concepts as companion, love, devotion, hijran, visol, which always require each other. That is why, in the above verse, the poet is telling his friends that he is helpless, and therefore he is not from the oppressed. In the next verse of the ghazal, this idea is expressed in more depth:

in an attempt to persuade his friends that he does not have to voice his love, that he must keep it a secret, but the poet, astonished at how he can reveal a love that does not exist, tries to emphasize to them once again that he is helpless. In doing so, he is able to express his inner experiences more vividly, using the art of tazad, which is formed through words such as pinhon, oshkor. In the third verse, Navoi also refers to the relationship between lovers and businessmen, which is closely related to this topic, in order to prove his point:

in his opinion, one (lover) can boast as much as he wants about the covenant in love, it is undeniable, but the lover who is the cause of this love - attention to the covenant of the lover - has no confidence. Because he may be indifferent to the lover's cries, forget his promise, and ignore it. This is an ancient custom of entrepreneurs. People of love should be aware of this.

When we pay attention to the content of the above verses, we are surprised by the poet's helplessness and loneliness. Is it possible that a person like Navoi was single, or is it a kind of poetic expression? But coming to the fourth byte of the ghazal, we return to this idea. No one is ever able to comprehend what is going on in someone's heart. Sometimes we do not notice that there is a whirlpool of endless pain and suffering in the heart of a person who looks very happy in the picture. Sometimes we face the opposite. The poet speaks of the torment of exile and emphasizes that he is not one of them, that is, he is lonely.

the content of the above byte reveals to us one of the important points of the poet's life. Many historical sources state that Alisher Navoi lived alone. In particular, Zahiriddin Muhammad Babur in his work "Boburnoma" writes about it: "There are no sons and daughters and wives, he passed the world in a different way ...". If we pay more attention to the content of the above verse, we will realize that the poet who was criticized for his loneliness was also "one day" - once a "nozanin chobuksuvor". Perhaps they could not reach each other by the will of fate, or the untimely death of that "nozanin chobuksuvor" may have separated them from each other, as they are remembered in the past. In any case, we learn from this verse that Navoi, as an ordinary person, once sympathized with someone, loved him, but did not have the opportunity to reach the brink of fate. If up to this verse we have imagined the poet without pain, without love, without the pain of exile, in the following verses of the ghazal we encounter the interpretation of the infinite suffering of exile in his heart:

while I am weeping and wailing in this ruin, that is, in the place of the helpless, in the torment of hijrah, walk with your light in the gardens and tulips. After all, as a human being, you have been blessed to enjoy the blessings of the world given to you by the Creator, including the unique pleasures of love and vision. Fate has deprived me of such happiness, so: a person often loses control of his emotions and experiences. In the above verse, the image of a lover shedding bitter tears, unable to withstand the bitter pains of true loss, is embodied before our eyes. No matter how hard he tries to behave, it's all in vain. The pain of separation that eats away at his heart turns into painful tears and washes his face. Therefore, such lovers should not be blamed, but

should be sympathized with. In the next verse of the ghazal, we read the expression of these thoughts:

friendship is the greatest human quality. True friends are tested on difficult days. It is the work of such a true friend to inflict a cup of limmo-lim on him in order to suppress the humor of his friend, who is in the throes of death. Of course, the poet was referring here to the sincere sympathy of friends in the example of May. After all, not everyone is in a position to be with a friend in difficult times, to comfort him, to cheer him up. When the poet says "friendship", he means that he needs people who do not leave their friends alone at such times. But it is very difficult to find such people among the people of the world, so:

to be a priority in the covenant, that is, to keep the promise, is not for everyone. We often forget a promise we made because of carelessness, negligence, indifference, or other reasons. We don't know that we are hurting someone's heart with this, or we don't care if we know it. In the above verse, he is offended by the large number of such people among the "people of dahr" and invites his friends to drink may, that is, to enjoy true love. After all, only true lovers can stand firm in their covenants.

One of the greatest things to be thankful for in the world is to be a guardian. In this case, the concept of a partner cannot be limited to the relationship between men and women. Navoi's interpretation is very comprehensive, understanding the love between slave and slave, between Allah and slave. According to the poet, these two loves are inseparable. In order for a person to feel the charm of divine love in his heart, he must first pass the tests of figurative love. As the great thinker said, "If Navoi cries, do not say that your love is a metaphor. Who, when you look clean, is a metaphor." Indeed, if the love between people is not based on any worldly gain, that is, if they look at each other with a pure eye, no matter who they are, and love only for the sake of Allah, then such a metaphor becomes a reality. In the praise of this ghazal, the poet speaks of the spoils of the moment: he is referring to the following love:

in conclusion, it can be said that the poet cherishes his moments of love with his friends and calls them to be thankful for it. But the shrewd reader realizes that he is referring to a metaphor that has become a reality at the root of this loneliness, and that he is weeping endlessly with endless sighs and groans.

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