

## ALISHER NAVOY'S MUSICAL THOUGHT

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### Abstract

In this article, there are more than 26,000 words, including hundreds of special musical-professional terms, concepts, expressions and words used by Alisher Navoi in the works "Khamisa", "Khazayin ul-Maoni" and "Devoni Foni" in his artistic heritage, as well as in other works. detailed information about private compounds.

**Keywords:** work, analysis, art, direction, theory, idea, scientist, culture, education, nature, analysis.

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In the past, aesthetic views, ideas, opinions, teachings and theories appeared in the bosom of philosophy. At the same time, various directions in philosophical doctrines have had a strong influence on various views and directions of aesthetic views. There were different views on the essence of sophistication, the nature of aesthetic consciousness and aesthetic activity, and the relationship of art to reality.

Aesthetic ideas first arose in the ancient Eastern countries, including Egypt, Mesopotamia, Babylon, India, China, Iran and Turan. Until recently, we used to believe that "the homeland of aesthetic ideas is ancient Greece". Due to the fact that the historical heritage of the ancient Eastern aesthetics was deliberately hidden from the fall, and even less touched, the fictitious doctrines of "European egoism" ("Eurocentrism") were pushed forward.[1]

The inscriptions left to us by the peoples of the ancient countries of the East (Mikhat, Phoenician alphabet), Urhun-Enisei inscriptions, Khorezm alphabet, works of art made of precious minerals (Assyrian inscriptions found in the tomb of pharaoh Tutankhamen in Egypt, the Amudarya treasure, the image of Darius I gold coins, Scythian gold articles, etc.), magnificent architectural monuments (the Tower of Babel, the remains of the ancient art culture of Khorezm, the palaces of the rulers of India and China, works of fine art and sculpture on the walls of temples) that artistic culture was highly developed in these countries shows. Today, we know from the manuscript heritage of the peoples of these countries and examples of oral folk art that the first aesthetic views and ideas were expressed by priests. Unfortunately, this rich aesthetic heritage has hardly been studied until now.

The greatest thinkers of the Central Asian renaissance era Musa Khorezmi, Ahmad Farghani, Abu Nasr Farabi, Abu Raykhan Beruni, Abu Ali Ibn Sina, Akhmed Yassavi, Yusuf Khos Khajib, Lutfi, Navoi, Behzad, Babur, Mashrab and many other artists. [2] The essence of his aesthetic views is the idea of creating a balance of sophistication and spiritual and moral values.

During the European Renaissance, aesthetic thinking began to develop under the direct influence of capitalist production relations. As the ideas of bourgeois humanism, which gained historical importance, became widespread, natural and concrete sciences, literature and art achieved great success, aesthetic views and ideas also developed at such a rapid pace.

An important feature of the aesthetics of the European Renaissance is that its essence and content were imbued with a high humanitarian spirit and it was closely connected with artistic practice.

The great artists of the European Renaissance, Leonardo da Vinci, Raphael Santi, Michelangelo, Dürer, Cervantes, Shakespeare and others made a significant contribution to the development of aesthetic thinking. In particular, Leonardo da Vinci, a great artist, a talented engineer, and a famous natural

scientist, in his aesthetic views, urged not to ignore the importance of art and its unique features in understanding the real world. [3] One of the unique features of art is the ability to find and popularize the unique qualities of things in search of their beauty, Leonardo da Vinci said in one of his treatises describing his aesthetic views.

Leonardo da Vinci looked at art as a perception of reality and pointed out that this perception is not just a vain attempt, but a process of creative repetition.

The aesthetics of classicism emerged as an echo of the European Renaissance. Bualo's treatise "The Art of Poetry" describes the main features of classicism aesthetics. The essence of these aesthetic principles was that they had a violent character and were subordinated to the abstract thing, which was "above the individual" and "the origin of the state" to which any creative person had to submit to the principles developed by classicism.

The aesthetics of classicism, imbued with the spirit of ahistorical and class limitation, condemned those engaged in artistic creation not to break out of the mold set by the rules, not to cross the boundaries of the pre-selected and localized subject, and thus, to a certain extent, negatively in the history of aesthetic thought. became important.

His Holiness Nizamiddin Mir Alisher Navoi spent sixty years of his life with intense creativity and social activity, with efforts to understand science and the world, its beauties. While he received his first alphabet lessons from his father, Ghiyaziddin Muhammad, he learned the secrets of poetry from Maulana Yahya Sebak (the science of aruz), Khoja Fazlullah, Abulaysi, and his uncles Mir Sayyid Kabuli and Muhammad Ali Gharibi.[4] His younger uncle, in Navoi's words, is "good at interpreting more words", "has a good voice and method" and is "aware of musical knowledge", which gives reason to say that he developed the same musical literacy as young Alisher.

It is also known from the biography of the poet Benazir that wherever she was - in Kherat, Samarkand, Mashhad and Astrobad, composers Khoja Abdulla Marvarid, Pakhlavon Muhammad, musicologists Abdurahman and Muhammad Jami, dozens of musicians and singers were always with her. and consistent dialogues about performance and science have always continued.

Now in our musicology, the topic "Navoi and music" is "The role of music in Navoi's artistic works", "Music in Navoi's scientific works", "Navoi's poetry in Uzbek musical folklore", "Navoi and the heritage of Uzbek classical music", "Navoi - compositional creativity", "Navoi and 20th century Uzbek music" are being researched. Almost all layers of Alisher Navoi's artistic heritage - in the magnificent "Khamsa" (around 50 thousand lines), "Khazayin ul-Maoni" (44,900 lines) and "Devoni Foni" (12 thousand lines) created consistently throughout his life, as well as in other works more than 26,000 words used, hundreds of special musical-professional terms, concepts, phrases and special combinations can be found among the words. These can be divided into specific classifications as follows:

- musical instruments: tambourine, circle, nogpa, dombira, kos, dol; jilajil, zang, zangula; mizmor, flute, trumpet, nafir, Gypg`y (trumpet), sybizg`a; oud, rud, chang (cheng), barbat, law, rubob, tanbur; khobiz, gijjak; arganun;
- musical forms (genres): dostan, yor-yor, olan, marsia, naqsh, peshrav, navba, rehta, tuyuk, tarona, song, song, jirzsavt, kor, amal, saj, qawl, chinga;
- musical works: blue, tune, lahn, navo, nola, turkona, classification, alhon;
- interpreter of musical works: lahnparдоз, lahnsoz, alhonchi, alhonnamoy, alhonsaro, navosoz, navobakhsh, navogar, dostonnavoz, barbatzan, mutrib, mug'anni, udzan, rudzan, qavalon, chalibon, singer;
- directly the creator of the musical work; author, musannif, mulahhin, linker (composer), linker, practitioner, official; non-musical;
- encouragement to create a piece of music, invitation: bind, bound, salt, tzubon, show, show, spin, trick, pull, hold, sing a song;

In Hazrat Navoi's work, there are countless cases of smooth transitions (special modulations) from a more vivid literal poetic statement to deep musical sentences and conclusions. In addition, Navoi widely used musical colors and musical adjectives in his poetic-artistic thinking to embody musical proportions, metaphorical similes, complete and integrated images. For example, it is impossible to imagine Dilorom, the main character in the epic "Sabai Sayyor" without the music of dust, music, or the foreigner from Khorezm in the seventh climate of the same work without "the music of science and science". [5]

Navoi created his scientific and partly artistic works directly related to music in the last ten years of his life, i.e. in 1490-1500, that is, in a period when his creativity reached its peak. These are such as "Majolis un-nafais" (1491), "Mezon ul-Avzon" (1492), "Kholoti Pakhlavon Mukhammad" (1493) and, finally, "Makhtub ul-Kulub" (1501) are deep and wide in content. They are works rich in comprehensive, philosophical observations, observational conclusions.

In our opinion, this coherent poetic and undoubtedly musical-semantic set of thinking, which is explained in depth from each other, is also meaningful to the four scientific and artistic works named above. In particular, in each of the eight meetings in "Majolis un-nafois" there is reliable information about dozens of people related to this or that art. It is interesting that Navoi gives a complete professional description of a certain person in a very short, sometimes one or two words, sentence. Architects and painters, painters and jewelers pass through Navoi's zikr in this way. In the seventh meeting dedicated to a total of 22 Timurids, starting with Temur Koragon (Sahibqiran Amir Temur), their relationship to culture, art and spirituality in general did not escape Navoi's attention. For example, Khwaja Abdulkadir Maroghi, Maulana Mukhammad Khokhi and Ustad Kutb Noyis', who initially provoked Amir Temur's anger, and after Khwaja's recitation of the "Filhal biyik un bila Koran" It is said that he received the forgiveness of Sahibqiran, who had softened, and that he was "honored and official in the supreme assembly". The following can be read in the pages of the dedicated to Boysungur Mirza: "I am a very unique person in calligraphy, music, and singing. I am not known to have appeared in the time of the king".

The people who arouse the interest of the fireplace in this work are Maulana Sakhil Balkhi (the famous work 'Chahorgakh'), Khoja Yusuf Burkhan (the author of the work "Isfahan"), Khafiz Sharbati (one of Navoi's closest friends) who created a number of sound and good patterns. Ustad Kulmukhammad, who is known for his performance of peshrav, kor, and qawl in Ushshaq, Navo, and Hosseini curtains, Khoja Abdullakh Marvorid's brother - Khoja Abdullakh Sadr, who composed music for Navoi's ghazals, and Abdurahman Jami's younger brother Mukhammad Jami (master of advar and music). [6] After all, most of them made a name for themselves in performance and musicology, and the most talented ones also made a name for themselves in composition.

In the words of Zakhiriddin Babur, Hazrat Alisher Navoi, who is known for his "good patterns and peshravs" composed about thirty pieces of music in "Majolis un-nafois".

On the one hand, these lines clearly express the musical-creative process, on the other hand, the time when Navoi's ode, the only one in the entire "Khazayin ul-Maoni" series, was written, coincided with the eve of Idi Ramadan in 1469, and Khusayn Boykara's throne was a Haitian. indicates.

The following conclusions can be drawn from the above comments: firstly, Alisher Navoi is not only a poetic consciousness, but also meaningful to him in many ways and adept at using common musical expressions with a fine taste.

Secondly, the extremely superficiality of the statement, which has become somewhat customary in our musicology, that Alisher Navoi addressed musical terms as if only from the point of view of rhyme, has become clear today.

Thirdly, the musical thinking of the great sorcerer of words, through his artistic-musical and scientific-musical statements, complements each other consistently and is closely related to each other.

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