

“Poem and Melody” in the Work of Alisher Navoi

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ABSTRACT

In this article, Alisher Navoi's "Kholoti Pakhlavon Mukhammad", "Khamisa", "Khazayin ul-maani", "Majolis un-nafais", "Makhtub ul-kulub" of Alisher Navoi, who made a significant contribution to the development of the art of music in the 15th century, are presented. In his works, detailed information is given about his important comments and their analysis related to musicology.

While reading the works of poet Alisher Navoi, you will involuntarily think: does the melody appear first or does the verse show first? After all, every song and verse of Khazrat Navoi is ancient. The clear feelings inside them express various good thoughts about the poet, enchant the reader and listener. Indeed, Alisher Navoi, the great poet and thinker of the Uzbek people, is one of the great artists of world literature. Its name and legacy is the same as the name and legacy of great word artists such as Homer and Dante, Rudaki and Firdavsi, Nizami and Shota Rustaveli, Saadi and Jami, Shakespeare and Balzac, Pushkin and Tolstoy, Robindranath Tagore and Lu Sin.[1]

Alisher Navoi made a great contribution to the development of the music art of the 15th century. Information about Alisher Navoi's skill in music science is given in several works of our musicologists. Abdurauf Fitrat in his book "Uzbek classical music and its history" mentions that Navoi studied music from a famous musicologist named Khoja Yusuf Burkhan, and that Navoi was a good composer. He also said that he created works, trained the most famous talented musicians, and Navoi himself wrote a treatise on music. In his famous work, Babur Mirza enumerates Navoi's works and says, "There are good things in music, there are good "patterns" and good "peshravs", showing that Navoi was a master composer.

Musicologist Dildora Jamolova made the following points in her article "Navoiy and Music".[2] The poet expressed his important views on the science of music in numerous works, including "Kholoti Pakhlavon Mukhammad", "Khamisa", "Khazayin ul-Maoni", "Majolis un-nafais", "Makhtub ul-Kulub".

This shows that he was not indifferent to the art of music. The attitude of the poet to music can be conditionally classified as follows:

- ✓ use of musical terms;
- ✓ his attitude to the musical process of his time, to the representatives of this field;
- ✓ his assessment of artists.

In “Khamisa” Navoi refers to music in the form of romantic moments in images related to musical life.[3]

Musical instruments such as chang, oud, law, tanbur, flute, dutor, naqqara, gijjak, kobiz, chaghana, chankobiz are mentioned in “Khamisa”. It turns out that these words were the most popular at that time. Almost all of them have reached our time and are still widely used in practice.

Musicologist S. Koldosheva in her treatise “On issues of the history of the singing art of Uzbekistan” noted that along with influential musicians, thinkers and poets such as Ulugbek, Navoi, Jami and Binoi were also engaged in the field of music. made a certain contribution to its development. In particular, Ulugbek creates “Buluji”, “Shodiyona”, “Akhloqi”, “Tabrizi”, “Usuli Ravan” and “Usuli Otlig” melodies, and Navoi “Isfakhani” melody. Jami and Binayi informed that they will create a work related to music theory.[4]

E. Ochilov, candidate of philological sciences, collected more than 150 ghazals of Alisher Navoi, which are included in the Shashmakom Shuba and are performed in classical singing, in the 1st issue of his collection “Lifelong Songs”. For example: “Nasri uzzol”, “Ushshak”, “Mughulchai dugokh”, “Makomi buzrug”, “Dugokh Khusain-4”, “Chapandozi navo”, “Orazi makomi navo”, “Talkinchai mustahzadi navo”, “Segoh” we can cite examples such as khamisa is a literary tradition with a long and complex history in the literature of the peoples of the Near and Middle East. This tradition began with the literary work of the great Azerbaijani poet and thinker Nizami Ganjavi (1141-1203). Nizami’s “Khamisa” opened a new chapter not only in the literature of Azerbaijan, but also in the literature of the Near and Middle East countries. After Nizami, the creation of hamsa becomes a strong literary tradition. It was not enough to write five epics to create a khamisa. These epics should be similar to Nizami's epics with their name, genre, weight, plot, images and composition, and at the same time, they should not be a repetition or imitation of Nizami’s “Khamisa”, but a new, original Khamisa, in other words, the word count. There had to be a new stage in the horse's development. It was a very complicated and demanding tradition.[5] Therefore, although dozens of poets have created hamsa, most of them did not succeed in this field. He could not cope with the creative relationship with Nizami. Only three poets managed to become great hamsanavis and take a place in the ranks of Nizami. These are the great Indian poet Khisrav Dehlavi (1253-1325), the great Tajik poet Abdurakhman Jami (1414-1492) and the great Uzbek poet Alisher Navoi.

The great poet created five epics with more than 51,000 verses in a short period of time, more than two years. In 1483, he wrote the philosophical-educational epic “Khayrat-ul-Abror”, in 1484 the romantic-heroic epic “Farhad and Shirin”, the romantic-romantic epic “Layli and Majnun” and the romantic-adventure epic “Sabai Sayyar” and In 1485, he created a heroic epic “Sadi Iskandari”.

Based on the five epics of Alisher Navoi’s work “Khamisa”, Uzbek composers and composers have been creating songs, songs and stage works, and these masterpieces of art have been attracting the attention of all nations until now.

In Uzbek music, many stage works have been created based on the epics of Alisher Navoi, including “Farhod and Shirin”, “Layli and Majnun”, “Dilorom”, poem-qasida dedicated to “Alisher Navoi” and others.

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