

**ATTENTION TO THE ART OF MUSIC DURING THE YEARS  
ALISHER NAVOI LIVED**

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**Annotation:** As we all know, the attention and demand for art, culture, and music was very high and appropriate even during the time of Alisher Navoi. In this article, the art of music and the attitude of the ruling class to it during the period when the founder of Uzbek literature Alisher Navoi lived, the specific features of this stage of the development of music as an art are thoroughly analyzed.

**Key words:** Alisher Navoi, A. Temur and the Timurids, music, literature, culture, culture, creativity, talent, Shashmaqom, instrument

**Аннотация:** Как мы все знаем, внимание и спрос на искусство, культуру, музыку были очень высоки и актуальны даже во времена Алишера Навои. В данной статье подробно анализируются особенности музыкального искусства и отношения к нему правящего класса в период жизни основоположника узбекской литературы Алишера Навои, особенности этого этапа развития музыки как искусства.

**Ключевые слова:** Алишер Навои, А. Темур и Тимуриды, музыка, литература, культура, культура, творчество, талант, Шашмаком, инструмент

It is known that the art of music and poetry of the peoples of Central Asia was created without separating from each other (syncretically) and corresponds to the 1<sup>st</sup> millennium BC. This, in turn, is characterized by a set of folk epics, songs and poems about heroism presented in the oldest examples of oral music-poetry. For example, legends and songs such as Shiroq, Rustam, Siyovush can be given as an example. Also, the “Avesta” book, which has been passed down from generation to generation for centuries, contains a lot of information about the social life and spiritual world of our ancestors. In the essence of this historical work, the ideas of monotheism, humanitarianism, compassion, diligence, and patriotism are glorified. It is no exaggeration to say that it is one of the most important sources that serve in the

formation.

Alisher Navoi could not fail to feel the influence of music in his poetic work. Maulana Najmiddin Kavkabi Bukhari was another great scientist who tried to solve the relatively complex problems of musical creation. As a multifaceted talent, he was recognized as a poet and scientist, musician, performer and composer. Among his scholarly works covering many branches of science are his studies of music theory, rhythmicity, and rhyme. His research on the harmony of music and words based on the status of Bukhara is especially important. As a result of these many years of scientific research, his works such as “Treatise on Music” and “Types of Melodies” were created. In the musical treatises of the Middle Ages, the musical rhythm was studied in two parts, that is, the instrument and the song, and its teaching was carried out in an integral connection with the world of poetry.

During the period of Amir Temur and the Timurids, it is distinguished from other periods by the development of all fields of art. In particular, a school of miniature painting was established in Samarkand. Miniature copies of miniature hammocks, which are now kept in the libraries of Turkey and Berlin, belong to the 14<sup>th</sup> and 15<sup>th</sup> centuries, and they contain individual figures, trees, flowers, small compositions, and lines in patterns. Harmony, accuracy of movements, placement of figures in their place became important.

The second half of the 15<sup>th</sup> century was the most developed period of Uzbek literature, and this height is associated with the names of Timurid Boykara and Navoi, the shining sun of Uzbek literature. During the reign of Boykara, he gave great importance to the development of many fields of literature, art and science. He wrote poems under the pseudonym “Husayni”, and during his reign, this nobleman gave Navoi the title of “Muqarrabi Hazrat Sultani” and sponsored the development of culture together. Navoi led spiritual development in cooperation with his teacher Jami. In their image, fiction achieved the greatest achievements. Navoi’s “Khamsa” and “Khazayinul-maoni” divans, Jami’s “hasht avrang” and poetic divans became the greatest examples of the literature of this period. It is not for nothing that Husayn Boygaro in his “Treatise” was immensely proud of the creation of such works during his reign. This rich literary heritage had a profound effect on the further development of Uzbek literature. Babur’s work “Boburnoma” was created on the basis of the life-giving traditions of Uzbek literature and science of that time. In the 15<sup>th</sup> century, Uzbek literature, especially in the example of Navoi’s work, reached the highest peak in terms of the diversity of literary genres. Uzbek literary language was formed.

Along with composition in Navoi’s works, navosoz, nagmasoz, nagmapardoz, naqshpardoz; musical genres – soz, voz, navo, song, un, nagma, shahnaz, surud, bayot, ahang, olan, argushtak, saut, lahn; Ushshaq, Navo, Rost, Isfahan, Iraq, Hijaz, Buzruk are classic examples; performers – muganni, mutrib, sozanda, singer, navozanda,

hushnag, nagmasaro, nagmakash, ilomsaro, navokash, navha ogoz; from musical instruments – the names of old words such as tanbur, oud, arganun, ganon, nuzha, naqqora, borga, chagana, sur, setor, trumpet, the art of music, their characteristics and most importantly, their uses his power in Interpretation. This, of course, shows Navoi's wealth of words and his thoughtful attitude to musical expressions. Including

O singer, sing a song so that I can agree with you.

Tortibon munglig navo, know how to make a sound.

Make a melody and sing a sad song,

He sang and filled my heart with secret pleasure.

Let Farhodu Majnun, the slanderer, tell the story.

If you say, let it sink in, make my pain worse.

If you want, don't drink too much and don't die.

He has a lot of ikavdin, but I have a little salt.

If you say it's my situation, salt is the whole story of prayer.

If you sing a song from my heart, sing a sweet song.

Because in this flower bed, I don't want to put my hands on it.

Take flight, O nightingale, with a bouquet of flowers.

In the middle of the party, Navoi sang Nihon Munglug,

O singer, sing as soon as you know that I agree with you.

In his ghazal, Navoi skilfully used musical terms such as muganni, soz, navo, voice, navah, mouth, song, song, tarona, song, song, song, sound, and they have not only musical meaning. , but basically we see that the ideas of appeal within the framework of artistic and philosophical content expressing a certain situation have been embodied.

The 14<sup>th</sup>-15<sup>th</sup> centuries were a new stage in the development of the musical art of the peoples of Central Asia. New tunes and songs, instruments and works on music theory were created. Skilled musicians, composers and hafiz arrived. Among them are Abduqadir Nayi, Qulmuhammad Shayhi, Husayn Udi, Shahquli Gijjaki, Ahmed Legit, Yusuf Andijani. Ulug'bek, Jami, Navoi and Binai wrote works on the science of music and created new tunes. The 12 statuses formed in the 9<sup>th</sup>-12<sup>th</sup> centuries were improved during this period. Also, clowns, puppeteers, gatekeepers demonstrated their art at theatrical shows intended for the general public. In Central Asia, culture developed and

matured during the period of Timur and the Timurids. The foundation crown of the cultural development in Movarounnahr and Khorasan in the XIV-XV centuries was laid by the great master Amir Temur.

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