

Artistic-Aesthetic Approach to Zahiriddin Muhammad Babur's Work "Baburnama"

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Abstract:

In this article, the musical instruments presented in "Boburnoma," as well as information about the development of musical art in the 15th and 16th centuries, are reflected. The work of a thinker with unparalleled intelligence is briefly analyzed.

Keywords: "Boburnoma", Mumtaz, singer, Uzbek classical music, gijjak, Peshrav, "composer", melody, culture, mentality.

Zahiriddin Muhammad Babur, who created Uzbek classic literature at the end of the 15th century at the beginning of the 16th century, created new works in his complex and short life, but not all of them have reached us. "Baburnoma," written in Chigatoy Turki (the old Uzbek language) by Zahiriddin Muhammad Babur, has earned a worthy place among the masterpieces of not only Uzbek but also world literature. The great crown prince, general, and creator began to write at the very age of the poet (initially it was called "Vaqoe va tarizh," Voqeoti Babur, "Baburiya," and "Tuzuki Baburiy"), "Boburnoma," between 1494 and 1529 in Central Asia and Afghanistan, and it reflects events that took place in India. Babur was a direct witness to almost all events written in Markuz's work and proved them with concrete facts.

"Boburnoma" is a work of literary and historical significance. It describes the experiences of many people of his time in different situations and the events of the time when Babur lived. These events span from Andijan, Samarkand, Khojand, and Herat to Kabul and Agra. In other words, almost 50 years of events from Central Asia to India have found a true expression and assessment. "Boburnoma" gives a proper place to people of literature and art, people of knowledge and enlightenment. It contains interesting stories about Abdurakhman Jami, Shaikhim Suhaili, Hilili, Ahli, Alisher Navoi, Binoi, and other masters of words.

Educational materials with artistic aesthetic content have been serving to develop the aesthetic taste of young people for many centuries. Because information about the national culture, spirit, and mentality of the Uzbek people is expressed in educational materials [3], He proudly mentions Sultan Ali Mashhadi from books, Kamoliddin Behzad and Shah Muzaffar from artists, Qul Muhammad Udi, Sheikh Nayi, Shahquli G'ijjaki, and others from music masters.

Many singers and musicians were mentioned in "Boburnoma." Including: Navoi's musical teacher Yusuf Khoja Alisher Navoi, Syed Yusuf (guitarist), Mulla Binai (poet and writer), Mir Syed Band (dancer), Ustoz Qul Muhammad Udiy (oud player), Khoja Abdulla Marvarid alias "Bayani" (oud and lawmaker), Shakhkuli is an Iraqi (musician), Ustad Shadi (singer), Rukhdam, Babajon, Kasim Ali Taryoqi, Tengrikuli, Abulqasim Ramazan is a gipsy (singer), Nurbek (oud), Shakhi Qalandar from Koriz (rubob player).¹

"Another Syed Yusuf was a thief. His great-grandfather must have come from Mongolia. He used to play Qabuzni well." The kobuz instrument mentioned in "Boburnoma" had a different appearance in the 15th and 16th centuries. In this regard, Abdurauf Fitrat, in his work "Uzbek classical music and its history," expresses the following opinion: "Qobuz is the oldest Turkish musical instrument." Today's song is played with a bow. A bowed instrument is a development of a percussion instrument. That is why it is suspected that the kubuz played by the Turkish bakshes was different from our kubuz.²

"Boburnoma" contains interesting information about poets and musicians from Khirat, Binai, and Navoi: "Another one was Binai. The Burunlars were probably ignorant of music; Alisherbek admits this. One year, when Mirzo went to spend the winter in Marv, Alisherbek also went. Binai stays in Hiri (Khirot). He practices music; I'll be there for a while until the summer; I'll do some work; and when Mirza Khiri comes, he'll do music and painting. Alisherbek is surprised. In the music, things are connected, and there is a pattern in the whole sentence: it is the season for "Nukhrang." This is the completion of nine colours, and the trend of the pattern is "true." He used to recite poems and ghazals all the time. "In Navo, a deed was tied to my horse."³

It can be seen that Alisher Navoi's confession of musical ignorance to Binoy shows that he has a lot of potential in this regard. In order to prove our point more clearly, we appeal to Fitrat: "Babur Mirza, enumerating Navoi's works in his famous work, said, "And what is good about science and music, there are good "patterns" and good "peshravs." Navoi is a master composer. show that it happened."⁴

"Boburnoma" contains valuable ideas about musical instruments, their history, and accomplished performers." Khoja Abdulla was Marwari (Marvarid) again, the nose was cedar, and then there was an inner and complex bek. Purfazayil was a man; not many people play the law. And Kul Muhammad Udi was a slave, and he also used to sleep with the girl. Gijjak wore these three strings (in the sense of gijjak wires). There is no one with a good heart. Peshravdin is not very good at other things. "It was Shaikhi Noyi again; he played the oud and the dulcimer. He must have been playing the flute since he was twelve or thirteen years old.

In "Boburnoma," the term musannif is also mentioned several times. Musannif here means "composer", "combiner," and "melody creator." Another composer was Ghulam Shadi. Shadi was the son of a singer. There was no one." Here it is worth telling a short story about a whole generation of musicians, that is, singer Ustad Shadi (father), musician Ghulam Shadi (son), and duster Shadi Bacha (brother of Ghulam Shadi). Information is provided in LSA.

¹ Zahiriddin Muhammad Bobur. Boburnoma. T., 1889. 6-b

² A. Fitrat. O'zbek klassik musiqasi va uning tarixi. T., 1993. 37-b

³ Boburnoma. T., 1989. 162-b

⁴ A. Fitrat. O'zbek klassik musiqasi va uning tarixi. T., 1993. 78-b

At the end of "Baburnoma," an unknown scribe described Babur's death and listed his eight wonderful qualities one by one: "I ordered you to bring your Turki to Persian; let it be easy for the people who know Turkish." He also learned about the king's musical knowledge.⁵

Although the last sentence of this text indicates Babur's knowledge of music and the author's statement that he connected the sound of "chorgokh" in the above quote increases our confidence somewhat, in Ismatullah Ibn Nematullah Mojizi's (written in Turkish language in 1854) "Tawarihi Musiyun," there is a reference to the equestrian treatise "Asrori musiqi" ("Mysteries of Music") classified by Baburshokh, but the fact that the treatise has not yet been found prevents us from directly getting to know the musical work of the great scholar. is doing However, Babur's in-depth analysis and criticism of music, musicians, and their practical work, the fact that he gave a large place to the nagma spirit in his treatise "Baburnama," moreover, as delicate as Babur, in the words of Fitrat, "don't like everything," The lyrical ghazals of the "eleven art critic" continue to testify that he is a great orientalist-historian, musicologist-critic. In conclusion, it can be said that the example of "Baburnama" serves as a mirror of history for us. This work describes the path of our history several centuries ago. Through this work, we can learn a lot of information about the history of the culture of that time.

List of used literature:

1. Zahiriddin Muhammad Bobur. Boburnoma. T.,1889;
2. A.Fitrat. O'zbek klassik musiqasi va uning tarixi. T., 1993;
3. Shomurodov J.O. Badiiy-estetik mazmundagi o'quv materiallariga pedagogik yondashuv // Pedagogika. №1/2022 ISSN 1076-1077. –B.73-76. (13.00.00.№6)

⁵ Zahiriddin Muhammad Bobur. Boburnoma. T.,1889. 356-b