

A BRIEF PHILOSOPHICAL-SCIENTIFIC ANALYSIS OF MAKOMS

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ANNOTATION

The article briefly reveals the essence of the philosophical content of the art of the Uzbek national maqom and the importance of philosophical and scientific analysis in the study of maqom and the peculiarities of the melodic structure of the branches of the maqom.

Keywords: Makom, philosophical analysis, nasr, mushkilot, shouba, daromad, doonasr, miyonkhat, ufar.

МАҚОМЛАРНИ ҚИСҚАЧА ФАЛСАФИЙ-ИЛМИЙ ТАҲЛИЛИ

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АННОТАЦИЯ

Мақолада ўзбек миллий мақом санъатининг фалсафий мазмун моҳияти ҳамда мақомларни ўрганишда фалсафий-илмий таҳлилнинг аҳамияти ва мақом шўьбаларининг куй-оҳанг тузилиш хусусиятлари қисқача баён этилган.

Калит сўзлар: Мақом, фалсафий таҳлил, Наср, Мушкилот, шўьба, даромад, дунаsr, миёнхат, уфар.

КРАТКИЙ ФИЛОСОФСКО-НАУЧНЫЙ АНАЛИЗ МАҚОМОВ

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АННОТАЦИЯ

В статье кратко раскрывается сущность философского содержания искусства узбекского национального макома и значение философско-научного анализа в изучении макома и особенности мелодической структуры ветвей макома.

Ключевые слова: Маком, философский анализ, Наср (проза), Мушкилот, шўьба, даромад, дунаsr, мийонхат, уфар.

INTRODUCTION

Restoration of historical-cultural and religious-enlightenment values of the Uzbek people and study of the spiritual-moral, cultural heritage of our great ancestors is one of the urgent issues of today. The scientific and cultural heritage of the artists living and working in Central Asia, as well as the art of national makom, which contributes to the formation of a healthy spiritual and moral environment, play an important role in this.

"After all, if a person's ears are filled with light melodies, his artistic taste and musical culture will gradually decline, and his world will be filled with false notions," he said. In the end, it will be difficult for such a person, like Shashmaqom, to accept the unique masterpieces of our national heritage ..." [1,143].

The art of national makom, which is a traditional way of life, moral norms and the spiritual nourishment of music, has a rich mentality that stems from worldviews that encourage human perfection. "Makom is a melody-based thinking. It is a book not written on paper, not engraved on stone ... its melodies evoke love for the motherland" [2,35].

With this in mind, we think that in the formation of the spiritual and moral culture of young people, special attention should be paid to the rational use of the art of makom. In particular, the timely publication of the resolution "On measures for the further development of the Uzbek national makom art" [3] testifies to the great educational value of the makom art.

It is the important task of every music theorist and practitioner to preserve, theoretically and practically master our rich musical heritage and pass it on to the next generation. It is necessary to recognize the effective scientific research and achievements of talented teachers, musicologists and literate performers who have worked hard on this glorious path.

The musical genre that has existed in the peoples of the East since ancient times is the maqom. They were created by musicians and singers, embodying the unique national musical riches of these peoples and emerged as an independent musical genre in the course of a long cultural and historical development. Makoms have been serving people since ancient times as a source of spiritual refreshment and satisfaction of their spiritual needs. "This unique art, which for centuries has been shaped by the hard work and dedication of great scientists, talented composers, singers and musicians, and creative thinking, has gained great fame around the world. The fact that Shashmaqom, the flower of makom art, has been recognized by UNESCO as an intangible cultural heritage of mankind and included in the Representative List is a clear confirmation of this" [4].

It is necessary to understand the spiritual nourishment, the nature and educational significance of this world-renowned art form, the call to good deeds. To do this, first of all, it will be necessary to conduct a scientific analysis of makom samples and deliver them to national music lovers. This article gives a brief overview of the religious and philosophical content of makoms. The goal is to change the impression of makom art among our people and expand the range of fans of this art.

So, each makom in Shashmaqom consists of two sections: Mushkilot is the instrumental section and Nasr is the singing section. The prose section is also divided into first and second group sections, respectively. At this point, we found it necessary to think about the logical connection between the sections in Shashmaqom and their naming. Through this, we try to analyze as

much as possible the content of terms that are unfamiliar to those who have just entered the science of makom, as well as their attitude to Shashmaqom and their philosophical meanings. The maqam masters called the instrumental section Mushkilot and the singing section Nasr. The term problem is a plural form of the word difficult, meaning "difficulties", "complications". Given the complex melody rotations and circle methods, this word can be called a definition given to the instrumental section, but the term does not seem to fit the lyrical meaning as a name given to instrumental music. However, it is no coincidence that the great scholars and composers who lived and worked before us called the musical department by this name (Difficulty). We discuss this in more detail below.

There seems to be no theoretical commonality in the fact that Shashmaqom's singing section is called Nasr. Prose is derived from the Arabic word, which means to shed, to shed [5,22]. "It is known that some sounds in words borrowed from the Arabic language are expressed in the form of a single letter in today's spelling. For example, a single letter "z" for "ze", "zot", "zo", a single "t" for "to", "te", as well as a single letter for the sounds "sin", "sod", "se" The letter "s" is accepted.

"Sometimes there is confusion in the interpretation of words with such sounds, which are derived from Arabic," he said. There was a similar problem with the word "prose," which means "prose." The interpretation of Nasr (prose) emphasizes that it is derived from the Arabic word, which means "help", "victory", "help". There is no objection to the terminological interpretation of the term, but the word needs lexical reform in exchange for a single sound. Because in Arabic, the three words "prose" written with three different "s" ("sod", "se", "sin") have three different meanings. If "nasrun" is written with ص (sod) it means "help", if it is written with ث (se) it means "scattering", if it is written with س (sin) it means "eagle". For this reason, it would be correct to interpret "prose" as an alternative to "prose" not as "help" in lexical terms, but as "scattering, scattering" [6]. However, it is expedient to use prose in the science of maqam, which means "help" and "victory".

It can be said that the term Nazm comes closer to the ways of singing as a name than the word Nasr. In any case, the branches of their maqoms in the singing section were performed with ghazals written in a poetic way. From our lexical analysis, it seems as if the names of the Shashmakom sections are named illogically. However, we are not in a hurry to conclude, in fact, it is not! The makom masters, who made a great contribution to the formation of such a majestic, complex set of works, paid attention not only to theoretical knowledge, but also to philosophical aspects in naming the makoms in Shashmakom and the sections within them. After all, the art of makom, in particular, Shashmakom, is based on a common noble idea, and this idea has a religious and philosophical basis. Hence, in order to understand the true nature of Shashmakom, it is necessary to study its philosophical foundations.

Before understanding the logical meaning of the naming of the instrument and song section, it is also necessary to think about the names of the six maqoms that make up Shashmaqom. This makes it easier to understand the meaning of the terms found in Shashamaqom. It is no coincidence, then, that the six statuses that make up Shashmaqom are called Buzruk, Rost, Navo, Dugoh, Segoh, and Iraq, and are arranged in exactly this order. Buzruk - great, great, great; True - true, true; Navo - a pleasant tone; Dugoh - two curtains; Segoh - three curtains;

Iraq means the same as the name of the country. The connection between such so-called statuses can be understood from a religious-philosophical point of view. Note: Buzrukis attributed to the elders, i.e. the prophets. The prophets, on the other hand, did not lie, but performed the Rost (True) and Pleasant Navo - the remembrance of Allah, and did so in certain veils - the makoms, the second and third veils, in the land of Iraq. Although Iraq is the name of a country, it can also be used in the sense of desert. No matter what the circumstances, the elders did not stop remembering Allah, whether it was in the hot desert or in the beautiful land. If the descriptions are rounded up, the sequence of the above names will be as follows: While this is a philosophical idea, it has a logical basis. "In particular, the famous musician and scholar Darwish Ali Changi, who lived in the second half of the 16th century and the first quarter of the 17th century, wrote based on the ideas of his teachers HodjaAbdulkadirMaroghi, HodjaSafiuddin ibn Abdulmomin and Sultan UwaisJaloir: In this case, the status of Truth is from Adam, Ushshaq is from Noah, Nawa is from David, Hijaz is from Sulayman, Iraq is from Job, Husayn is from Yaqub, and Rahawi is from Muhammad (peace and blessings of Allaah be upon him)[7,12]. In a word, Shashmaqom is a collection of tones that embody the pain and remembrance of the great.

The philosophical content of the internal structure of Shashmaqom is to propagate the idea of celebrating victory in the end, overcoming the hardships and difficulties of the world in the way of a noble goal. First, the problem (the Instrument Department), that is, the difficulties to be overcome. Then Nasr (Ashula section), that is, "victory" is achieved, and Ufar - the dancing circle is played and celebrated. Ufar means "dusting". Ufars are the branch that completes each series in the singing section. That is, it can be concluded that the ultimate goal is a celebration. Another definition of the terms "difficulty" and "prose" can be found in AbduraufFitrat's book "Uzbek classical music and its history" [8, 11]. Instrumental music is a problem, i.e. it is difficult to understand what the content is in this music (because there is no lyrics), the singing section is Nasr. Because it contains lyrics, it is easier to understand the meaning expressed in music, that is, prose "helps" to understand the meaning.

From a philosophical point of view, the naming of sections and parts in makoms is not in vain, and each has a specific meaning. This is a testament to the high intelligence of the great scholars who lived and worked in the past. As for the branches in Shashmaqom, they are named according to which makom path they belong to, and in what circle method they are performed. For example, Sarahbori Navo is a work belonging to Navo makomi (ladi) [9] and performed in the "sarakhbor" circle. Nasri Uzzol - in the way of Uzzol and in the prose method, in the Mongolian Buzruk - Buzruk status and in the Mongolian circle method and so on. Almost every branch is named according to this rule. The reason we can almost say that Shashmaqom also has several maqom branches named after the composer's pseudonym or for other reasons. Nasrullovi, Navruz Khoro and others are among them.

The maqom performers divided the sections in the singing section into components and named them by specific names. It is easy to imagine the melodic structure of the song through these phrases. The opening part of the work - Daromad, the sentence performed in the middle scenes - Miyonkhat, is called Dunasr if the melody movement in Daromad is performed repeatedly at an octave height. After the Dunasr part, a piece of melody called namud is used, which is a key

concept in the analysis of maqoms. In the course of the analysis of the works on these expressions, we will dwell in turn.

The structural rules of the branches in the Ashula section are analyzed on the basis of the ghazal manti, along with their melodic movement. That is, the melody sentences that make up a particular maqom branch are separated by ghazal bytes.

Although the internal features of makom poetry today have been studied in terms of its distinctive musicality, these cannot be said to be sufficient. Accordingly, modern makom performers need to have theoretical knowledge to interpret classical samples, to study not only the melodic structure of makom, but also their religious and philosophical foundations. We hope that through the promotion of such performers, the attitude of the people to the art of makom and national values will change for the better!

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