

Section 1. Museology

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"KABUS-NAME" AS AN EXAMPLE OF A CLASSICAL EDUCATION SYSTEM

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Abstract

Objective: Revealing the meaning of "Kabus-Name" in its time and today, expressing its place in the historical and modern process of music education.

Methods: comparisons, theoretical knowledge, as well as the method of analogy and the historical method.

Results: This article talks about the treatise "Kabus-name" by Kaykovus Unsur-l-Maoli, a mature scientist, theorist, one of the scientists who contributed to the development of many sciences and directions during his scientific career, as well as recommendations for musicians and his role in music education.

Scientific novelty: The section on historical and contemporary problems analyzes information about music education in the historical source of Kaykovus's work "Kabus-name".

Practical significance: It can be used for studying oriental music, studying the history of Uzbek music, educational presentations, conferences, scientific conferences, various conversations, television and radio programs.

Keywords: music, education, treatise, source, musician, Hafiz

Introduction

One of the important factors in every field is the maturity of a person, growing up knowledgeable and enlightened. Scientists of the past have always cared about education and its role in human life, and in their works and research they tried to leave the necessary information for future generations. In Farabi's books such as "Kitabul muzikai al-kabir" ("Big Book of Music"), "Kalam fil-musika" ("Word about Music"), "Kitabul musica"

("Book of Music"), "Kitabun fi- Ihsail-ulum", ("Book of Classification of Sciences"), in the books of Ibn Sina "Healing", "Salvation", "Isharat" and "Donishnama", "Law of Medicine" and many others, valuable information for teaching for their time was inherited and future generations (Rajabov, 2006). One of the most important sources on the history of education and training is Kaikovus's treatise "Kabus-Name" (Kaykovus Unsur-l-Maoli, 1994). (Dolimov, S. Dolimov U. 1994). In this

treatise, the idea of raising a perfect person is put forward through the call “O child...”. The author dedicated the book to his son Gilonshah (<https://kh-davron.uz/kutubxona/multimedia/kaykovus-qobusnoma.html>) It is safe to say that most of the recommendations of the treatises are directly related to education. The work covers many areas, providing industry owners with the guidance they need. In particular, the thirty-sixth chapter of the treatise, entitled “Hafiz and the Musician of Zikrid,” contains recommendations necessary for a musician, which represents a special type of direct musical education. Thanks to these recommendations, the performer can simultaneously receive important and necessary information, such as stage culture, special attention to the performance program, how to behave in front of different people in society, and perform works that delight the hearts of people through their appearance. This is one of the most important aspects of musical education in performance. In “Qabus-Nama”, from the point of view of today, there is an independent type of education. Because the information presented in this source allows a person or, say, a student to independently work on himself and apply these recommendations in practice. The information in the treatise covers almost all areas of human life. In the field of music, a performer has the opportunity to independently expand his performance program, which aspects he can focus on when working on himself. This forces the performer to work on himself and serves as an impetus for his development.

The sentence starting with the words “O child, if you are good, be cheerful, be cheerful, always be clean, pleasant (khushra) and speak well, and be busy with your work, do not be capricious, do not be a rude person” also touches on the education of the performer. It is especially emphasized that the important qualities of Hafiz are not only skillful performance, but also kindness, the desire for good from the heart, and attention to appearance.

In the above sentence, Kaykovus focused on the educational aspect of Hafiz, and in the following sentences he reflects on its observability. “If you’re at the meeting, look at those present, if the speaker is red-faced and has a mosh-birinch (black and white) beard, then you need to play tar payvas (permanent) zer

(the most subtle and delicate voice in music); if there is a white-faced one, you must perform it freely; if he is black-faced, thin and passionate, then play more with three strings; if he is white, fat and wet, then he plays more with a bam (high tone in music), because they made this rud (musical instrument) for the four senses of man” (Dolimov, S. Dolimov, U., 1994). This information is one of the most important aspects of the implementation of the treatise from the moment of its creation to the present day. In the educational process, the works performed on stage consist of programs conducted in an educational institution or works related to the teacher’s own school. The level of significance of the recommendations given in “Kabus-Nama” increases in many cases when a pupil or student, having embarked on the path of independent creativity, appears before an audience. Unfortunately, many performers do not follow this valuable information or are completely unaware of it. As a result, lack of understanding of this knowledge in some cases negatively affects the position of the performer. It is known that maqams, which are masterpieces of Uzbek music, were performed in palaces, among high-ranking officials, in front of maqam connoisseurs. It is very important that the performer has knowledge of the information presented in Kabus-Nama. Among the people, this information will be of even greater importance to the performer. Because among people there are many people of different professions, people with unique behavior, people with different natures and characters. The true essence of the thoughts expressed in the work is that the listener’s attention should be drawn to the work being performed, and this should be done not only at the request of the performer, but also based on the needs of the listener.

One of the valuable features of the teacher-student tradition is that teaching occurs alongside teaching. “Kabus-Name” also pays attention to this aspect. It is mentioned as: “if you are brought to a meeting where two people are sitting and playing backgammon, even if you are a backgammon player, do not leave the hafiz and engage in their education and entertainment, because you were brought for the hafiz, not for the backgammon.” (Dolimov, S. Dolimov, U., 1994) Presented in the

example of “nardboz” (backgammon player), it is said that the musician should not be distracted by other unnecessary actions. That is, he warns Hafiz that any activity other than his own work in the invited circle will end in negative consequences for him.

Here we note one point: during the existence of the teacher-student system, teachers in various forms taught students the knowledge contained in the “Kabus-Nama” (Matyokubov, 2015). However, many of the teachings teachers gave to their students were oral, that is, they were not written down

in the form of recommendations. This is why sometimes the question of fully understanding and applying these ideas in practice has not always been as recommended. We can conclude that this resource is another unique method of music education that has not lost its character and significance since its creation. Therefore, we would recommend the use of the musical part of this book, which has stood the test of time and remains relevant to this day, especially for schoolchildren and students studying traditional singing and traditional instruments.

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