

DOI:10.29013/EJA-25-3-53-55



MUKIMI AND THE 20TH CENTURY BASTAKOR ART

Nazokat Abduvarisovna Karimova¹

¹ History of Uzbek Music department, State Conservatory of Uzbekistan

Cite: Karimova N.A. (2025). *Mukimi and the 20th Century Bastakor Art*. *European Journal of Arts* 2025, No 3. <https://doi.org/10.29013/EJA-25-3-53-55>

Abstract

The words of the poet Mukimiy are found in many classical songs, lines of yalla, ashula, kattashula, makams, as well as in artistically perfect works of Uzbek bastakors. In support of our opinion, we will cite the names of Imomjon Ikromov (1891–1980), Jurakhon Sultanov (1893–1965), Tokhtasin Jalilov (1896–1966), Yunus Rajabi (1897–1976), Otavali Nurudinov (1900–?), Mukhtorjon Murtazoev. (1909–1994), Muhammadjon Mirzayev (1913–1999), Fakhriddin Sodiqov (1914–1977), Komiljon Jabborov (1914–1975), Saidjon Kalonov (1914–1972), Dadali Soatkulov (1917–1985), Fattokhon Mamadaliev (1923–1999), Orifkhon Khoshtamov (1925–2002), Eson Lutfullaev (1935–2000).

The article presents an analysis of classical songs, yalla, ashula, kattashula, makam styles, as well as works of Uzbek bastakors in the Uzbek musical art of the twentieth century.

Keywords: *bastakor, hafiz, poet, ghazal, song, music, culture, genre, poetry*

Uzbekistan is a homeland of very ancient and unique musical values. The melodies and songs of this land, the influential musical heritage and its integral part, thoughts, legends and traditions, and substantiated scientific views, have always attracted and continue to attract the attention of the people of the world with their refined attention. Considering these values as a whole heritage, a common system, and studying the order and regulations underlying it is a priority task for musicologists, which requires a broad and comprehensive study of the sacred Uzbek national musical culture on the basis of reliable evidence across a vast time and space.

As the literary scholar Ghulom Karimov, whose services in studying the legacy of the famous poet and bringing it to the wid-

er public are commendable, admits: “When working on Mukimi’s poetry, he paid particular attention to the issues of meter, rhyme, and alliteration, which ensured its resonance and musicality. He was perfectly aware of the rich, colorful seas of aruz” (Mukimiy. 1974, 20). Another reason for this is that one of the main factors is that the structural form of the square genre was close to folk songs and chants. This is because Mukimi’s poetry consists of quatrains, the rhyme system, and the comprehensive correspondence of meter measurements are observed.

The famous Russian historian Mikhail Alibekov, in his article entitled “Domestic Life of the Last Khan of Kokand Khudayorkhan” (“Домашняя жизнь последнего Кокандского хана Худаярхана”), published

in the collection “Annals of the Fergana Region”, cites several poetic texts sung by the maids of the palace of the Khan of Kokand Khudayorkhan. The author gives examples of songs about the grief of the captive maids, and it is noteworthy that four of them are ghazals and ghazals by Mukimi. One of them begins as follows: (Alibekov M., 1903, 104, 106, 108).

The first stanza, “Ul kun jonan” – is performed by hafiz under the names “Kurd”, “Kucha bogi I”, “Ferganacha jonan”, “Aromijan”. The second stanza, known as “Konglim sandadur”, became known and popular through such songs as “Andi sandek”, “Tanavor II”, “Uzgancha”, “Yolgiz”, “Azim Darya”. The last ghazal is a ghazal under the title “Kelding” and has been sung to its full extent by hafiz.

According to Professor Ghulom Karimov, who founded the study of Mukimi, “... It has become known that Mukimi gained fame as a poet earlier than we thought, that is, in the mid-70s, and his works were widely distributed among the people. Because the harem of Khudoyorkhan existed as an “ornament of the khan’s palace” until 1876, that is, until the collapse of the Kokand Khanate, and was then dismantled” (Karimov G’ulom. 1970, 55). The examples given above indicate that Muqimi gained popularity not only among the people but also within the palace.

In turn, there is a need for an analytical study of classical musical examples created by composers to the poems of Mawlana Mukimi. For this reason, we found it necessary to dwell on some of them.

The famous composer Tokhtasin Jalilov, who has taken his place in the musical art of Uzbekistan, has repeatedly turned to the poems of Mukimi. The creativity of the master artist was fruitful, and throughout his career, along with composing music for various small genres – songs, chants and dance tunes, he also turned to musical drama genres.

According to the precise and bold description given by musicologist Ravshan Yunusov: “Thanks to the extensive creativity of Tokhtasin Jalilov, a world-renowned expert on the musical traditions of the Fergana Valley, the new-age Uzbek national melodies, songs, chants, and music composed for especially meaningful musical drama performances began to resound throughout the concert halls and prestigious theater

stages of our republic” (Yunusov Ravshan. 2005, 14).

Most of the musical samples written by the composer for this musical drama have been performed by artists many times and presented to the general public. Among these creative works, the song “Ol Khabar” occupies a special place. This work by T. Jalilov is considered one of the most artistically perfect musical samples. By the way, the main source of the song “Ol Khabar”, the duet of the two main characters, was taken as the basis for “Otmagai Tong”. The comments made by Doctor of Arts, Professor Tokhtasin Gafurbekov about this are noteworthy: “This miraculous song, which fully reveals the true essence and melodic images of the main characters, is based on the famous (especially in the interpretations of teacher F. Mamadaliev) folk song “Ol Khabar”, which T. Jalilov gave such a subtle touch that even today most performers do not notice this process” (G’ofurbekov To’khtasin. 2019, 191).

The Hafiz performed the melody lines in a more compact manner, with very high peaks. The masterful Hafiz was able to capture the high peaks without any difficulties. He approaches the melody and poetic verses very skillfully, that is, the phrases are performed in full by B. Faiziev. Despite the large range of the melody, the artist manages to bring it to its full potential. This, in turn, requires great skill from the performer. If the artist does not have a wide breath, performing in this interpretation will certainly be difficult.

Since the work was performed for recording on a record, the speed of performance is also heard to accelerate in order to catch up. In our opinion, since there is a time limit on the record, Berkinboy Faiziev did not have the opportunity to perform freely. Perhaps this is why most of the repetitions between the verses were removed. We do not know how the artist performed it in a live performance (i.e., not for the record – N. K.).

Unfortunately, this example is almost forgotten today. The song “Ol Khabar” performed by Berkinboy Fayziev is almost never broadcast on television and radio broadcasts, which are considered mass media. In a word, it has disappeared from the repertoire of artists. When talking to some teachers who

teach traditional singing, even this example of performance seemed new to them.

Most people in the arts know “Ol Khabar” well under the name of Fattokhon Mamadaliev, who occupies a bright place in the history of Uzbek classical music.

It is among his works that the song “Ol Khabar” is notable for revealing new facets. This example, which the famous hafiz and composer revived, is like his own work and has become indelibly imprinted in the musical heritage.

In Fattokhon Mamadaliev’s performance, words such as “turganmikin”, “korganmikin”, “oltirganmikin”, “topshirganmikin” are pronounced in syllables. He decorates each letter with a stroke while stretching it out. He interprets the words with a melancholic tone.

In our opinion, this change was made intentionally, adapted to singing in the avjda direction, and when performed in the avjda and stretched out in the upper frets, the meaning of the word seems to change, which is why we are convinced that the musician-composer also creatively approached the phrases when dividing the syllables of the word.

The composer-hafiz skillfully moves from high peaks to low pitches through a complex performance technique (bars 121–138). The main “mi” support is confirmed.

This sample, known in Uzbek folk music as “Kalandar IV”, “Ol Khabar”, is performed not only as a song and instrument, solo performance, but also in interpretations adapted for chorus and marching. “Ol Khabar” performed by the Dutorchi Girls’ Ensemble is a vivid example of this. This song in their performance was interpreted on the basis of

a different melody. In the sample performed by the girls in the ensemble, the words were clearly pronounced, each phrase was complete, and the melody was appropriate. The laments and cries, which are considered musical decorations, were used in moderation.

The song “Ol Khabar” became known and popular among the people due to the singing of Fattokhon Mamadaliev. This work of art reached its peak in his interpretation and was completed to such a degree that Fattokhon Mamadaliev is still recognized as the author of the work. The main reasons for this are:

- considerable complexity of the method;
- performance style excellence;
- range width;
- unique melody development;
- restrained character;
- special moans (mungli);
- division of words into syllables;
- each byte is repeated twice.

When most hafiz shorten the text of the song and adapt it to their own needs, the main purpose of the poet often remains hidden, and Mukimiy’s ghazal “Aqlu Khush” is one such example. The text of this word was performed in connection with the songs “Ilgor”, “Chorgoh IV”, “Kalandar IV”.

In conclusion, the fact that Mukimiy’s ghazals, parogars, and muhammas created melodies, songs, yallas, and songs based on the melodies of the Fergana-Tashkent maqom routes by composers who lived and worked in the 20th century shows that they have deeply penetrated Uzbek folk music. This, in turn, determines the heights achieved in Uzbek compositional creativity thanks to the great poet.

References

- Mukimiy. Works. – Tashkent, 1974.
Alibekov M. Domashnaya zhizn posledlego Kokandskogo khan Khudayarkhana. Margelan, 1903.
Karimov G’ulom. Mukimiy. – Tashkent, 1970.
Yunusov Ravshan. Fakhridin Sodikov. – Tashkent, 2005.
G’ofurbekov To’khtasin. Composer’s creativity: history, analysis, fate. – Tashkent, 2019.

submitted 07.06.2025;
accepted for publication 21.06.2025;
published 31.08.2025
© Karimova N. A.
Contact: navouzbek@mail.ru