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ON THE MENTION OF MUSICIANS AND SINGERS IN ALISHER NAVOI'S "MAHBUB UL-QULUB"

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Abstract

The work gives the mughanites special opinions and reflections on the poet's morojaat, singers and instrumentalists. In the twenty-second chapter of Alisher Navoi's work "Mahbub ul-qulub", which deals with the issues of etiquette and educational upbringing, a special opinion is given in the definition given to the singer and musicians "in the mention of the Mutrib and mughanids". The work is considered an important resource on the moral, beautiful behavior, upbringing of a perfect person. The bytes in the work also made conclusions about the lives of the great poets and thinkers in the ruboi.

Keywords: *Mutrib, Mughaniyeh, Majolis-ul nafois, Khamsa, khoubuz, chang, law, rubob, tanbur, ud nay, sibizghah, nogora*

Alisher Navoi created his directly musical-related scientific and partially artistic works during the last ten years of his life, specifically between 1490 and 1500, a period when he reached the pinnacle of his creative excellence and mastery. These works include "Majolis un-nafois" (1491), "Mezon ul-avzon" (1492), "Holoti Pahlavon Muhammad" (1493), and finally "Mahbub ul-qulub" (1501), each being deep, thematically broad, and rich in philosophical observations and reflective conclusions.

Navoi's "Mahbub ul-qulub" ("The Beloved of Hearts") was written in 1500 and is divided into three parts. The first part contains 40 chapters. The author describes the lives of typical representatives of his era. The second part consists of ten chapters, detailing commendable and contemptible traits.

The third part includes proverbs and wisdoms expressed in quatrains and verses.

The poet presents significant thoughts related to the science of music in many of his works, including "Holoti Pahlavon Muhammad," "Xamsa," "Xazoyin ul-maoniy," "Majolis un-nafois," and "Mahbub ul-qulub." This indicates that he was not indifferent to the art of music.

Navoi's attitude towards music can be classified as follows:

- Use of musical terms;
- His relationship to the musical processes of his time and the representatives of this field;
- The appreciation he gives to artists.

In "Xamsa," Navoi often refers to music in expressions of romantic moments connected

to musical life. Various musical instruments such as chang, ud, qonun, tanbur, nay, dutor, nagora, gijjak, qo'biz, chag'ona, and chan-qo'biz are mentioned. It is evident that these words were widely popular during that time, and most of them have persisted until today and are still widely used.

Currently, in the twenty-second chapter of "Mahbub ul-qulub," titled "On Musicians and Singers," we find an excerpt about musical instruments:

"The player and the singer – both offer their sorrows and conditions for the soul of the people."

"Those who can show a gentle song and melody, if the listener's life is devoted to it, what sorrow could there be? The strength of the heart comes from the sweet-voiced, the spirit from the sweet singer. The pain of the people's hearts is soothed by the melodious singer if he is graceful; the heart of those suffering shall be adorned by his beauty. Every singer who sings a more sorrowful melody touches the heart more sharply."

"The joyful singer, the one who spreads sorrow – their art gives strength to the heart with sweet sounds. If the voice is pleasant, the love flame of the suffering ignites; if the work is in a good state, it raises a storm among the people. The performance of a skilled musician melts even a stony heart. It praises those who sing sweetly, the melodious singers. Master instrumentalists, whether on gijjak, tanbur, chang, qo'biz, qonun, chag'ona, or nay, receive commendation."

The text mentions and elaborates on several musical instruments. "Many people, upon hearing the voice of the organ, entered the temple and surrendered the riches of faith and Islam to the young musicians (those who serve drinks). Whoever abstains from drinking in the tavern, the sweet sound of the nay exposes him. If someone turns away from drinking, the gijjak with its long notes pleads with him. The tanbur can destroy with its seductive strings and tear apart the veil of tranquility; the chang tortures with its sharp sound, and the ud, with the language of its melody, surpasses even the sound of the chang. When a rubob places its head on the ground in humility, the qo'biz listens and creates tunes of indulgence. Meanwhile, the notes of the qonun and chag'ona resonate in the ear."

Some of these musical instruments can trace their origins back to ancient centuries. A flute discovered from the "Munchoq Qal'a" mound in the Pop district of Namangan province dates back to the 4th century and is currently preserved in the Namangan State Museum.

Hazrat Navoi provides fair evaluations of some musicians in this work. The following thoughts remain relevant even today: "When a person listens to the sound of music, it is natural to feel unsettled, and it is challenging for them to escape this affliction." However, the qualities of singers and musicians, even if they disperse sorrow and bring joy, are still considered lowly and beggarly. Their nature lacks loyalty, and loyalty is insignificant in their eyes. A disloyal musician is said to be shameless. Hazrat Navoi was also a great connoisseur of the art of music, aspiring for singers and musicians to possess great etiquette and to be strong in faith. Thus, he points out the existence of such bad-mannered performers as a caution, emphasizing that one must stay on the right path.

Music scholar S. Qo'ldosheva, in her work "Issues of the History of Uzbek Singing Art," notes that alongside influential musicians, thinkers and poets like Ulugh Beg, Navoi, Jomiy, and Binoiy also engaged in music and contributed significantly to its development. Specifically, Ulugh Beg composed the "bulujijiy," "shodiyona," "axloqiy," "tabriziy," "usuli ravon," and "usuli otlig" melodies, while Navoi created the "Isfaxoniy" melody. Jomiy and Binoiy produced works on music theory.

Alisher Navoi collected over 150 ghazals included in the Shashmaqom branches, which are performed in classical singing. For instance, we can mention "Nasriy uzzol," "Ushshoq," "Mug'ulchai dugoh," "Maqomi buzrug," "Dugoh Husayin-4," "Chapandozi navo," "Orazi maqomi navo," and "Talqin-chai mustahzodi navo," among others.

The entirety of Alisher Navoi's artistic legacy encompasses a wealth of musical terminology, with over 26,000 words used throughout his major works, including the magnificent "Xamsa" (approximately 50,000 lines), the continuously created "Xazoyin ul-maoniy" (44,900 lines), and "Devoni Foni" (12,000 lines), alongside other works featuring hundreds of specific musical and

professional terms, concepts, phrases, and unique expressions.

In addressing Navoi's creativity, we truly see his infinite passion for the art of music and his awareness of the science of music. His unparalleled artistic heritage is destined to be significant in the spiritual development of each of our contemporaries. The work "Mahbub-ul-qulub" is a compilation of the rich experiences and conclusions accumulat-

ed during the poet Hazrat Navoi's profoundly meaningful and laborious life.

Today, the legacy of Navoi, particularly the work "Mahbub ul-qulub," holds a special place in nurturing the future youth to be spiritually mature, broad-minded, and developed. "Mahbub ul-qulub" is a prose work written at the end of Navoi's life. We can proudly say that each chapter of the work is a treasure of meanings.

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