



The Development of Science and Enlightenment During the Uzbek Khanate Bukhara Specialized Art School

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Abstract: As we know from the history of music folklore, after the Mongol conquest, Samarkand became an administrative center, and Bukhara became the support of spiritual and political life with the establishment of the Amir Temur kingdom. Then, due to the disintegration of the Timurid Empire, the state of Shaibani (XVI century), Ashtarkhani (XVII century) and Mangit Khans (XVIII century) with its capital Bukhara and the second largest city Samarkand settled in its core.

Key words: "Maqam", "Shashmaqam", "Risola-yi muziyy", "Music", "Muzakkiri ahbab", "Twelve maqam", "Folklore".

As we know from the history of music folklore, after the conquest of the Mongols, with the establishment of the kingdom of Amir Temur, Samarkand became an administrative center, and Bukhara began to serve as the support of spiritual and political life. Then, due to the disintegration of the Timurid Empire, the state of Shaibani (XVI century), Ashtarkhani (XVII century) and Mangit Khans (XVIII century) with its capital Bukhara and the second largest city Samarkand settled in its core. The history of the Bukhara khanate (emirate) begins with the appearance of the Shaybani dynasty from the Uzbek clan in the 16th century and the establishment of this city as its capital. At the beginning of the 16th century (1505), Herat was occupied by the Shaibanis. The Timurid Empire was divided into three major parts: Movarunnahr, Iran and North Indian (Baburi) states. During such a complex turn of history, Bukhara emerged as a worthy successor of the rich cultural traditions of the Timurid era, especially Samarkand and Herat. This city, which became the capital of the state of the Uzbek khans Shaybani, began to aspire to the prominent intellectuals, writers and artists of the era, and in the new historical conditions, the "Bukhara school" of poetry, music and fine arts was established. The style named " Among the people of science and art who emigrated from Herat to Bukhara was Najmuddin Kavkabi, a great scientist and musician. A. Fitrat equates the place of Kavkabi in the cultural life of the Uzbek khanates with the importance of Abdulkadir Maroghi in the time of the Timurids. Kavkabi served in the palace of Ubaidullah Khan. Ubaidullah Khan, like Husayn Boygaro, appeared as a patron of literature and fine arts and at the same time a connoisseur of poetry and music. When the master artist came to Mashhad in 1529 for a pilgrimage, he was executed by the Iranian king Tahmasp as revenge for the blood of the poet Hilali. This terrible event is described in the work "Muzakkiri ahbob" by Hasankhoja Nisari, a historian of this period, and other sources. Kavkabi is the author of several musical treatises. Among the works that have survived to us, the first one is written in prose and the second one is written in verse, "Music Treatise" and "On Twelve Statures". In general, his works constitute a special period in the development of music science. Most of the musicologists who worked in Movarounnahr, Iran and India in later times consider themselves to be the successors of the Kavkabi school. Among the students and followers of Kavkabi, his nephew Darvesh Ali Changi has a special position. Darvesh

Ali served Abdullah Khan in his youth, and Imam Quli Khan in his old age, and wrote independent treatises on each of them. Like his teacher Kavkabi, he gained fame as a poet, musician, scribe and scientist who mastered various fields of knowledge. According to his position, Darvesh Ali can be said to be one of the last representatives of the series of famous musicologists of the Islamic East. One of the greatest works of the scientist on the subject, "Risolayi muzikay" ("Treatise of Music"), not only covers the issues related to the traditional veil and method of this science, but also contains descriptive information about the life and work of musicians. From this point of view, "Risolayi muzik" is a treatise of theoretical and historical importance. Despite the fact that the books of Kavkabi and Darvesh Ali were written in Bukhara and dedicated directly to the rulers of this country, it should be taken into account that they are not local but regional scientific works. In other words, these sources are not focused on studying the local characteristics of Bukhara music.

As a result of religious superstition, which grew from the middle of the 17th century, the need for secular arts, especially music, began to weaken. For this reason, there is historical information that a large group of intellectuals and artists of Bukhara were forced to emigrate to India. Mutribiy Samarkandi, a poet and musician who wrote ghazals about his homeland in India, is one of them.

In 1746, another Uzbek dynasty, the Mangits, took the throne of Bukhara instead of the Ashtarkhanis. During this period, the territory of the Movarounnahr state became narrower, and in art and literature, local styles began to prevail over common Eastern features. Bukhara Shashmaqomi, which has its own bright aspects, began to find a solution within the framework of such common aspirations. The high traditions of the status of Bukhara, which is the direct heir of the culture of Samarkand and Herat, did not disappear without a trace. They began to learn the basics of Shashmaqom, a new type of music. The phrase "Shashmaqom" as the name of a new form of our classical music can be found in sources directly related to the field since the middle of the 19th century. Kalon tower is one of the most unique masterpieces of Bukhara culture, unique architectural monuments or incomparable goldsmith's art. directly depended on the rulers' interest and attention to musical art. In this place, it is necessary to mention the music of the last three emirs Muzaffar Khan, Abdulahad Khan and Amir Olim Khan who sat on the throne of Bukhara. Under their auspices, the gathering of artists in the palace led to the emergence of Bukhara Shashmaqom as a unique artistic example. A. Fitrat's book "The Reign of Amir Olim" published in 1930 has a special chapter about Amir's personal life. In it, Olim Khan's musical interests are shown to be absurd entertainment. However, according to the generations of hafiz and musicians who were around Olim Khan, Amir was a person who had a deep understanding of poetry and, especially, music. He honored the property of Shashmaqom and always showed honor and favors to the hafiz and musicians who reached a position in it. Recognizing the traditions of maqam as sacred, the influential palace courtiers performed them everywhere and did not allow the respectable art to be violated. Accordingly, the work of palace artists was under strict control. Olimkhan himself used to enjoy listening to Shashmaqom performed by his favorite Hafiz Levicha every Tuesday in a very small circle of fans. According to the order, Levicha Hafiz performed while kneeling behind a gauze curtain. Olim Khan's father Abdulahad Khan, who sat on the throne between 1885 and 1910, was known as an influential poet and music lover of his time. During his administration, significant achievements were made in the economic and cultural development of Bukhara Emirate. Abdulahad Khan's divan written under the pseudonym "Ojiz" has not been preserved. His cultural and educational activities are highly valued in the "Armugani Sabboq" edition: "Amir Said Abdulahad Khan was an educated, enlightened ruler who had a deep understanding of literature and poetry. In his time, there were many scholars and virtues, poets were attracted to the palace. In general, his reign was the time of the rise of the Mangit dynasty." In turn, Abdulahad Khan's father Muzaffar Khan (reigned 1865-1885) paid great attention to organizing music parties in his palace. Ota Jalal, recognized as the greatest teacher of Shashmaqam, began his career as a court musician during the reign of Muzaffar Khan. It is said that Muzaffar Khan established a special Shashmaqom school to train skilled hafiz and musicians. We do not have accurate information about the relationship of the previous rulers - Nasrullah Khan, Amir Haydar, Amir Shahmurad to music. According to one of the

popular legends, Amir Nasrullo, who is known for his firmness and strictness, limited the parties by saying, "Let there be more joy in the country and less attention to religion."

Then, in order not to be punished, Bukhara shinavandas put felts or blankets on the doors and windows of the hotels and tried not to let out the sound of the hafiz and the musicians. Although the attitude of these emirs to music was not positive in general, it is mentioned in the sources that Abdurakhmanbegi, Junaidy and other musicians and poets were around them. The goal of folk song education is to bring up the young generation to the level of a cultured person who can contribute to our national musical heritage and perceive universal musical values. To do this, it is necessary to develop the musical talent of each student, to increase the love and enthusiasm for the art of music, to form the framework of knowledge and practical skills from music, to create the necessary conditions for the musical development of talented students, the main part of school music education is a task. To realize these higher goals and tasks, to look at music science as a cultural and moral development factor of society, to rely on the creativity of teachers in solving the subject problems, to improve the music teaching methodology based on the results of best practices and complex scientific and methodical research. The educational process is carried out in two ways, in the form of lessons and musical training outside the classroom. Music lessons are the main and necessary form of education for all students. Therefore, it is an urgent issue to use various forms and types of lesson structures and teaching methods, and to discover new methods and structures of the lesson during the experimental process. It is important to study Eastern and national music pedagogy and use it effectively.

Music is a type of art that creates an image with various sounds and has an ideological and emotional content. Music aesthetics is a science that studies the essence, artistic forms and styles of musical art. The main purpose of music lessons in general education schools is to teach students the ability to study music based on the laws of beauty and to develop musical culture in them. This goal is to develop musical-artistic taste and moral aesthetic feelings in students before the teacher; development of creative abilities; to increase their interest in the art of music and artistic desire in their musical activities; forming a culture of music literacy; sets a number of tasks, such as creating an understanding that music is an expression of times, life, human feelings and hopes. After all, music expresses people's lives, their feelings and desires in a unique artistic language and actively affects human emotions. In a word, the art of music studies, describes and expresses life. For this reason, music serves as an effective tool in improving their spiritual, ideological and moral world in all aspects, and perfecting their noble qualities by educating students' aesthetic feelings. Realization of these higher goals and tasks - viewing music science as a factor of cultural and moral development of society, relying on the creativity of teachers in solving subject problems, and improving the methodology of music teaching on the basis of advanced experiences and complex scientific-methodical researches are required.

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