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In Studying the History of Uzbek Music Culture the Place of the Bayoz

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Introduction

The musical culture of the Uzbek people has a very rich and ancient heritage. The musical heritage passed down from generation to generation over the centuries has come down to the present day on the basis of well-known and well-known rules. In this regard, it is worth noting the role of the education system "Ustoz - shogird" (Teacher-Pupil) in the development of our national music. The effective use of bayoz in the educational system "Ustoz - shogird" promotes the study of this branch of literature from the point of view of musicology.

“Poetry and music have always been close, satellite, twin arts. Their bonding ties are diverse and unique. After breaking away from the original common foundations, poetry and music began to behave as separate arts, discovering on their own the subtle secrets of influencing the human mind and emotions. In the art of maqom, however, they reunite, complementing and polishing one another in high harmony, serving to open up new creative facets. In the heart of the music, the subtle word that surrounds him - the effect of the poem - becomes stronger and more enjoyable. If we say that a poem is a melody embedded in a word, then poetry and melody are combined. In the art of maqom, there is more than one musical melody” [3; 237]. Indeed, as noted by musicologist O. Matyokubov, music and poetry are interrelated arts. It is known from history that the great poets were aware of the science of music in their own way and wrote about it in their works. In addition to poetry, he also conducted creative research in music. An example of this is mir Alisher Navoi, the sultan of poetic property.

The purpose of quoting the above points is that many manuals on maqom studies also cover the period of formation of "Shashmaqom" through bayozs related to literature [2; 149]. Bayoz may not play a major role in illuminating the history of music. Because it is one of the branches of literary criticism, it is no exaggeration to say that it is a collection based on the artistic worldview and interests of the author. But having an idea of the historical environment is also a source of poetic ghazals that correspond to the sections that make up the maqoms. In this regard, in our work we found it necessary to dwell on bayoz (the meaning

of this word is given differently in different sources. Bayoz in Arabic means "white". In some sources it means "transfer from black to white."). "Bayozs is a collection of poems written in different genres by poets of different nationalities, different nationalities and styles..." [4; 13], [5; 3].

In addition, bayozs serve as one of the main sources in the analysis of the works of poets who for some reason did not create a devon or lost the devon. Examples of works by Uzbek democratic poets Muqimi and Furkat can be found in such collections. Muqimi's poems were popular among the people due to their folklore and lyrical nature, and were performed in the form of songs, but were not published as a separate collection. A similar situation can be observed in the works of Zakirjon Kholmukhammad Furkat.

Khalid Rasul, Doctor of Philology, who wrote a monograph on the life and work of Furkat, also said: "We have studied Furkat's work as a basis for his poems written and published during his lifetime and shortly after his death, as well as his poems and articles published in the Turkestan regional newspaper" [6]. (There are also poems related to music. These are "On the Nagma Festival in Tashkent" and "On the Nagma and the Nagma and its Instruments and the Influence of the Nagma") [7; volume 1-2]. Mulla Tuychi, one of the most mature representatives of the Uzbek art of singing, served as a bayaz (book) for the hafiz repertoire.

The history of the origin of the Bayaz, its earliest examples go back to Arabic literature [8]. The first bayoz was made by Abu Tammam of Arabia (796 - 843) in the middle of the IX century. Abu Tammam is one of the most famous poets of Arabia, and his poems were translated into the form of a devon by a person named as-Suuli. In Central Asia, too, bayoz began to develop in various forms. It is found in the funds of various manuscript sources, some in manuscript, some in print. Bayoz were widespread among the people and were of great public interest to them.

Manuscripts are enriched by content as a result of experiencing a complex historical development process. Initially, the bayoz were based on the poems of

famous Persian-Tajik poets, but later, along with Uzbek classical poets, poems of later poets were included.

Bayoz has a significant place in the history of Uzbek literature. Poems in Uzbek, Tajik and Azerbaijani languages are given in these bayozs. The musannif (bayaz compiler) also composed bayaz by selecting poems by poets that were in line with his worldview. The composer of the bayoz, composed of poems recited in the maqam ways, demanded that he be aware of the music. In this regard, the bayoz are not only a source for the history of literature, but also have a place in the art of maqom, as well as the study of individual stages in the history of Uzbek literature.

Opinions in various sources suggest that the exact origins of the first bayoz in Central Asia were not disclosed. Only assumptions are made. According to some sources, the Bayoz, composed in the 16th century, consisted mainly of Persian-Tajik poets. Most of the works of that period were written in Persian. Respect for the poems of the famous Persian-Tajik poets Sadi, Hafiz, Jami - the attention was strong. It should be noted that the main part of the ghazals recited on the maqom lines of this period may have been performed in the Persian-Tajik language.

In the article "Words and melodies in Shashmaqom songs" Sh. Oykhojaeva gives the following thoughts: - "The first collection of poems of the Shashmaqom series, according to the bayoz compiled in the early 19th century, states that the songs that came after the branches were mainly related to Persian-Tajik folk words and in some cases were sung by classical poets" [9; 104].

In the appendix of Shashmaqom editions, in the appendix of I.Rajabov book "Maqomlar" [2], O. Matyokubov suggests that in the examples given in the books "Maqomat" [3] the ghazals sung in the ways of maqom were mainly in Persian-Tajik languages, and later in the XX century they were recited with the poems of Uzbek classical poets.

From the end of the XVIII century the bayoz began to be formed by representatives of various classes. Bayoz began to appear with a special assignment from the officials of the state. The fact that it was created on the special order of

Khorezm khan Muhammad Rahimkhan II (Feruz) confirms the above opinion [3; 64]. In the Feruz Palace he published the poems of about thirty poets, translated many wonderful works of Persian, Tajik and other languages into Uzbek, and published collections of status and poetry, such as "Bayozi musadlasot", "Bayozi ash'ar" [10; 203-205]. Feruz's views on music are known from music history sources. Poems corresponding to the melody can be given in a bayoz composed on the basis of his assignment). In addition, a special musical repertoire for singers and musicians will be created in the bayoz with inventory numbers 1944, 3920, 6977, which are kept in the manuscript fund of the Institute of Oriental Studies. Only poems that can be sung are included in this type of bayaz" [4; 24]. These poems, while having a lyrical character, belong to poets who were famous in their time.

By the XIX and XX centuries, schools of bayazism began to appear in Central Asia. Along with the Khorezm, Kokand and Bukhara khanates, Tashkent also has its own bayoz [4].

From the poems of Khorezm poets Pahlavonquli, Nishoti, Munis, Ogahi, many manuscripts of bayoz are formed, which creates the basis for the emergence of a unique school of bayaz in Khorezm. In addition, the contribution of prominent representatives of the Khorezm Bayozchi is also noteworthy. Special mention should be made of Muhammad Yusuf Chokar and Muhammad Kamil Khorezmi (Polvonniyaz Mirzaboshi) [4; 34]. If we pay attention to the information available in the field of music, we will see that these artists have made a significant contribution to the creative development of our country in the early stages of music development. These artists have created not only in the field of music but also in the field of literature. Muhammad Kamil Khorezmi was a well-known poet, calligrapher and musicologist. It is known from books and sources on musicology that he created the first "tanbur chizig'i"(tanbur line) with his son Muhammad Rasul. Muhammad Yusuf Chokar (Devonzoda) was active in Khorezm not only in music but also in literature. On the basis of Khorezm folk music melodies, Mulla Bekjon Rahmon and his son wrote and published the work "History of Khorezm

music" in Moscow. The importance of this book in musicology has been mentioned in books and articles on music [1; 48] [2; 261] [3; 64]. In 1937, he took part in the Decade of Uzbek Art and Literature in Moscow with his music for the dance "Mustahzodi ufori" and won acclaim. Bayezes composed in Khorezm contain ghazal texts recited in maqom and various hymns. At this point, it is possible to connect the order of the structure of manashu bayoz with the names of the above-named creators. Because by the XIXth century, in the process of the development of bayoz, the representatives of each branch formed that part of bayoz based on their fields. The music-related part suggests that it was composed by these very individuals. This fact is further confirmed by the fact that the ghazals that are recited in the maqam passages are accurately quoted.

In the XVIII century in Kokand the bayoz did not develop much. This can be attributed to the influence of the general cultural life of this period. By the XIX century, the emergence of a paper enterprise in this city played a role in the development of cultural life. By the end of this century and the beginning of the new century, the main part of the manuscripts will be in the pages of Kokand literature [4; 37]. These periods can be said to be the period of the rise of the Kokand bayoz. Kokand bayozs have a special feature and consist of two poems: Uzbek and Persian-Tajik. Contributors to the development of the Kokand school of music, such as Muhayyir, Nodim, Ishakhon Turakurgani, known as "Ibrat", poet Roji.

The internal conflicts in Bukhara in the XVII and XIX centuries, as in all spheres, had an impact on art and literature. By the middle of the XIXth century, bayozism began to develop here as well. The creative activity of talented poets such as Ahmad Donish and Hayrat creates a unique basis for this field. Bayoz composed in Bukhara, unlike the Kokand Bayoz school, consists of poems in two languages, Uzbek and Persian-Tajik.

In the XIX and XX centuries, Tashkent became a cultural center. Significant growth is also observed in the fields of culture and arts. The work on the protection of monuments and the reprinting of obsolete manuscripts is

developing rapidly. Here, as in Khorezm and Kokand, the collection and transportation of bayoz will be organized. Along with the poems of such great poets as Lutfi, Abdurahmon Jami, Alisher Navoi, Fuzuli, the works of Muqimi and Furkat are also included in the content of the Tashkent bayoz. Muqimi's poems are popular among fans of poetry and the people and are included in the bayoz composed in Tashkent, Furkat [11, 12] lived and worked in Tashkent from 1889 to 1891 (both of the above-mentioned poems were written during this period). In Tashkent, he first wrote poems under the pseudonym "Farhat" (meaning - joy, happiness) (in addition, it can be said that in the bayoz created during this period, Furkat's poems may have been given under the pseudonym "Farhat"). In this regard, we can say that Furkat's poems are part of the bayoz composed in Tashkent.

The theme of the poems composed by the various musannifs (compilers) of the bayaz, and according to which the bayoz are formed, is also adapted to the worldview of the musannif. If we look at the composition of the bayoz composed of poems of many meanings, we can see that most of them are put into melodies. Poems and ghazals, which are part of the bayoz, are written in a more eloquent tone and are performed in more maqom ways. There is a lot of information about this in various sources. Below is one such thought: "The poems in Bayoz are written in a dream style, and each metric of the sea corresponds to a melody of Uzbek classical music. That is why meaningful and successful ghazals performed by hafizs quickly spread among the people and were sung in various ceremonies or labor processes" [13; 77].

Because bayoz are a very comprehensive source of information, they include not only poems that can be sung, but also pamphlets on musicology. The 1944 bayoz, kept in the Manuscripts Fund at the Institute of Oriental Studies, is intended for singers and musicians, and contains a large pamphlet on music. It is mentioned in the pages of this treatise that this bayaz was written by the secretary Muhammadquli ibn Haqquli [4; 80]. At the beginning of this pamphlet there is an introduction entitled "Create a song like our ancestors on the way to the East and open the door of my heart with a melody." It is clear from this preface that the

musannif understood the science of music at its own level, and on this basis was able to compile such a bayoz. The preface is followed by a description of the maqoms and examples from the poems that correspond to these melodies. It talks about the status of Dugoh. There is information about one of the ways of Dugoh Shashmaqom and the song of dugoh in the "Suvori" style. The musical pamphlet is given in maqoms, maqoms are divided into sections and given through small headings. Examples of these are the following headings. "Chorgoh yake az nasri dugoh", "Amaloti chorgoh", "Nasri dugoh ki oraz ast".

In addition to the poems recited in the passages No. 3920 kept in the Manuscripts Fund of the Institute of Oriental Studies, various information about the maqom is given. The name of the manuscript is also called "Risolai shashmaqom" [4; 81]. The quoted bayoz was composed by representatives of several fields and the music section was written by Mullo Mirjamol Tanburi. This idea is also mentioned in the work.

It was mentioned above that the musannifs may also be representatives of different fields because the directions of the bayazs are different. One such bayoz is composed by hafiz and musicians and differs from the above bayoz. These bayozs do not contain information about the theory of music, but the songs of the hafiz that correspond to the melodies of the shashmaqom and are memorized.

The bayaz consists of two parts, the first of which includes poems by the hafiz entitled "Khudoyberdi (Razzoqbergan) Mahdum's memorized bayazs". [4; 82]. The section contains the names of the maqoms: each maqom is titled "Daromadi navo", "Taronai talqini navo", "Bayot", "Taronayi oraz", "Maqomi segoh" and examples of poems are given to each maqom. The second part is called "Muhammad Yaqub (Matyoqub) Pozach's [3; 72] memorized bayazi" and consists of his lyrics. This section contains the names of the authors of the gazelles, not the titles, unlike the previous ones.

By the end of the 19th century, as a result of the development of bayoz, bayoz began to be formed based on the content of each branch. Including bayoz collections of poetry texts recited to the Shashmaqom singing section.

In the appendix II of I.Rajabov's book "Maqomlar" the poetic texts of Shashmaqom of the XIX century are given. The following points are included as an introduction to the application. "It is known that the manuscript fund of the Beruni Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan contains a number of collections of poems dedicated to Shashmaqom. Many of them are dedicated to Khorezm maqoms and some to Bukhara maqoms. We quote from these poem texts below and also show their poetic dimensions. This helps the makoms to imagine, albeit partially, the content of the poems recited, to determine the names of the parts of the maqoms performed in the nineteenth century, and the dimensions of their poems. Therefore, it is possible to compare their current forms with the original models, to determine more or less the path of development of the status quo" [2; 28].

If we look at the given poetic texts, we can see that during the development of maqoms, by the 19th century, most of the poetic texts recited in maqoms were Persian-Tajik ghazals. During this period, we can see that the Persian-Tajik language, which was the official language of the Mangit state and became a means of international communication, was directly culturally and spiritually widespread.

It is no exaggeration to say that the word and music are united in the art of maqom, and that the word has its own significance in the art of maqom. Over the years, the art of maqom has been performed by various performers with different ghazals. These changes also affect the melody of the status quo. There are various changes in the process of adding other poems to the status quo.

The publication of such collections, which have become widespread and widespread among the people in our country in recent years, serves not only as a resource for today, but also for future generations. A. Hakimov and D. The book "Sarakhbor" [14] compiled and published by Ergasheva is a new version of modern Bayoz. Because this collection of 2 volumes contains poems and ghazals that correspond to the maqom lines we have considered above (this collection also includes the text of popular songs).

The historical, theoretical and aesthetic issues of maqoms have been studied by musicologists from the distant past to the present day. In particular, medieval music treatises discuss the structure and methods of the classical music of the East. The collection of the XIX century - bayoz occurs. They contain the texts of ghazals recited in maqoms, the names of maqoms and branches, and the order of the series of songs to be performed [15; volume 10; 18].

In conclusion, it can be said that the effective use of bayoz in the teacher-student system, its special role in the formation of the curriculum and performance of singing, serves as an impetus for the study of this field of literature from the point of view of musicology.

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