



ACADEMICIA
An International
Multidisciplinary
Research Journal
 (Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2021.01312.4

STATUSES OF SPIRITUAL PERFECTION

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ABSTRACT

This article is about the fact that the art of maqom is an integral part of the wonderful spiritual world and artistic thinking of the work of Hazrat Alisher Navoi. For the gazelle of the sultan of the kingdom of words is an ocean of wisdom, expressed in this poetic style, and makoms are an ocean of wisdom, spread by the sound of a melody. This is probably why the public who reads and enjoys Navoi gazelles usually wants to hear makoms in the same spirit, needs them and enjoys spiritually. And the connection of these two oceans, decorated with wonderful meaning, into one world occurs thanks to great love. This is the teaching of a perfect man who, because of this sublime love, chooses the path of spiritual purity and spiritually ascends to the universe in his position.

KEYWORDS: *Makom Art, Artistic Thinking, Spiritual Development, Melodic Constructions, Main Stages*

INTRODUCTION

It is clear from his poetic and scientific works that Hazrat Nizamiddin Mir Alisher Navoi knew the art of maqom both practically and theoretically. This fact also shows that the legacy of the thinker is one of the important and valuable sources in the study of various issues related to status (historical, theoretical, etc.). In fact, the world of status is an integral part of the deep and beautiful spiritual world of Navoi's artistic thinking. For, the ghazal of the sultan of the realm of words is the ocean of wisdom expressed in this poetic style, while the maqoms are the ocean of wisdom spread through the sounds of melody. Probably for this reason, a fan who enjoys reading Navoi's ghazals will usually want to listen to the maqoms as well, and will enjoy them spiritually. And the connection of these two oceans, adorned with beautiful meanings, into one world is due to great love.

Fiery verses such as HazratNavoi's
Ochmagayerdingjamoliolamarokoshki,
Solmagayerdingboriolamgag'avg'okoshki.
Chun jamolingjilvasiolamg'asoldirustaxez,
Qilmagayerdiko'zumonitamosho, koshki
Bo'lmagayerdiko'zum, o'tlug'yuzingko'rganzamon,
Ishqingo'tishu'lasiko'nglumdapaydokoshki [1, p. 629]

I wish you hadn't opened it,

I wish the world would be a better place.

Your beauty has set the world on fire

I wish my eyes were watching my mother

My eyes were gone, when I saw your grassy face,

I wish the light of the fire of love appeared in my heart.

can be a prelude to every major utterance in the maqoms. Even in the bodies, the warmth of the grassy heart, the torments of peaceful pain, the intense experiences of pure feeling are felt. Indeed, the doctrine of the perfect man, who chooses the path of spiritual purity for the sake of high love and in his status ascends to the universe, and in his provar the real beauty reaches the truth, is the core of both HazratNavoi's poetry and our classical maqams. Consequently, the claims of status, scattered throughout the works of the wise poet, are not merely for the purpose of "lyrical retreat," but the most important point of a particular idea is sometimes expressed in the form of an inward conclusion. At the same time, one should not overlook HazratNavoi's views on music in general.

In particular, we read such verses in the philosophical epic "Lisonut-Tayr", written in response to Fariddin Attar's "Mantiqut-Tayr".

Bo'lsalahnunag'madaogohlig'

Behkitoatvaqtidagumrohlig'

If so, be aware of the melody

It is a mistake to be obedient

That means, when one listens to the melody, remembering the Dargah and being aware of the first Address is better than a prayer of obedience performed in error. (Vollohua'lam). In this sense, perceived music can have a direct positive effect on the human heart, can be spiritual nourishment for his soul. So, if "awareness melodies" can be interpreted, then spiritual prayer is sacred. In the meantime, let's look at the following bytes with the names of the positions.

Qaddixajringdatortsangnola,

“Rost” ohangi, eyNavoiytuz [2].

*If you pull on your chest, moan,
The melody of “Truth”, O Navoi salt.*

(Badoeulbidoya)

THE MAIN FINDINGS AND RESULTS

The term “Truth” and its specific features in music play an important role in understanding the content of this byte. This term, which is the name of one of the famous twelve maqams, also symbolizes the path of the sect (Roxi-rost) in mysticism. Therefore, the content of the verse can be interpreted as follows: Let the lover who suffers from separation (Hijran) enter the path of the sect. Because this path is aimed at this goal. Now, if we consider the “True” in the section of the maqams, the following meaning emerges from this verse: Because the melodies played in this position bring peace and tranquility to the heart of the lover, and maybe he can lift his spirits and achieve the desired state of pleasure.

The reasons for such an extraordinarily strong emotional impact on the human spirit of the status of “Truth” are characterized, first of all, by the association of its perfect curtains and, on this basis, a certain style of development of melodies. The priceless power given in this way to the content of a byte does not negate the former, but shows that deep meanings in a complementary system are embodied in only two poetic verses. In the same byte, it can be understood that the content of this byte reflects the mystical ideas in the music. In this regard, the following verses of HazratNavoi are also noteworthy:

EyNavoiy, sendog'iqilsangtamma'sayri “Xijoz”,

Qil “Iroq” ohangitarkaylabXuroson men kabi.

O Navoi, if you stain, you will go to Khijaz.

Let the “Iraqi” tone leave Khorasan like me.

(Navodirush-Shabob”)

EyNavoiy to muqarrarqildimohangi “Xijoz”

Goh “Iroqu”, goh “Ajam” sari tarannumaylaram

O Navoi, I have inevitably heard the melody “Khijaz”

Sometimes I sing “Iraq” and sometimes “Ajam”

(Xazoyinulmaoniy)

Eymug'anniy, tut “Iroq” ohangigako'rgiz “Xijoz”

Kim, Navoiyotiribo'lmishXurosondinmalul

O singer, show me the melody of “Iraq” “Hijaz”

Kim, the memory of Navoi, is known as Khurasan

(Badoeulbidoya)

The names “Khijaz” and “Iraq”, which have several meanings from the verses, have the meaning of "Open". Hijaz is known to refer to the border between the holy cities of Makkah Mukarramah and Madinah Munawwarah, while Iraq is known to refer to the name of the country. Hence, the interrelationship of these names is likened to the great pilgrimage. Hijaz is a symbol of the main goal of the trip, and Iraq is a symbol of the long road to this goal. In Navoi's time, he crossed the Iraqi desert to reach the Hijaz. Thus, the content of the above verse reflects the aspiration of Hazrat Navoi for the pilgrimage he has dreamed of all his life. At the heart of the "Idea of Hajj" is also the journey of spiritual maturity, which leads to the great truth. As for the meanings in the musical part of the verses, in general, it is clear that the lover has a spiritual need to listen to the maqom melodies “Iraq” and “Khijaz”. This is because these positions also have perfect curtain associations, such as Rost, and melody structures that develop in a certain style, which can be a source of nourishment for the lover's soul to rise to surur “vajd” experiences. It should be noted that the status of "Khijaz" (more precisely, its name) does not occur in the structure of the Shashmaqom, Khorezmmaqoms and Fergana-Tashkent maqom roads, which have survived to our time. The status of “Truth” has not changed since the time of Navoi, it is one of the most perfectly organized curtains for the human heart to listen and understand. In the case of "Iraq", the curtain system looks similarly perfect. These curtains are important in revealing the idea of each status, and this situation fully manifests itself only within a certain style.

In fact, this style, which was formed as an artistic reflection of spiritual growth in the stages of development, appeared not only in music, but also in almost all areas of creation with mystical influence, including fiction, which in many respects is close to music. Consequently, the comparisons in this regard are noteworthy. In particular, this artistic principle, which can be described as a method of “gradual ascent” (or status), is widely reflected in Navoi's work (various poems). In particular, we can see that the certain mood expressed in the first verses of the poet's poems develops gradually over the next few verses and eventually reaches its climax.

This style is also used with great talent in large-scale works such as “Khamasa” [3], “Lisonut-Tayr” [4], as a result of which the sources of origin are some of the events and folklore of the ancient world (“SaddiIskandariy”) and later (“Sab'aiSayyar”). , “Layli and Majnun” and others ...) are the basis of our wonderful, artistic and poetic epics, in which the spiritual maturity of the protagonists is described with great skill.

For example, the literary theme on which the epic Sab'aiSayyar is based is based on the legends and myths about BahromGor, who is actually described as a "glorious king, a skilled hunter and a lover." Continuing the tradition of Hamsa on a high level, Hazrat Navoi radically reworked the subject and incorporated into it the views of the ancient Greeks on the seven heavens. As a result, the protagonist of the work, BahromGor, falls in love. The story of the seven planets, which played an important role in the composition of the epic, is interpreted in the section "Man and the unity of the universe", each of which is depicted in a separate color, symbolizing the sect, the ascension. Consequently, the development of the reality of the work in relation to the story is reflected in the fact that the colors change along with the planets (1st black, 2nd yellow, 3rd green, 4th dawn, 5th blue, 6th sandalwood, 7th white). The application of the step-by-step growth method in statuses is also somewhat unique. The content of this method, which is almost consistent in the beginning and main parts, involves the gradual development of small-scale

melody structures (contents) on the basis of perfect curtains in a single order (I, II, III, IV and bass ...) from bottom to top.

For example, the gradual growth of the theme of TasnifiRost melody in Shoshmaqom starts from the first scene (stage 1 "Do"). This curtain is the main pillar (stage 1 compared to the sect), and the other pillars are also based on it. In this case, each stage is created at intervals equal to its own amount. In particular, the intervals of the 1st stage "do-do" (prima), the 2nd stage "do-re" (second), the 3rd stage "do-mi" (thirteenth), the 4th stage "do-fa" (quarter) assimilated by means of. Thus the development of the melody theme is accomplished by the individual key sounds of the seven main curtain sounds in the same order. It should be noted that such a "growth principle" observed in the maqoms was originally used to bring the simple (folk) melodies, inherited from antiquity, to the level of classical requirements. In particular, the melodies of the maqom "NavruzAjam", "NavruzKhor", "Navruz Sabo", which have been classified by experts as "the most ancient example of folk music" ("primary line"), are clearly visible. Of course, this is not in vain. It is known that many peoples of the East have long celebrated Navruz and performed certain melodies and songs. It is probably true that this category of melodies, which played an important role in the traditional life of the people as a kind of seasonal ceremonial music, was later incorporated into maqom structures and gained their highly developed appearance through the application of this style. It seems that the melody structures in the form of "goh" (ie in the form of "Dugoh", "Segoh", "Chorgoh", "Panjgoh") also developed on this basis. Most scholars speculate that this type of melody [5] is based on the tradition of reading ancient books in certain tones, including the Gothic hymns in the Avesto. An analysis of the Goh melodies known to us shows that the roots of these specimens are older than the supposed periods. In particular, from Fergana-Tashkent maqoms on the basis of the melody "Dugohi-Husseini" -1 the structure of two base curtains in the instrumental melody "Segoh", as well as in the parts of Shoshmaqom "Tasnifiy-Segoh" the existence of which is obvious. It is known from the recent achievements of ethnomusicologists that such basic melodies are the first buds of folk musical thinking. At the same time, it is noteworthy that such simple melodic structures rose to the level of maqoms in the later periods of musical art development. Of course, the "growth" method described must have been used. In our opinion, the study of Navoi's work on the basis of balanced comparisons is very effective in understanding this process. In particular, man's attainment of the peak of spiritual maturity is expressed in a figurative style. In the epic "Lysonut-tayr", thirty birds fly in search of the righteous king Simurg. During the arduous journey, the seven stages of Talab, Ishq, Ma'rifat, Istiqna, Tawhid, Hayrat, and Faqru, the valleys of Fano, are conquered together, but in the end they see themselves not at Simurg, but at the level of Simurg (that is, at perfection).

Ko'rdilaro'zniqayonkimko'z,

Olloh, Olloh, ne ajoyibdurbuso'z,

Kim, qilibSimurg'o'ttizqushhavas

O'zlarinko'rdilarulsimurg'bas.

They saw him with their own eyes,

Allah, Allah, how wonderful is this word,

Who, so Simurg envied thirty birds

They saw that he was dead.

(“Lisonut-Tayr”)

It is noteworthy that the idea of "good quality", which is achieved at the end of the road, also appears in the status quo. Examples of this are the Shashmaqom, Khorezmmaqoms and the Dugoh, Segoh, Chorgoh on the Fergana-Tashkent maqom roads. Thus, the gohkuy structures, which were originally in very simple forms, belonged to a group of branches of the twelve maqom systems, each of which was individually attached to perfect curtain associations in order to develop them at the level of classical requirements.

Accordingly, the Dugoh branch is described as Husayniy, the Segoh branch as Khijaz, and the Chorgoh branch as Zangula. As a result, there was a natural process of penetration into the attached status curtains of the branches. The following example illustrates this. In the way of saying “MaqomiSegoh”, which is one of the Khorezmmaqoms, the melody device “Segoh”, which initially consists of three sounds, “conquers” seven main stages in a row, starting from the “re” curtain. It is true that the flow of melody periodically repeats the conquered stages with wavy motions and repeats them with wavy motions, which is due to the peculiarities of music in general. A comparative study of the twelve positions of the existing association of sounds instead of the basic stages reveals that it corresponds to the expression of the sects identified on the basis of V.M.Belyaev's [6] past treatises on the curtains of "Khijaz". Thus, the simple-looking old melody structures within the two (Dugoh), three (Segoh), and four (Chorgoh) tones of vocal singing are developed along the seven main curtains of certain statuses, irrigated with romantic-sounding moans and healing garlands of new meaning as a result, it can be said that their new levels of quality (i.e., status) had emerged. In fact, now these patterns have "sealed" the beautiful mental states of lovers in their melodies, so in order to "revive" them in the sounds, it is necessary to effectively use such executive methods as "moan", "escape" from the essence of love.

Qaysiqushbulbulkimingdostonibor,

Harbiruldostondabirafg'oni bor.

Lekuldostonlarigulshavqidin

Nola-u afg'onlarigulshavqidin

Which nightingale has a thousand stories?

Each that story has an Afghan.

But his stories are full of flowers

Weeping Afghans are interested in flowers

(“Lisonut-Tayr”)

CONCLUSION

Thus, ancient music samples such as “Dugoh”, “Segoh” and “Chorgoh” discovered new qualities and later formed maqom forms (in ShoshmaqomKhorezmmaqoms - “Dugoh” and “Segoh”, on

Fergana-Tashkent maqom roads “Dugoh”, “Segoh ”and“ Chorgoh ”. The logical conclusion is that in this process, the twin names, such as "Segohi-Khijaz", "Dugohi-Husseini", "Chorgohi-Zangula", which used to be used, gradually began to lose their meaning. This is because the subdivisions (melodies) were so naturally absorbed in them during their development in the maqam curtains that the names of these branches became not only the new melodies to be considered within these curtains, but also the concepts of these perfect curtains themselves.

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