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ZAKHIRIDDIN MUHAMMAD BABUR'S CONTRIBUTION TO THE DEVELOPMENT OF MUSICAL ART

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ABSTRACT

The article gives an examination the contribution of the outstanding commander and composer Zakhiriddin Muhammad Babur, founder of the Mughal dynasty, poet, historian, statesman, to the cultural development of many peoples. It should be noted that Bobur's activities within the field of music have not been sufficiently studied. It is safe to say that investigate at the level of scientific research is one of the foremost pressing issues today. There were other stories told about Sheikh Nai. With regard to melodies, he was so well versed that when he listened a tune, he said: "Such and such a melody, composed by such and such, is in tune with this".

KEYWORDS: Babur, Makom, Performer, Navai, Shashmakom, Melody, Composer, Musical Art.

INTRODUCTION

Zakhiriddin Muhammad Babur, the founder of the Baburid dynasty, the great commander and the famous poet, is one of the most talented and spiritually mature persons in the history of mankind. He was interested in art and literature, wrote poetry in Turkic and Persian. Zahiriddin Muhammad Babur made an invaluable contribution not only to literature, but also through it in many areas. Babur with his worldview, culture and confession was able to impact the social improvement of many peoples and this convention was appropriately proceeded by his ensuing eras. In his compositions, Babur noted the significance of otherworldly existence and edification, both in government and in relations with people. It is additionally essential that he achieved outstanding results within the field of literature, miniature, creative activity, and especially music.

THE MAIN FINDINGS AND RESULTS

As an incredible historian, a gifted military leader, an incredible scientist and a conspicuous statesman, Bobur was exceptionally fond of the art of music. In addition, he had the necessary information in the field of music. This is proving by the memoirs of “Boburnoma” (the book of life), as well as treatises, chronicles, historical sources and numerous literary samples.

It ought to be noted that Bobur’s exercises within the field of music have not been sufficiently studied. It is safe to say that investigate at the level of scientific research is one of the foremost squeezing issues nowadays. At this arrange, we expected to analyze the incredible commitment of Babur (and Baburids) to the improvement of melodic craftsmanship.

It should be noted that Bobur’s activities within the field of music have not been sufficiently studied. It is safe to say that investigate at the level of scientific research is one of the foremost pressing issues today. At this stage, we intend to analyze the great contribution of Babur (and Baburids) to the development of musical art.

Inspired by the talent of his companion Sultan Husan Mirza, Zahiriddin Muhammad Babur cited the taking after information: a special outfit of music performers served in the palace for rulers and courtiers, which included masters of art and outstanding musicians. “Khoja Abdulla Marvarid is a performer of the “*Konun*” instrument and composer, a musician Kuli Muhammad Udiy, is known as a skillful performer of the instrument “*borbad*” and “*Kitor*”. Shaikh Nai is a master of the “*nay-tube*” and “*borbad*” instruments. KulomShodiy and Binoy are the compilers of a collection of popular songs and melodies” [1].

This data exemplifies Bobur not as it were as an expert of music, but also as a mature representative of musical science. He skillfully evaluates the performed works of the court musicians as a performer.

In the work “Mahbul-Kulub” (Beloved of Hearts), the thinker Navoi calls the singers and musicians “*mutrib*” and “*muganniy*”, and Babur Mirzo found it essential to name the court musicians “*alinama*”. For the splendor of the palace, he pulled in and supported renowned singers and musicians, poets and writers. According to the source of the Indian writer Athar Abbas Rizvi “India in the Mughal period” [1] (translated by ZiyodullaNasullayev), in the royal residence of the shah on certain days of the week (Monday and Wednesday), evenings of “music and songs” were organized under the name “*ahlemurod*” and these days were considered sacred as dreams come true.

Describing the abilities of musicians, Babur uncovers them with a creative approach: no one of the musicians performed “*kunun*” on the instrument like Khoja Abdullah Marwary. And again, KulmuhammadUdiy. How the strings of his *gijak* sound? Among the performers, like those of KulmuhammadUdiy, no one has succeeded in composing *peshravas* (leading, progressive) [2]. Shaikh Nai, in addition to his “*nay-tube*” instrument, also played the *gijak*. But not so many songs are made. One of the composers was KulomShodiy. Shodiy was the child of Hofiz. He performed, but not in the circle of these musicians. Bina was also a composer. And he had good *tunes* and *patterns* [3].

“No one of the musicians played on the *konun* like Khoja Abdallah Merverid. This has as of now been mentioned. There was also KulmuhammadUdiy. He played the *gijak* well, pulling three

strings on it. No one among performers and performers has composed so many good *peshravas*[4] (melodies).

There was also SheikhiNai. He also played well the oud and *gijak*. He played the “*nay-tube*” delightfully from the age of twelve or thirteen. Once at a feast at Badi al-Zaman Mirza SheikhiNai played one piece well. Kul-Muhammad could not play this on the Gejak and said: “*Gejak* is an imperfect instrument”. The Sheikhs immediately took the *gejak* from the hands of Kulmuhammad and played this piece cleanly and well. There were other stories told about Sheikh Nai. With regard to melodies, he was so well versed that when he listened a tune, he said: “Such and such a melody, composed by such and such, is in tune with this”. However, he composed few works; one or two *nakshas* are attributed to him. There was also Shah KuliGijaki. He is originally from Iraq. Arriving in Khorasan, he began to practice playing instruments and made progress. He composed many *nakshas* and other works. There was also Hussein Udi. He did interesting things with the oud: he left one string on the oud and played on it. He had a flaw: playing the instrument, he was mincing. Once Sheibani Khan ordered him to play. Hussein-Udi began to choose and select and played poorly, besides, he brought not his claim instrument, but someone else's, unusable. Sheibani Khan understood everything and requested to slap him on the neck right there at the feast. This is often the as it were great deed in the world that Sheibani Khan has done. Indeed, he did well. Such arrogant people should be punished even more. Gulyam-Shadi, the son of the singer Shadi, also belonged to the composers of music. Although he played instruments, he was not on a par with those performers. He has nice *sauts* and *nakshas*. At that time there was no person who would have composed so many *nakshas* and *sauts*. In the end, Sheibanihan sent him to the Kazan khan Mohammed-Amin-khan; more information about him was not available. There was also Mir-Azu; this one did not play, he was only a writer. Although he has few works, there are some interesting things among them. Bennai was also a writer; he has good *sauts* and *nakshas*. Another of the incomparable people of that time was Pahlavan-Muhammad-Bou-Said. He was an outstanding wrestler and also composed poetry and composed *sautas* and *nakshas*; he has a good *naksh-pattern* in the *char-gah* mode [5].

Musicians - performers, singers and composers mentioned in the memoirs of Zakhiriddin Muhammad Babur were important participants in the cultural life of that period.

Babur's work in the art of classical speech occupies a subsequent special place after Navoi. A number of sources indicate that the poets who are also called composers were the composers of melodies that were part of the *maqoms* of that time under the name *naksh-pattern*, *peshrav*, *savt* and *chorgokh*[6].

I would like to note that during Babur's time in relation to the work of the Composers, the term “*bolabtur*” was used, which means (“to tie”) and expresses the concept of “musical writer”.

The scientific monograph “*makoms*” by musicologist IskhokRajabov depicts, to a certain extent, the composer's work of AlisherNavoi. The monograph too contains a few valuable tasks related to the art of the past, in specific, the composition of creativity and the form of melodies. The author also mentions the demeanor of Zakhiriddin Muhammad Babur to the musical creativity of Navoi. “Babur himself was a composer, and in the style of “*makom*”, RostiPanjgokh created a work called “*saj*” [6], composes the Mass migration of the Rajabs and subsequently emphasizes the composer's creativity of Babur.

CONCLUSION

At the end of the article, I would like that, unlike other rulers of the world, Zakhiriddin Muhammad Babur was not as it were an extraordinary military leader, but also an incredible poet, historian, statesman and founder of the Mughal dynasty. He had great respect for the culture and art of numerous peoples and hence made a tremendous contribution to the cultural development of many peoples of Central Asia, Afghanistan and India.

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- [3] “Peshrav, nash, savt”, “amal” are musical terms used in many ancient treatises on music, expressing the form of a particular melody or the ways of composing melodies.
- [4] Baburnama. Zakhiriddin Babur. – Baku: 2011. – pp. 267-268
- [5] These musical terms are also used in many ancient treatises on music like “peshrav”.
- [6] IskogRazhabov. (2006) “*Makoms*”. – Tashkent: - p. 35.