



THE CIVILIZATION OF BUKHARA CULTURE IN THE CONTEXT EVOLUTION OF HISTORICAL EPOCHS

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ANNOTATION

The article provides an analysis of the cultural history of ancient Bukhara in the context of historical eras. The greatest merits of the great Bukhara scholars and representatives of culture are recognized, thanks to the activity of which the peculiar place of Bukhara in the history of world civilization is determined. A special place is occupied by the sacred Bukhara in the development of the musical culture of the peoples of the East, as evidenced by numerous handwritten treatises on the theoretical and practical issues of music, as well as centuries-old performing traditions, which are reflected in the scientific research of historians, literary critics, art historians and musicologists.

Keywords: *culture, scientist, art worker, bastacor (musician, singer and music creator), muganni (singer singing to his own accompaniment), saz (musical instrument), makom.*

Even in ancient times in Bukhara and its surrounding regions, centers of culture and art arose. Bukhara is known to the entire scientific community as an ancient cultural and educational center of the entire Near and Middle East, which made a huge contribution to the treasury of world art. Monuments of architecture, objects of folk art, which spread the glory of Bukhara around the world, have long been recognized by scientists both in our country and abroad¹. In particular, among such monuments of ancient civilization as Afrasiyab, Khalchayan, Tuprak-Kala, Balalyk-tepa, Ayritam, Dalvarzin-tepa, Kuikrylgan-Kala, Ajina-tepa, Teshik-Kala and others, the monuments also have a special place the ancient city of Varakhshi, located in the Jandar region of the Bukhara region.

Samples of monumental wall paintings, various sculptures and objects of applied art discovered in Varakhsh testify to the fact that our distant ancestors were truly creators and owners of high culture. In identifying and studying these valuable finds in various fields of art, the works of such archaeological scientists as L.Rempel, V.Shishkin, G.Pugachenkova, L.Albaum, B.Bulatov, S.Bulatov, Y.Gulyamov, S.Tolstov, E.Rtveladze².

Although the surviving examples of monumental sculptures and wall paintings that adorned the walls of the Varakhshinsky palace date back to the 6th-7th centuries, their roots go back to the distant past and bear the legacy of many previous centuries, which attracts the attention of art historians. In particular, images of various paintings of the palace life, images of musicians playing various instruments, motifs of local

¹ Rempel L.I. Arxitekturiy ornament Uzbekistana. Istoriya razvitiya teorii yapostroyeni. – T., 1961. – S.604; Pugachenkova G.A., Rempel L.I. Vidayushiyesyapamyatnik arxitekturi Uzbekistana. – T., 1958. – S.291.

² Rempel L.I. Kvoprosu osujetaxrospisey dvorsa Buxar xudatov Varaxshe, otkritix v 1947 g. – T., 1954. – S.52; Rempel L.I. Dalekoye i blizkoye. Buxarskiye zapisi. – T.: Izd. xudojestvennoy literaturi im. Gafura Gulyama, 1975. – S.300; Shishkin V.A. Varaxsha. – M.: ANRF, 1963. – S.249.

Sogdiandastans, etc., are preserved on wall ganch frescoes. Of great interest in this regard are the following scientific observations of the art historian M. Kadyrov: “The activity of several groups of musicians and singers proceeded in the palaces of the Bukhara rulers. In the pre-Islamic period, there were also dancers among them, as evidenced by archaeological excavations carried out in Varakhsh (VIII). In one of the fragments of ganch frescoes, the dancer’s head in a scarf and jewelry was preserved: she looks into the distance, holding a scarf with one hand. It is exactly like modern dance with a scarf”³.

Bukhara is also rich in its famous architectural monuments, one of which is the surviving residence of the rulers of Bukhara - Ark (I century BC).⁴ There have long been held magnificent feasts and receptions with the participation of musicians and singers. Unfortunately, due to the lack of sources, it is difficult to consistently follow the process of formation and development of the musical culture of the region from the ancient period. In this regard, this gap to a certain extent is filled by the book of Professor F. Turaev “BukhoroMughanniylari” (“Musicians of Bukhara”)⁵. In this book, created in the form of an anthology, some questions have been covered regarding our topic, namely, based on historical and scientific sources, brief information about the life and work of representatives of the Bukhara musical culture (bustacors, musicologists, musicians and performers) from the 9th century is provided. to the present day.

According to the author’s genuine remark: “In Uzbek musicology, the Bukhara musical environment has been studied relatively little, so the requirement of today is the question of studying the regional musical environment, which is an integral part of the national musical culture, as well as the creativity of its representatives”⁶. It should be noted that the period of the history of Bukhara musical art before the formation of emirates, especially the period of the early Middle Ages (IX-X), is not sufficiently studied. Nevertheless, written sources testify to the high development of musical art in the courts of Bukhara rulers and the fruitful activity of masters in this field⁷. In this regard, the book of F. Turaev “Musicians of Bukhara” includes valuable information on this issue. Further, based on the materials of this book and some other scientific studies, we will take a brief excursion into the history of the musical culture of the peoples of Central Asia, in particular, Bukhara of this historical period.

A prominent musicologist Abu Hafis Sugdi (9th century, Bukhara) is known as the author of a number of treatises on music, which, unfortunately, have not reached us. However, from other sources it is known that he invented a musical instrument called “shahrud”, which “due to its timbre of sounding has become one of the leading instruments in the countries of the Middle East and Central Asia”⁸.

As a result of the scientific searches of Professor F. Turaev, the famous musicologist of the Samanid era, Tahir Abutayyibi (died 913) was not only a profound connoisseur of oriental music, but also was familiar with the works of ancient Greek scholars Aristotle, Plato, Nicomachus, Ptolemy, Pythagoras, He wrote comments on some of the treatises on music, and translated several treatises into Arabic. He is also the author of monumental scientific works on the theory of music “Kitab ul-adab ul-gina” (“The book on the riches of virtue”), “Kitab fi-

³M. Qodirov. Bayramvatomoshalar // Buxoro – Sharq durdonasi. – T.: “Sharq” nashriyoti, 1997. – S.131.

⁴O‘zbekiston milliy ensiklopediyasi. 2-tom. T.: “O‘zbekiston milliy ensiklopediyasi” nashriyoti. 2001, -S.291.

⁵To‘rayev F.J. Buxoromug‘anniylari. – T.: Fan, 2008. – s.323.

⁶To‘rayev F.J. Buxoromug‘anniylari. – T.: Fan, 2009, s.3.

⁷Rajabov I. Maqomlar. – T.: San‘atshunoslik instituti kutubxonasi. Inv. № 843.; Uspenskiy V.A. Stati, vospominaniya, pisma. (Sost.: I.A. Akbarov) – T.: Izd. literatury i iskusstva. 1980.

⁸To‘rayev F.J. Buxoromug‘anniylari. – T.: Fan, 2009, s.6.

nagam” (“The book on sounds”)⁹. These treatises provide information about “the ancient taron and tunes of the pre-Islamic period in the history of music, here we also meet such special concepts from the ancient musical dictionary as “Khusravaniyat” and “Farsiya” (names of vocal cycles), “choma” (chakomak), “tranak” (tarona), “patvozha” (fakhlaviyat)”¹⁰.

Alibek Tanburi (late IX-first half of the 10th centuries) became famous in his time as a performer of the Fakhlaviyat cycle to his own accompaniment, i.e. and as a singer and as a musician. He was also the author of a number of instrumental and vocal works for tanbour and voice. Alibek Tanburi perfectly mastered the art of playing the tanbury, and therefore, fans added the pseudonym Tanburi to his name¹¹.

The era of the Samanids was rich in the names of famous talented musicians and singers. One of them was a musician named Abu l-Abbas Bakhtiyar, who became famous for his skillful playing the Barbad musical instrument. Abu al-Abbas opened a music school in Bukhara, where he taught his students music science and practice. He also translated into Arabic the works of the ancient Greek scholars Ptolemy "Rhythmics" and Euclid's "Canons of Music" and introduced them into the curriculum of his school¹². One of the students of Abu l-Abbas, Abu Nasr Mutrib, came from Merv, moved to Bukhara, where he spent the rest of his life, devoting himself to musical creativity. In particular, he reworked the Khusravaniyat music cycle of the Iranian musician Barbad (VI) and shifted it to the Central Asian style of performance, which was called “Rah-i Movarounnahr”. From historical sources it is known that Abu Nasr Mutrib is also the author of music treatises that have not survived to this day¹³. However, unfortunately, the author of the book “Musicians of Bukhara” does not always indicate the exact address of the sources from which this valuable information was gleaned.

The history of the culture of Bukhara in the early Middle Ages was reflected in many historical and literary sources. One of the earliest and most valuable manuscript sources on the history of Bukhara is the treatise of the historian of the 10th century Abu Bakr Muhammad ibn Jafar Narshahi (899-959) “Bukhoro tarixi” (“History of Bukhara”)¹⁴. The book contains versatile information about Bukhara itself, which was the most important economic and cultural center of Central Asia, and in the surrounding regions. Narshahi sets out the history of Bukhara from ancient times to the tenth century. In particular, the treatise contains interesting information about villages and villages located around Bukhara irrigation nets, about the construction of the palace of Bukharkhudat Varakhsh, about minted coins here, construction works carried out by Shahzade Sherry Kishvar, finally, the Arab conquest of Central Asia, etc.

As appears from historical sources, to IX-X centuries. Bukhara, as the capital of the powerful state of the Samanids, has become one of the major political and cultural centers in the Middle East. Here monumental monuments of architecture were erected, science, culture, various types of art were developed. Bukhara became the cradle for many representatives of science and art or attracted many talented people of its time. Among them, it suffices to mention the names of prominent representatives of the 9th-10th centuries. Rudaki, Narshahi, Abu Hafs Sugdi, Tahir Abutayyibi, Alibek Tanburi, Abul-Abbos Bakhtiyar, Abu Nasr Mutribi, finally, the encyclopedic scientist Abu Ali ibn Sina (980-1037).

⁹To'rayev F.J. Buxoromug'anniylari. – T.: Fan. 2009, s.6.

¹⁰To'rayev F.J. Buxoromug'anniylari. – T.: Fan. 2009, s.7.

¹¹To'rayev F.J. Buxoromug'anniylari. – T.: Fan. 2009, s.7.

¹²To'rayev F.J. Buxoromug'anniylari. – T.: Fan. 2009, s.8.

¹³To'rayev F.J. Buxoromug'anniylari. – T.: Fan. 2009, s.9.

¹⁴Narshaxiy, Muhammad. Buxorotarixi // Meros. – T.: Kamalak. 1991. S. 82-174.

However, in the XIII century. the famous capital of the state of the Samanids (XI), and then the Karakhanids (XII) suffered the fate of many cities in Central Asia - it was turned into ruins by hordes of Chinghis Khan. In the XIV-XV centuries. Bukhara, as part of the powerful state of Sahibqiran Amir Timur and the Timurids, gradually restored its fame as one of the leading cultural centers.

It should be noted that in the fourteenth century. by the will and initiative of Amir Timur, many sacred monuments of Bukhara were rebuilt and new ones were erected. According to historical sources, "a sacred place that attracted the attention of pilgrims by the Kulakhi dome was built in 1380 by order of Amir Timur inside the Ayub building. The Namozgoh Mosque, located outside the city, at the place where the festivities took place, was also restored and put in order by the will of Sahibkiran. In addition, the tombs of Sayfiddin Baharzi and Bayankulikhan on the outskirts of Bukhara were restored and their surroundings were landscaped during the reign of Amir Timur."¹⁵.

The flowering of culture and literature that was observed during the reign of the Timurids also directly affected music: this branch of culture also survived a kind of renaissance. "In accordance with medieval traditions, the urban population lived in communities (mahallas), arranged according to the craft-professional principle. Representatives of various arts from the people, by the will of the rulers, or because of personal convenience, also preferred to live in community with their comrades in the craft. So, we know the "mahalla of singers", "the district of musicians", "the street of bastakors". Representatives of these professions enjoyed great respect among the people. The most talented and influential representatives became the creators and leaders of famous schools of creativity"¹⁶. This tradition was also widely spread in medieval Bukhara and not only survived until the 19th century, but reached its highest development by this time. In Bukhara, representatives of various arts occupied an entire area called Darvozai Angle, where in the first half of the 19th century. lived over forty families. Interesting information about their lifestyle is presented in the memoirs of travelers. According to one of the Russian travelers who visited Bukhara in October 1834, musicians, as usual, most often traveled around the city with marshmallows and doira in search of houses where any family celebrations took place. and served them. There were musicians who served in the Arch - the palace of the Bukhara emirs. During festive events or on the occasion of the holidays, they played in a specially designated place - Nagarahan, located above the gates of the Arch. Usually in a group of musicians there were eight surnaychi and nagaracha each. During fasting (Ramadan), they played several times during the month all night until dawn.¹⁷

As you know, the era of the reign of the Timurids was marked by a high flowering of culture and art, to a large extent contributed by Amir Timur himself and other timurids. "Amir Timur himself was well aware of the possibilities of the emotional impact of music on people's feelings. A rare celebration at his court took place without the participation of poets and musicians. Sahibkiran always with great enthusiasm listened to the performance of musicians during palace feasts and receptions, and liked to express his opinion on new works. All his descendants, military leaders and nobles knew about this habit of sahibqiran".¹⁸

In our opinion, it is precisely to this period of history that the active formation in Bukhara of the tradition of classical eastern music - the art of Makom. According to the rightful statement of the outstanding scientist and macromologist, Iskhak Rajabov, "the true craving for music, its deep understanding and musical

¹⁵ AmirTemurjahontarixida. To'ldirilganvaqaytaishlanganikkinchinashri. – T.: Sharq, 2001, str.151.

¹⁶ AmirTemurjahontarixida. To'ldirilganvaqaytaishlanganikkinchinashri. – T.: Sharq, 2001, str.181.

¹⁷ Buxoro – Sharqdurdonasi. – T.: Sharq, 1997, str.134.

¹⁸ AmirTemurjahontarixida. To'ldirilganvaqaytaishlanganikkinchinashri. – T.: Sharq, 2001, str.182.

and aesthetic views arise at a time when the aesthetic consciousness and the level of spiritual development of society reach their greatest perfection”.¹⁹ It is no accident that in medieval treatises music is included in the category of mathematical sciences and is considered in connection with medicine and philosophy.

The Azerbaijani music scientist T. Jani-zade, arguing that the genre features of this art arose as a result of the interaction of a number of factors, sees one of the most important factors in the unity of the ideas of Sufism, poetry and music²⁰.

The musicologist O. Ibrahimov associates the formation of a monumental system with poppy seeds with:

- developed urban culture;
- development of exact sciences;
- the formation of philosophical thought (the teachings of Sufism) and its reflection in artistic creation;
- the presence of a professional music layer (bastacors, instrumental musicians, singers);
- the development of music science²¹.

The author’s assertions that “the achievements of every nation, nation in various fields of science and culture are mainly connected with urban living conditions” and that “the development of professional musical culture is also important for the formation of appropriate conditions”, along with a developed urban culture “as an important objective reality serves the manifestation of other factors in the development of art”²².

Turning to the pages of history from this point of view, we become witnesses to the fact that in ancient Bukhara already in the 9th-10th centuries. all of the listed factors existed for the development of science, culture, including musical culture. In particular, during this period trade and handicrafts were actively developed in Bukhara. As the historian Narshakhi writes in his “History of Bukhara”, here “... between Khisar and Shakhristan, near the cathedral mosque, there was a weaving workshop in which weaving rugs, window curtains, fabrics, pillowcases, prayer rugs and caliph coats... In the city of Bukhara there were masters specially designed for this business. Merchants with goods arrived from different regions and took these clothes and materials back with them to Syria, Egypt and Byzantium. In none of the cities of Khorasan could weave such matters²³”.

During the early Middle Ages, the flowering of culture was observed in many cities of Central Asia, due to which “the urban population began to form a sense of pride in their city, and among scientists, poets, musicians, a tradition was born to add the name of the city where they were born or where they reached successes in the chosen field (such as Bukhari, Termizi, Samarkandi, Shashi, Nasafi, Zamakhshari)²⁴.”

The most fruitful years of life of Abu Abdullo Rudaki (860-941), a native of Panjurak village near Samarkand, passed in Bukhara, where he arrived at the invitation of Nasr II ibn Amad Samani (914-943), a well-known poet, musician, philosopher”. In music, he perfected his mastery under the guidance of renowned

¹⁹Rajabov I. Maqomlar. – T.: San’atshunoslik instituti kutubxonasi. Inv. № 843.

²⁰Djani-zade T. Mugam – improvizatsiyalar. V. kn.: Sovremenniyemetodiiissledovaniyavmuzikoznanii. – M.: Nauka. 1977, str. 326

²¹Ibroximov O. Maqomasoslari. – T.: Turon-Iqbol, 2018, str. 7

²²Ibroximov O. Maqomasoslari..., str. 7-b

²³Narshaxiy M. Buxorotarixi. Meros. – T.: Kamalak. 1991, str. 101

²⁴Ibrohimov O. Maqomtizimixususida // RoliskusstvavprotssesistoricheskogoformirovaniyagosudarstvennostiUzbekistana. – T., 2007, str. 100

musician Abu l-Abbas Bakhtiyar²⁵. It's impossible not to join the words of Professor T. Gafurbekov that Rudaki "... with his surviving centuries of poems, musical works, kasids takes its rightful place not only on the pages of the history of literature, but also in the history of musical creativity and performance²⁶".

The scientist also, not without justification, suggests a possible meeting of Rudaki with the encyclopedic scientist of the medieval East Abu Nasr Farabi (873-950): "Abu Nasr Farabi is only 12-13 years younger than Rudaki and died, 9-10 after him. The question naturally arises: did the two most prominent representatives of their time, born on the same earth, walking along the same life paths, not meet each other, or at least not familiar with each other's work? It is well known that both of these brilliant scientists, having received primary education, also knowledge in the field of music, in their hometown, then went to the recognized cultural centers of their time - Samarkand and Bukhara to continue their education, and here they improved their knowledge both in their fields of science, so in the field of musical creativity. In our opinion, even if fate didn't bring Farabi and Rudaki directly on their life path, but they knew about each other's work, for the unique talent, the many-sided scientific and creative activity of these titans of thought, during their lifetime, began to acquire mythical features²⁷".

The merit of the encyclopedic scientist Abu Ali ibn Sina (980-1037), a native of the village of Afshan near Bukhara, is also invaluable, also in the science of music. In this area, he, as a worthy successor to the music theory of Abu Nasr Farabi, made a great contribution to the development of the theory of makom²⁸. According to the Armenian scientist N. Tagmizyan, Ibn Sina creatively continued many of the scientific views of his compatriot and thereby made a significant contribution to the development of many aspects of the musical science of his time. In his encyclopedic work "Al-Shifa", relying on the idea of the consonance of the intermediate Farabi intervals, Ibn Sina proved the possibility of the Pythagorean interval moving into pure intervals²⁹. By the way, this allowed in the era of the European Renaissance to create a clean music system.

In subsequent periods of development of professional musical science and practice, a significant place belongs to the activities of its representatives such as Kamol Bukhari (XII), Hafiz Mirak Bukhari (XV), Ahmad Gidzhaki (XV), Najmiddin Kavkabi Bukhari (XV), Baki Rudi (XV), Muhammad Muni (XV-XVI), Muhammad Jamshid (XV-XVI), World of Devon Shadzhmini (XV-XVI), Mahmud ibn Ishaq Setari (XV-XVI), Mavlono Mirhatib (XVI), Mirak Majruh Changi (XVI) Bukhari (XVI), Mirza Husayn Tanburi (XVI), Mirzaoli Changi (XVI), Darves Ali Changi (XVI), Ahui Musikar (XVI), Mavlono Muhammad Husayn Bukhari (XVI-XVII)³⁰. The scientific and creative activity of these representatives of musical creativity was mainly associated with the art of poppies, more precisely, with the Twelve Poppies system, which occupied a leading place in professional music of that time. For: "In the early Middle Ages, "Duvozdaymagom" was equally inherent in the culture of the peoples of the Near and Middle East. And starting from the Timurid era, local factors began to influence this process. As a result, musical cycles with local features began to form and gradually separate from the main

25 Ibromimov O. Maqomtizimixusida // RoliskustvavprotseistoricheskogofirmirovaniyagosudarstvennostiUzbekistana. – T. 2007, s.100; Baratov M.B. AbuAbdullohRudakiy // Ma'naviyatyulduzlari: (MarkaziyOsiyolikmashhursiyomlar, allomalar, adiblar) Mas'ulmuharrirM.M.Xayrullayev. – T.: Qodiriynomidagixalqmerosinashriyoti, 1999, s.99-101.

26 G'ofurbekov T. Saylanma. – T.: Musiqa. 2009, s.33.

27 G'ofurbekov T. Saylanma. – T.: Musiqa. 2009, s.33-34.

28 To'rayev F.J. Buxoromug'anniylari. – T.: Fan, 2008, s. 7-9.

29 Tagmizyan N. MuzikalnayakulturaArmeniiyeyesvyazisVostokom // MuzikanarodovAziiiAfriki. Vip. 5.– M., 1987, s.130.

30 To'rayev F.J. Buxoromug'anniylari..., s.9-29.

system. Unlike the original system, their priority is independence from the compositional structure and composition of the initial cycle. As a result of this differentiation, 12 Arabian makoms, 12 Uigur makoms, 7 Iranian dastogohs, 7 Azerbaijani mugams, and 6 Uzbek makoms appeared³¹.

“The final approval of the Twelve Maqom system on our land,” writes Professor O. Ibrahimov, “and the foiling of its original classical form falls on the reign of the sahibkiran Amir Timur and his heirs”³². So, the system of the Twelve Maqoms was first introduced into the court cultural environment of Samarkand - the capital of the Timurid state. But we do not have accurate information about how long since this system took its place in the musical life of Bukhara. However, one thing is certain that this art had practical application right up to the transfer of the capital of Bukhara to another place (XVI), because we know that “... during the reign of Ulugbek, Bukhara classical music developed within the framework of the Twelve Macoms”³³.

An irrefutable proof of this can be found in treatises on the music of famous Bukhara musicologists and makomist masters Najmiddin Kavkabi and Darvish Ali Changi³⁴. For in the cultural life of Bukhara there were all the factors for the formation and dissemination of the Twelve Maqom system here (science, the teachings of Sufism, musicology, practice of performance). In particular, the ideas of Sufism, which determined the ideological and artistic basis of the Maqoms, as well as oriental poetry, on the samples of which the vocal parts of the Maqoms were performed, thanks to the teachings of prominent representatives of Sufism Yusuf Hamadani (d. 1140), Abdulkhalik Gidzhduvani (d. 1220 g.), Arif Revgari (d. 1259), Amir Sayyid Kulal Bukhari (d. 1371) and especially Muhammad Bahavuddin Naqshbandi (1318-1389) penetrated into all sectors of society.³⁵

A number of generations of famous bastakors, performers and musicologists have carried out their activities in the musical scene. For example, Hafiz Mirak Bukhari (XV) created a number of musical works on the Lado-intonational and melodic basis of poppies. For example, in the rhythms of “Peshrav-i Shodiyon”, “Khorazm”, “Hafif” he created instrumental melodies “Sarband-i nakora”, “Tarkib-i mehtar”, “Amal-i Mirak”, “Naksh-i Mirak”. The talented musician, hafiz and bastakor Ustod Saidahmad Gidzhzhaki created additional shube - branches to the maqoms “Irok”, “Isfahon”, “Busalik”, “Navo” and “Husaini”³⁶. Starting from the 16th century a new stage in the development of the Twelve Maqoms began in Bukhara³⁷. This can also be seen in the treatises on the music of Najmiddin Kavkabi and Darvish Ali Changi³⁸.

Mavloni Najmiddin Kavkabi Bukhari (XVI), on behalf of the ruler of the Shaybanid dynasty Ubaidullah Khan (1533-1539), created a “Treatise on Music”, in which he presented the scientifically sound reasons for the changes that occurred in the Twelve Maqom system by this time period³⁹. In addition, “... the scientist put a lot of effort into preparing students. He opened a special school in Bukhara and Samarkand to study the scientific

³¹ Amir Temurjahontarixida. To‘ldirilgan vaqaytaishlangan kinchinashri. – T.: Sharq, 2001. – S.183.

³² Ibrahimov O. O‘nikkimaqom // Gulistonjurnali. – T., 1997, № 4, s. 11.

³³ Buxoro – Sharq durdonasi. – T.: Sharq, 1998. S. 128.

³⁴ Kavkabi N. Risolaimusiqi. – Dushanbe: Donish, 1985; Changi Darvish Ali. Traktatomuzike. Per. spers-tadj. D. Rashidovoy. Rukopis. – T.: Bibl. NIIIskusstvoznaniY. Inv. № 770, 1982.

³⁵ Ibrahimov O. Maqomvamaqon. – T.: Movarounnahr, 1996. – 96 s.

³⁶ To‘rayev F. J. Buxoromug‘anniylari. – T.: Fan, 2009, s.13.

³⁷ Rajabov I. Maqomlar. – T.: San‘at, 2006. s. 138-147; Ibragimov O. Fergano-Tashkentskiyemakomi. – T.: Media Land, 2006. s. 47-57.

³⁸ Rajabov I. Maqomlar masalasi gadoir. – T.: O‘zadabiynashr, 1963. – 300 s.

³⁹ Rashidova D. Najmiddin Kavkabi Buxoriy // Problemimuzikalnoy kulture Uzbekistana, Turkmenistanai Tadjikistana. – M., 1972. S. 49-53.; G‘ofurbekov T. Saylanma. – T.: Musiqa, 2009.; Ibragimov O. Fergano-Tashkentskiyemakomi. – T.: Media Land, 2006.

and practical issues of music and became a mentor to such once-famous bastakors, musicians and singers as Khoja Hassan Kavkabi, Baki Jarrah Bukhari, Khoja Aliakbar Kanuni, Khoja Hassan Nisar and others⁴⁰.

In the “Treatise on Music” by the court musician and musicologist Darwish Ali Changi, who lived during the reign of Imamkulikhan (1611-1642), the main place was also given to the Twelve Maqoms⁴¹. Thus, specific historical facts indicate that in the XVI-XVII centuries, in the palace musical environment of the Bukhara emirs Twelve maqoms occupied a leading place.

The life and scientific heritage of the musicologists and musicians in question are specially studied by modern Uzbek and Tajik musicologists. So, articles and a number of other works of Uzbek scientists I. Rajabov, D. Rashidova, Tajik scientist A. Rajabov are devoted to the creative activities and scientific heritage of Najmiddin Kavkabi Bukhari⁴².

In our musicology, the activities of Darwish Ali Changi have been studied quite extensively. In special articles or studies devoted to the study of the history of music, scientists such as F. Karamatli, I. Rajabov, D. Rashidova, O. Ibrahimov, O. Matyakubov and others, rather deeply cover the contribution of this outstanding scientist and musician to music science and the culture of its time. The scientist-orientalist A.A. Semenov, the treatise of Darwish Ali was translated in abridged form into Russian, which was published with an extensive introduction by the scientist⁴³. The musicologist D. Rashidova managed to fully translate this work into Russian⁴⁴. In addition, the dissertation of the scientist on the same topic made it possible to present the most complete scientific review of the activities of the medieval scholar-musicologist.

We have a number of reliable sources about representatives of the musical culture of Bukhara of subsequent eras, more precisely the 16th-19th centuries. In particular, academician M. Rakhmanov, who carried out a scientific review of these sources, writes: “The Shaybanids continued to attract artists from various places to Bukhara. So, by the will of Ubaidullah Khan, who captured Herat, the famous hafiz Ahi Garavi was brought to Bukhara, who organized a vocal school of poppy singers here. According to the testimony of Darwish Ali, among the pupils of the Ahi Garavi school were the hafizas of Khoja Hamza Tashkandi, Khoja Bobo Changi, Darvish Mahmudi Andijani, Hafizi Ushoki, who arrived in Bukhara from various regions of Maverannahr⁴⁵.”

The cultural life of Bukhara in the XVI-XVII centuries, truly, was experiencing a new heyday. In particular, not only in Bukhara itself, which was the capital of the state of the Shaybanid dynasty (XVI), then ashtarkhanids (XVII) and mangyts (XVIII-beginning of XX), but also in various parts of this region a marked leap in cultural life took place. This is evidenced by the monuments of architecture that have come down to us, examples of applied art. Book art and miniature painting directly related to it were developed: the Bukhara school of miniature painting was formed. In the same way, a unique performing school of Shashmakom, the highest form of classical musical heritage, was formed in music.

⁴⁰To‘rayev F.J. Buxoromug‘anniylari. – T.: Fan, 2008. S.16-17

⁴¹Urmaviy Safiuddin. Kitobul-advor (arabchadan A. Nazarov tarjimai) Qo‘lyozma, – T.: SITi kutubxonasi, Inv. № 879.; Semenov A.A. Sredneaziatskiy traktat pomuzike Dervisha Ali (XVII v.), – T., 1938.

⁴²Rajabov I. Maqomlar masalasi gadoir. – T.: O‘zadabiynashr, 1963; Rashidova D. Najmiddin Kavkabi Buxoriy // Problemimuzikalnoy kulture Uzbekistana, Turkmenistana i Tadjikistana. – M., 1972.; Asqarali Rajabov. Sarnavishtixunyogar. – Dushanbe.: Adib, 1990.

⁴³Semenov A.A. Sredneaziatskiy traktat omuzike Dervisha Ali (XVII v.). – T., 1946.

⁴⁴Changi Darwish Ali. Traktat omuzike. Per. spers-tadj. D. Rashidovoy. Rukopis. – T.: Biblioteka NIIskusstvoznaniy. Inv. № 770, 1982.

⁴⁵Rahmonov M. O‘zbek teatritarixi (XVIII asrdan XX asravvaligacha o‘zbek teatrmadaniyatining taraqqiyot yo‘llari). – T.: Fan, 1968, s. 257.

In this process, an important role also belongs to the patron rulers. For example, in the anthology of the poet and literary historian of the 16th century. Khasanhodzha Nisari “Muzakkiri ahbob” (Memoirs of Friends), dedicated to representatives of literature and art of his time, the author also places a place for Sheybanid rulers. One of the largest representatives of this dynasty, Ubaidullah Khan (1534 - 1540) was fond of poetry, composed poetry, had knowledge of music. His name is known in history as the patron saint of poets and musicians⁴⁶.

Abdullah Khan (1583-1598) during his reign also attracted singers, musicians and other talented representatives of literature and art to the capital. A relatively favorable environment for creative activity was created at his court. Among the eminent representatives of the musical culture of this period, the sources brought to us the names of Mavlono Ali Hiravi and Amir Masti from Herat, Hafiz Ushak from Merv, Hafiz Turdi from Karakul, Mavlono Husayn Ahund from Turkestan, as well as Hafizi Tanysh, Mirhatib, Hafiz Kasuymamavamav Ali Dusta et al.⁴⁷

“The Ashtarkhanids also kept musicians and artists at their courts. Mavlono Payanda tabib, Mavlono Nasiri, Mirzo Hashim and others served at the court of Baki Muhammad Bahadurkhan (1599-1605). The Bukhara palace of Ashtarkhanid Imamkulikhan (1611-1642) hosted the creative activities of a remarkable singer, bastacor and music theorist Darvish Ali⁴⁸”.

The 18th century in the history of Bukhara was marked by internecine strife, coups and wars with foreign invaders. By the end of the XVIII-early XIX centuries, the political situation in the country has stabilized somewhat. And, as a result of this, conditions appeared for the further development of the culture and activity of representatives of creative work. According to manuscript sources, by the middle of the nineteenth century. The creative activity of the famous poet, calligrapher and artist Mir Masum Alamiyan and the poet Mirza Sadik Jandari.

In the second half of the XIX century, after them a whole galaxy of talented poets, artists, historians, musicians, such as Ahmad Danish, Shahin, Savdo, Aziz Khoja Aziz, Hamidbek Hamid, Sami Bustani, Asiri, Khairat, appeared.

Information about the political and cultural life of Bukhara XVI-XIX centuries, presented in numerous treatises on history, the most valuable of which are the treatises “The Mihmanname” by Ruzbehan, “Abdullaname” Hafiz Tanysh, “Tarihi Muqimkhani” Muqammad Yusuf Munshi, “Muhit at-tavarikh” Muhammad Amin, “Ubaidullaname Ame Muhmuh Muhammuh Muhammuh Muhammuh Muhammuh Muhammuh Muhammuh Muhammuh Muhammuh Muhma Tarihi Rahim hani ” of Muhammad Wafo, “Nadirnam ” of Muhammad Kasim, as well as in works of various genres Mir Abdulkarim Bukhari, Muhammad Yakub Bukhari, Avaz Muhammad and a number of other authors of a later period. Almost no author of the works listed above does not bypass information about musical life and musicians in them.

In the works of the famous scientist and writer Sadridin Aini “History of the Mangyt emirs of Bukhara” and “Bukhara. Memories ” presents valuable information about the social system, culture and art of the Bukhara emirate of the second half of the 19th and early 20th centuries.⁴⁹

⁴⁶ Nisoriy, Hasanxoja. Muzakkiri ahbob (Do‘stlaryodnomasi): Tazkira / Tarjimahamdaso‘z boshivaizohlarmuallifi Ismoil Bekjon. – T.: Qodiriy nomidagixalqmerosinashriyoti, 1993, s.24.

⁴⁷ Buxoro – Sharq durdonasi. – T.: Sharq, 1997, s. 134.

⁴⁸ Buxoro – Sharq durdonasi. – T.: Sharq, 1997, s.134.

⁴⁹ Ayniy S. Asarlar. 8 tom. T.: Badiiyadabiyot, 1957. T. 6. – 520s..

Especially great are the merits of Professor Abdurauf Fitrat, who already in modern times continued the traditions of cultural figures of the past in the study and propaganda of the classical musical heritage - Shashmak and her Bukhara performing school.⁵⁰

A lot of interesting and peculiar information about the distant and close history of culture, the way of life of the local population, and folk crafts can be obtained from the memoirs of foreign ambassadors, travelers who visited Bukhara at different times, from notes of Russian officers and scientists compiled for various purposes. This diverse and peculiar information on the history, archeology, ethnography, music of Bukhara and other cities is always in the focus of attention of our literary critics, historians, art historians and other scientists who study the history of culture of the peoples of Uzbekistan.

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