



# THE APPLICATION OF CONCEPTS RELATED TO THE ART OF SINGING IN BABUR'S WORK

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## ANNOTATION

*The art of Uzbek singing has been highly respected since ancient times. Information about this, along with historical, artistic and cultural sources, was also reflected in classical literary works. This article talks about the types of singing art and the use of related concepts in the work "Baburnoma" by Zahiriddin Muhammad Babur.*

**KEY WORDS:** *singing, navo, history, song, understanding, creativity.*

## ANNOTATSIYA

*O'zbek qo'shiqchilik san'ati qadimdan yuksak ehtirom bilan baholangan. Bu haqdagi ma'lumotlar tarixiy, san'at va madaniyatga doir manbalar bilan birgalikda mumtoz adabiy asarlarda ham o'z aksini topgan. Mazkur maqolada Zahiriddin Muhammad Boburning "Boburnoma" asarida qo'shiqchilik san'ati turlari va ularga oid tushunchalarning qo'llanilishi xususida so'z boradi.*

**KALIT SO'ZLAR:** *qo'shiqchilik, navo, tarix, nag'ma, tushuncha, ijod.*

## АННОТАЦИЯ

Искусство узбекского пения с древних времен пользуется большим уважением. Сведения об этом, наряду с историческими, художественными и культурологическими источниками, нашли отражение и в классических литературных произведениях. В данной статье говорится о видах певческого искусства и применении связанных с ними понятий в произведении "Бабурнома" Захириддина Мухаммада Бабура.

**КЛЮЧЕВЫЕ СЛОВА:** *пение, навo, история, песня, понимание, творчество.*

We know that during the period of Temur and Timurids, literature, culture and art reached the peak of development. Musical creativity and performance developed rapidly. According to the information provided by Khofurbekov, "According to the owner's opinion, musical instruments that are common among the common people legally became a symbol that defines the social and military status of governors and army chiefs." Therefore, Amir Temur was considered a person who looked at art with a special look, even though he was a king who fought in bloody wars. Of course, we can see such a beautiful natural worldview in Zahiruddin Muhammad Babur. Babur paid great attention and respect to the people of art. Wherever Babur went, he carried an ensemble of artists called "**dasta**" with him. Dasta was at the service of Babur's closest friends, comrades and mahrams in private conversations. Musicians, singers and dancers are organized based on the dasta, and Babur also called this group "**ahli nagma**". Cultural scientist M. Kadirov "Babur was well aware of the three components of music: musicianship, composition, and music science, he highly valued musicians and singers, and depending on the circumstances and mood, he organized gurungs and parties with the participation of musicians and singers" [1, p. 49].

As Babur's work "Boburnoma" is a narrative and a historical work according to the style and purpose, it gives brief, not specific, information about art and art people. Babur did not mention the term song in his work "Boburnoma", according to K. Sodikov in his "Annotated Dictionary of the Names of Turkish Texts of the Early and Middle Ages", "Babur mentioned the term song in his work "Mukhtasar" defines as: *qo'shuq ko'ngil oladigan vazn:*



Qilgil ey arami jan necha tartay intizar,  
Qildi hajring natavan qildi shavqing beqarar

Bu vazn turk arasida qo‘shuqqa mavzumdur. Urg‘ushtak bitarda bu vazn taqsim qilurlar”.

In the work "Boburnoma", he mentioned several terms related to the art of singing, and we can find almost all of these terms in Arabic and Persian languages. Let's first determine which of these terms Babur used in his work "Boburnoma", and then analyze them with examples: sound, pattern, musical, singer, nagma, nagamot, ahang, goyanda, used terms such as mutrib and surud.

**Savt** (a.) voice, sound, tune, melody. This term is mentioned in the work "Boburnoma". Navoi also used this term in the meaning of melody in his work "Sab'ai Sayyor". We can say that Babur used this term in the sense of music: "Binoiy Hirida qolur. Ul kishi musiqiy mashq qilur, yozgacha oncha bo‘lurkim, ishlar bog‘lar. Yoz mirzo Hiri kelganda savt va naqsh o‘tkarur" [2, 242-b]. (Binay stays in Herat. He practices music that day. He works so hard until the summer that he even invents melodies. In the summer, when Sultan Husayn Mirza comes to Herat, he plays the tunes and patterns he created for him) [3,143-p]. At this point, we should mention one thing, we can say that Babur created a new term for singing in this work. Because if you pay attention, the writer used the term naqsh together with the term sayt in the work, and wherever Babur used the term saut from the beginning to the end of the work "Baburnoma", he certainly used the term naqsh before it. When we look at the explanatory dictionary of the Uzbek language, saut — Arabic is used in the sense of sound, sound, pattern – picture, decoration, carved image, flower, and in the figurative sense of beauty, decoration. used in [4, 216,-67-b]. In our opinion, Babur used the term naqsh in a figurative sense and wanted to convey the meaning of giving voice and beautiful performance.

**Musical** (a.) musical, melodious, i.e., in the explanatory dictionary: a type of art that reflects human emotional experiences, thoughts, imagination through the consistency or set of musical sounds (tones, melodies) [4,203-b]. In "Boburnoma" it is stated as follows: "Alisherbek taajjub qilib tahsin qilur. Musiqiyda tavr ishlar bog‘labdur, ul jumladin bit naqshi bor, nuhrang‘a masum. Bu to‘qqiz rangning tunganishi va naqshning maylosi rostadur" [3,242-p]. (Alisherbek is surprised and compliments. He has created good works in constructive music. In particular, he has a pattern called "Nuhrang". The end of the nine colors and the pattern is in the tone "Rost") "Boburnoma" under the direction of A. Qayumov, 2008 In the edition of "Teacher" publishing house, the exact meaning of the term "pattern" is not given, but it is translated as it is.

**Xonanda** (f.) – singer, hafiz, that is, a person who sings "Tashqaridan Xoja Pir bakovul va ulug‘ og‘alar va nekim bo‘lg‘on sozanda va xonanda kelib, Sulton Mahmud mirzoning Xonzodabegimdin bo‘lg‘on ulug‘ qizini Haydar mirzog‘akim Poyanda Sultonbegimdin bo‘lub edi" [2,94-p]. (From outside, Khwaja Pir Bakovul, great masters and existing musicians and khafiz came from Sultan Mahmud Mirza's Khanzoda Begim).

**Nag‘ma** (a.) – it is used in the sense of melody, song, singers' rhythm. "Majlisda nag‘ma ahlidin Hofiz Hoji edi Jamoliddin Mahmud noyi edi"[2,253-p] As we mentioned above, Babur called the group of singers ahli nagma, and in it all representatives of art (singer, musician, dancer) were organized and served the officials.

**Nag‘amot** (a.) – it can also be said that the plural suffix is added to the term nagma. We can see the term Nagamot mainly in the works of Alisher Navoi and Babur: "Shayxiddin yana bir nima rivoyat qildilar: nag‘amotqa andoq mustahzor ekandurkim, har nag‘makim, eshitsa, der ekandurkim, falonning falon pardasi munga ohangdur, vale xili ish bog‘lamaydur"[2,245-p]. (Shaykhiddin narrated another thing: he was so skilled in the perception of melody that he used to say that such and such a curtain is the melody for it. But he does not create many melodies. They only say that one or two patterns are his.)

**Go‘yanda** (f.) – In the dictionary of Navoi's works, it means a storyteller, a song-singer, a person who tells a story, and in the explanatory dictionary of the Uzbek language, it means a woman who sings a song in a condolence ceremony, a person who tells a story. applied. Basically, the composition of Goyanda consisted of Sarayanda (singer) and Navozanda (instrumentalist) and they were formed only by men. "Sozandalar soz choldilar va go‘yandalar nima ayttilar" [2,416-p]



All the terms mentioned above are mentioned in "Boburnoma", and Babur also used several terms related to singing in his collection of selected works:

**Mutrib** (*a.*) – showing the meanings of singer, musician, musician, Navoi uses the same meanings in his works. Babur used it in the following ghazal in the sense of a musician and a musician:

Yoz bo'ldiyu bo'ldi yana jannat kibi yozi  
Xush ul kishikim, aysh ila o'tgay qishu yozi  
Dutora uni ayshu farog'atni berur yod  
Mutribg'a quloq tutki, ne der nag'mada sozi

If we pay attention to the meaning of this ghazal, it corresponds to the concept of a musician, a musician more than the meaning of a singer: listen to the musician, sing to the tune of what he says.

**Surud** (*f.*) – song.

Necha davron g'ussasi bo'lg'ay mening jonimg'a xos  
Koshki o'lsam dog'i bu g'ussadin bo'lsam xalos  
Ohu vovaylo – surudim dardu g'am – hamsuhbatim  
Boda – ashkim qoni, kim ko'rdi muningdek bazmi xos?

Babur introduces several singers and musicians in his work "Baburnoma": Ruhdam, Bobojon, Kanbuzi, Kasim Ali, Yusuf Ali Taryoqi, Tengriquli, Abulqasim, Ramazan, and these people were called gypsies. had members.

In summary,

- During the period of Timur and Timurids, musicians and singers were treated with attention, respect and special recognition;
- Concepts related to the art of singing used in "Boburnoma" (savn, khanda, nagma, nagamot, naqsh, goyanda, musiik) are considered to be basic words;
- The concepts of the art of singing used by Babur were words borrowed from the Arabic and Persian languages. Babur did not repeat the various alternatives of these concepts in his works. For example, there are concepts such as song, alkhan, olang, and surud that can be synonymous with the term goyanda mentioned in "Boburnoma", but we can find only the term surud in the ghazal of Babur's Selected Works.
- The information in "Boburnoma" indicates that several types of singing art developed in the 15th century.

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