

Pedagogical Views of Modern Enlighteners on Art and Music

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Abstract:

Views on art and music have a special place in the scientific and literary heritage of modern enlighteners. In particular, Fitrat's "Rules of Literature", "Uzbek classical music and its history"; Abdurahman Sa'di's works, such as the Textbook of Practical and Theoretical Literature, are important in this regard. The article clarifies the musicological activity of modern enlighteners through the analysis of these books.

Keywords: "Rules of literature", "Uzbek classical music and its history", "Textbook of practical and theoretical literature", art, word, sound, color, letter, movement, architecture, sculpture, play [dance].

I. Introduction.

Jadid enlightened writers are distinguished by the diversity of their creative activity. In addition to art, writers such as Fitrat and Cholpon paid special attention to science. Abdurahman Saadi, a well-known literary scholar of his time, identified and harmonized in his works the peculiarities of artistic creation and art. The views of these artists on the art of music, which purifies the soul, are of special importance in the development of modern art.

II. Discussion and results.

Abdurauf Fitrat draws special attention with his versatility. He is not only a mature poet, playwright, writer, but also an intelligent musicologist. The scholar's work "*Rules of Literature*", "*Uzbek classical music and its history*" can provide great material in this regard. In these works, Fitrat takes a closer look at the role of art and music in human spiritual life and the rich centuries-old history of Oriental music. In addition, it makes effective use of unique music sources created on its own.

Although Abdurauf Fitrat's "*Rules of Literature*" actually discusses the problems of literature, his views on art and music are also noteworthy. In this book, Fitrat first defines the word "**art**" as follows: Apparently, Fitrat is interpreting the word art in a broad sense. The thinker interprets this word, which means to create beauty, as a profession. Indeed, the profession is based on many years of study and learning. The same is true of art. It can only be an art when it reaches a professional level.

Continuing his thoughts, the scientist writes: "A living person has many wishes, desires, hopes and needs. If he achieves them, he is happy, if he does not achieve them, he is sad. Man is also affected by the various events around him, by the events that take place, by the various appearances, by the happy misfortunes that befall other people: he is happy or sad" [1, 68]. Indeed, changes in the human psyche: the inner experiences associated with his joys or sorrows must manifest themselves in some form. "Everyone wants to express their joys and sorrows to others, to make them feel the

same" [1, 69]. It should be noted that Fitrat, while expressing the process of the birth of art, at the same time goes the way of enriching the vocabulary of the Uzbek language. In particular, the word emotion forms the verb "to arouse". In his opinion, a means is needed that can express a person's happy and sad states. While acknowledging that this tool is an art, he writes: "The art of animating the waves of the heart, mind, and emotions with the help of goods [materials] such as words, sounds, colors, shapes, letters, and movements, and creating the same wave in others" is called fine art "[1, 68]. When Fitrat thinks about the materials that create art, that is, the means, he refers to the important "goods" that created the art he created throughout human life: word, sound, color, letter, movement. Indeed, literature is created through words, music through sound, painting through painting, and performing arts through action. At the same time, the scientist emphasizes another important aspect of art: the ability to describe the experiences of the human heart and to transmit this wave to others. After all, when art is created by these means, when it is influenced by a person, it either makes him happy or sad.

Fitrat also defines its types on the basis of a description of art: "In fine arts, if the commodity [material] is sound, melody, fine art is musical; if there are paints, stripes, there will be a picture; stone or various other ores are sculptures: stone, wood, brick [i.e. brick. The emphasis is on us], if ganch, turf, is architecture; tan, muga movements are play [tans]; and the word becomes literature" [1, 69]. Muga movements include gestures, eyebrow and eye movements, facial expressions, and muqam. The scientist thinks in detail about each art medium and the fine arts are divided into 6:

1. Musical;
2. Picture;
3. Sculpture;
4. Architecture;
5. Play [dance];
6. Literature.

At the same time, Fitrat classifies these types of art into two, taking into account their respective aspects: Literature, music, games [dance] are a category; painting, sculpture, and architecture are one category" [1, 69]. It should be noted that the arts of music, dance and literature are close in terms of impact. Fitrat also puts them in a category, focusing on this aspect. In addition, among the arts, the beautiful arts, which reflect the human psyche as a whole, "share" his sufferings and joys, are reflected, first of all, in music and literature. Because the musician gives tone and melody to the artistic word and ensures that it reaches the heart faster.

This means that Fitrat's views on art and music have a deep theoretical basis and are still relevant today.

An important aspect of the work "*Uzbek classical music and its history*" is that Fitrat focuses on each of the instruments of the East. It shows with great depth the structure, shape, length, parts and function of about ten musical instruments such as tanbur, dutar, rubob, gijjak, nay, koshnay, kobiz.

In the part of the book called "*Uzbek music*", Fitrat thinks about classical and folk melodies and songs, and begins to "give information about our instruments" [2, 25]. It begins with the interpretation of the characteristics of the tanbur instrument, first of all, its lexical meaning. In other words, the use of the word "tunbura" in music books suggests that it is derived from "Greek". On this basis, this type of instrument used in the form of "tunbur", "barbat", "donbra" among the peoples of Central Asia in "*Ravzat us safo*" scientifically substantiates that it is a primitive type of

tanbur with two strings [2, 25]. In other words, it is possible to understand that the tanbur is one thing with the “donbira” instrument of the bakhshis, which underwent a phonetic change and came to this shape. Based on the views of the famous musicologist Darvish Ali Changi, he writes that he was famous during the reign of kings such as Hussein Bayqara and Shaibani.

“The largest of our instruments is the *tanbur*,” writes Fitrat. Shashmaqom melodies are performed only on the tanbur. The tanbur is made of mulberry wood. The stalk is eight decimeters in size and nine decimeters in size. The bowl is 13/32 centimeters in size and 10/29 centimeters in size. The face of the bowl is covered with a thin plank of mulberry wood. However, they cook this board and keep it on fire until the color returns; when the redness returns, they stick to the bowl. The tanbur has three strings of yellow wire. It is desirable that the middle wire be slightly thicker than the two side wires” [2,26]. It should be noted that Fitrat had a clear and detailed idea of how the tanbur was made, its dimensions, and its parts. Most importantly, the process of making this musical instrument is also explained in a specific sequence, with every detail and movement.

Speaking of Fitrat rubab, first of all, the ancient history of this musical instrument, its appearance, gives valuable information about the works about it. In particular, he noted that the musical instrument “*Sorang*”, which he brought from India, was close to the rubab. The source studied on this basis, based on the information in Darvesh Ali's “*Risola*”, scientifically substantiates that it was made in Balkh and developed in the time of Muhammad Khorezmshah. The scientist clearly shows and writes that the body of this instrument consists of four parts, the structure and dimensions of each part: There are twelve other “narrow bottoms”. These are like tanbur strings. When the player plays the rubab, he does not click on them. Their function is to vibrate by clicking on the original strings, adding their own melancholy, trembling sounds to the original strings” [2, 28]. These are important ideas for today's musicology about the encyclopedic artist and scholar rubab instrument. As an expert who was extremely intelligent and had a strong sense of music in his heart, he revealed the features of the rubab very deeply. In particular, it is natural that the melodies that come out of it will amaze an expert in this field, who wants to clearly reveal the function of the main strings and “under” strings.

On this basis, Fitrat gave a detailed account of the structure, shape, methods, dimensions, and functions of dozens of musical instruments, such as the trumpet, trumpet, drum, circle, and dust. We will continue to discuss these in our next articles, of course.

Apparently, Uzbek Classical Music and Its History shows that Fitrat was a music scholar and, in Hamza's words, had a “musical lahn.”

Well-known scholar Abdurahman Saadi continues Fitrat's views on art and music in his book “Practical and theoretical literature textbook”. It can be said that in many opinions of these two scholars there is harmony and unity. A. Saadi also thinks about beautiful arts and gives a definition of art: “Art is the skill of arranging [systematizing] thoughts and feelings, waves, and depicting them in a lively and attractive way” [1, 73]. Apparently, this definition reflects the essence of almost all arts. Because literature, painting, and music serve to make human emotions attractive by putting them into a system. The scholar also describes the artist in the same way: “People who have this skill in themselves become artists” [1, 73]. So, according to the scientist, not everyone can be an artist. The artist must have the quality of depicting, depicting human emotions. In this way, the scientist begins to unravel the essence of the concept of fine art: Indeed, a picture, a melody, a work of art created by human ability “moves” thoughts and feelings. A. Saadi justifies them one by one, saying that a tool is needed to create art. In this way there are 5 types of fine arts: 1. Poetry or word art, ear art. 2. Music. 3. Painting - visual arts or fine art [plasticheskoe isskustvo]. 4. Architecture. 5. Sculpture. Apparently, A. Saadi's views on the definition of art forms have similarities and

differences with Fitrat's views. Consequently, Fitrat speaks of six types of art, while A. Saadi cites five types. He does not single out the art of play [dance]. In fact, this art belongs to the inner type of musical art. In addition, Fitrat puts literature last among the arts, while Abdurahman Saadi is the first.

Abdurahman Saadi follows the path of Fitrat in evaluating these arts according to their relevance: "Each of these arts is interconnected, and one contributes to the development and perfection of the other" [1, 74]. Indeed, the interconnected type of art is literature, which serves for the expression of music, sculpture, and other arts. The scientist sees the connection in them in thought. Because you have to think about creating all kinds of beautiful art. At the same time, he said, poetry and music "appear in time, not in distance. They are united in this way". This aspect is in line with Fitrat's views. According to this feature, A. Saadi calls music and literature "*contemporary arts*". Just as Fitrat classified the arts into two groups according to their proximity, A. Sa'di also divides them into two:

1. Imitative arts.
2. Non-imitation arts.

Word art incorporates painting and sculpture into imitation arts, and music and architecture into non-imitation arts. At the same time, the play [dance] mentioned by A. Sa'di Fitrat as a separate art is not included in the list of beautiful arts. Indeed, the art of music is branched out in such a way that its movement-related type constitutes dance.

III. Conclusion.

Consequently, Abdurahman Saadi reveals the unique features of fine arts, classifies them. The scholar also praises literature and music among them, noting that their influence on the human psyche is strong.

Thus, the views of Fitrat and Abdurahman Saadi on art and music are still attracting the attention of art historians. In particular, the ideas proving that music is closely related to literature, scientific conclusions about the role and functions of musical instruments in human spiritual life are important as a product of the broad worldview, deep knowledge of modern enlighteners.

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