
ABDURAUUF FITRAT AND HIS PROFESSIONAL CREATIVE LEGACY

Shodiev Shahobiddin Sharofiddinovich
Bukhara state medical institute, Uzbekistan

ABSTRACT

It is well known that maqoms of Khorezm and Ferghana-Tashkent maqom melodies basically date back to Bukhara Shashmaqom. In connection with the systematization of the internal structure of Shashmaqom, attention is drawn to the division of maqom into genre and stylistic directions: instrumental (mushkilot), vocal-instrumental (nasr) and dance (ufar). Fitrat generically calls them butok (branch). It seems that in this concept, which, unfortunately, did not take root in subsequent scientific practice, in our opinion there is a great reason. In the Russian-language literature about Shashmaqom, these genre-stylistic trends within the maqom for some reason began to be called "sections". Whereas, in fact, the instrumental and vocal-instrumental spheres within the maqom are not in the relationship of a number of prescribed ones, but are presented as independent genre forms of one maqom as a common modal system. That is, poppy as a whole represents a single modal basis, and the forms of its melodic manifestation are different: instrumental, vocal-instrumental and dance. Each of the genre spheres, in turn, can be divided into sections and parts inside.

Keywords: *maqoms, melody, music, tradition, national, mode, rhythm, genre, systematically, science.*

АННОТАЦИЯ

Общеизвестно, что макамы хорезмского и ферганско-ташкентского макомных мелодий в основном восходят к бухарскому шашмакому. В связи с систематизацией внутренней структуры шашмакома обращается внимание на деление макома на жанрово-стилевые направления: инструментальное (мушкилот), вокально-инструментальное (наср) и танцевальное (уфар). Фитрат обычно называет их буток (ветвь). Представляется, что в этой концепции, которая, к сожалению, не прижилась в последующей научной практике, на наш взгляд, есть большая причина. В русскоязычной литературе о Шашмакоме эти жанрово-стилистические направления внутри макома почему-то стали называться «разделами». Тогда как на самом деле инструментальная и вокально-инструментальная сферы внутри макома не находятся в отношениях ряда предписанных, а представлены как самостоятельные жанровые формы одного макома как общей ладовой

системы. То есть мак в целом представляет собой единую ладовую основу, а формы его мелодического проявления различны: инструментальные, вокально-инструментальные и танцевальные. Каждая из жанровых сфер, в свою очередь, внутри может быть разделена на разделы и части.

Ключевые слова: *макомы, мелодия, музыка, традиция, народность, лад, ритм, жанр, системность, наука.*

INTRODUCTION

In the 20th century, Shashmakom experienced periods of growth and difficult times of confrontation with the official authorities. So, in the 20s of the XX century, shortly after the fall of the statehood of Bukhara and Khorezm, where this art was traditionally cultivated, a sharp turn began to transform its age-old foundations. First of all, this affected the traditional texts of maqoms, imbued with the spirit of Sufi poetry. Along with authentic texts, a certain part of the practical theory of Shashmaqom associated with them was curtailed with its own terminology. At the same time, in this controversial and harsh time, there were figures who cared about the preservation and transmission of the true values of Shashmaqom to subsequent generations. In this regard - a truly scientific inheritance of the centuries-old traditions of the classical music of the region - it is necessary, first of all, to name the names of two personalities: the scientist Abdurauf Fitrat and musician-ethnographer Viktor Alexandrovich Uspensky (1879 - 1949), who put a lot of effort and energy into the study of Bukhara Shashmaqom.

In the 20th century, due to the change in the social basis of functioning, the dividing line between the strictly canonized modal system of the indigenous Shashmaqom and the free zone of modal formation of Shubach began to blur. As a result, Shashmakom began to be considered as a single structure, without differentiation into layers. However, from the point of view of scientific classification and systematic study of the internal relations of various forms of maqomat, a two-genre (two-layer) consideration of Shashmaqom, with the tradition of their modal basis into systematic and non-systematic, seems more appropriate.

DISCUSSION AND RESULTS

Abdurauf Fitrat (1886 - 1938) an outstanding Uzbek scientist, whose scientific interests included music. The tireless activity of this great patriot of the nation, to revive the true values of its classical literature and music, unfortunately, was littered with the dogmas of obscurantism and the ignorance of the undereducated henchmen

of the young Soviet officials, as well as the obscurantism of the obsolete old literate people.

Fitrat, a well-educated educator of the era, who received a brilliant traditional (Mir Arab Madrasah in Bukhara) and European (Istanbul University) education, which, in terms of the scale and depth of thinking, is difficult to find analogues not only in the region, but throughout the Muslim world as a whole, all this Routine contrasted knowledge, reason and persuasion. His name can be placed among the great enlighteners of the East, such as Farabi, who discovered Aristotle for Europe, combining in his work the ideas of peripatetism and neoplatonism. Or, Ibn Sina, who affirmed the triumph of reason as the great power and might of the Creator.

For the first time, a full-scale scientific understanding of Shashmaqom, by a happy coincidence, falls on the lot of Abdurauf Fitrat. And this is done in the context of developing the scientific foundations of national musical classics in his book “Uzbek classical music and its history” [1, 56]. The scale of Fitrat's scientific activity is reminiscent of the great thinkers of the East of the past eras of enlightenment, Farabi, Ibn Sina and others. Being a highly educated person of his time, he, as a thinker and statesman, stands for the renewal of the worldview and the development of advanced achievements of world science and culture on national soil.

Fitrat considers music, in modern terms, from a broad cultural position. He deeply touches upon the issues of philosophy, scientific-theoretical and practical foundations of Uzbek classical music on the example of Shashmakom, close to him in the real practice of life and more studied scientifically thanks to the musical notes of V.A.Uspensky. This, perhaps, is the main historical role of Fitrat in the field of musicology. It seems to sum up the great traditions of musical thought of the past and outlines the paths for further development [2, 28].

Fitrat, a prominent statesman and one of the most educated people of his time, clearly understood the importance of high musical traditions for the development and implementation of a new national idea. He realized that Shashmaqom is a great asset that will retain its artistic and aesthetic significance for a long time to come. Being in a responsible government post, he undertook an incredible initiative for his time - to record in sheet music the full musical text of Shashmaqom "from the mouth and from the hands" of the great masters of Bukhara - Ota Jalol Nasyr Ugli (1845-1928) and Ota Giyas Abdugani (1859 - 1927) . Fitrat, in addition to actively participating in the Shashmaqom music recording campaign, is the author of a small but very serious book “Uzbek classical music and its history”. Although the word “shashmaqom” is very rare in this book, it is he who serves as its basic material as a well-established

code of classical music in practice. The use of the more universal term "classical music" instead of the lexeme "shashmaqom", which comes from oral use, indicates the breadth of the scientist's scientific views. According to the author, the criterion of classicism (exemplary and perfection) of music is the presence of a solid scientific and theoretical base. Proceeding from this, the scientist considers the music of the West and the music of the East in the same row. For clarity, he draws a parallel between classical poetry and the music of the East. If the poetry of the East (meaning the Muslim world) in the time of Fitrat for Europe was already a generally recognized phenomenon, then the music of the East was looked at as an exotic phenomenon. Fitrat is one of the first among the scientists of the Muslim world to loudly declare the classical music of the East and, using the example of Uzbek music, he undertakes to prove the existence of deep scientific and theoretical roots of this phenomenon.

Nevertheless, in connection with the problems of Shashmaqom, it is necessary to at least briefly say about those rational aspects of the concept of Fitrat in terms of the prospects for studying the foundations of Uzbek classical music - maqomat. First, it should be noted that Fitrat for the first time offers a scientifically reasoned approach, which can be considered the beginning of a new stage of poppy science. At the same time, Fitrat's views are especially valuable because in his judgments he abstracts from living material, as well as the fact that his informants and consultants are the most famous Shashmaqom masters of that time. Secondly, Fitrat is a highly educated person of the era, who first graduated from the Bukhara madrasah, and then received training in Turkey (1908 - 1913). Thirdly, he is a talented scientist, poet, writer, playwright, who was well versed in various fields of knowledge, as evidenced by his scientific and literary works.

On the way to the formation of a new musicology as a scientific discipline, Fitrat introduces a number of non-traditional methods. At the highest universal level, he considers Western and Eastern music as equal in terms of their artistic value. At the next level, the oriental music itself (by context - meaning the Muslim world), is divided into stylistic varieties - Arabic, Persian and Turkic. In turn, Turkic music is divided into Ottoman, Azerbaijani and Uzbek. And, finally, Uzbek music itself falls into two main types: classical, enlightened (that is, maqoms) and everyday, popular (in the terminology of Fitrat "el kuylari - melodies of the country" and "El Ashulalari - songs of the country"). It is noteworthy that according to the Eastern and European scientific tradition, folk songs and tunes in the meaning of "folklore" are taken out by Fitrat beyond the concept of "music" in the proper sense of the word.

In this regard, the scientist introduces a number of new concepts into the Uzbek musical vocabulary, such as “Uzbek musikasi” (Uzbek music), “classic musika” (classical music), “ohang” (intonation), “ohang usuli” (intonation basis), “kui” (melody), “asos kui” (basic melody or melodic basis). So, the initial concept in Fitrat's musical views is "Uzbek classical music", which is rightfully placed in the title of the book. As for the word "shashmaqom", it is used much less frequently and then mainly when it comes to direct practice and description of the structure of this code. Article by V.A. Uspensky and Fitrat's book were published in the same year, apparently without regard to each other. In any case, V.A. Ouspensky uses the concept "classical music of the Uzbeks" is more in the ethnographic sense. Fitrat, on the other hand, proceeds, first of all, from logical goals, and gives a scientifically-reasoned justification for these definitions: classical and Uzbek.

To the category of "classical", the scientist refers music that has a solid scientific and theoretical basis. And in this regard, in our opinion, the introduction of the definition "classic" is justified. For, in context, its synonym for "shashmaq" has a solid theoretical basis in its essence. Given the oral and traditional character, on the one hand, one has to constantly stipulate the rationalism and scientific character that are at the heart of it. Therefore, classical music, which has an unshakable theoretical base, seems to speak for itself.

Fitrat considers the theoretical foundations of Uzbek classical music in two main dimensions: intonation and metro-rhythmic. It should be noted that both of these beginnings (mode and rhythm) are marked by him with one basic concept of usul (root, basis). The only difference is that the rhythmic basis is simply called usul (rhythmic formula), and the melodic one is called “ohang usullari” (intonation bases).

With regard to the rhythm of Shashmaqom, Fitrat also quite clearly points out that the meter-rhythmic formulas-usuli performed on the doira represent the basis of musical rhythm. And most importantly, despite some similarity in the initial ratios of short and long units, as well as individual names, doira usuls differ significantly from the metric formulas of aruz. Fitrat unambiguously declares that when studying usuls of classical music, one cannot mechanically identify them with the paradigms of aruz.

The most important thing is that with regard to the modal (fundamental melodies) and rhythmic foundations of Shashmakom, he is not limited to theoretical judgments. As confirmation of his theoretical postulates, Fitrat cites separate tables of doira usuls and fundamental melodies that make up the basic model of Shashmaqom. These tables, due to their scientific and practical reliability, are the most valuable material for a comparative study of the forms of Shashmaqom. Both in comparison with the

previous (available to us based on the materials of the Bukhara treatises and the Khorezm tanbur notation of the 19th century), and subsequent (recreated in Tajikistan and Uzbekistan in the middle of the 20th century) historical models of Shashmaqom. Fitrat considers numerical methods for measuring tones to be the most accurate and, therefore, the most reliable. He makes it clear that in the past there was a mathematical theory of music, which, by means of numerical relations, explained the interval values from which the scales were composed, which served as the musical-logical basis of the maqoms. The most important thing at all times were professional musicians who equally mastered the musical art (theory and practice) of this craft.

CONCLUSION

In connection with the development of Stalin's national policy, in the early 30s of the last century, the course of events is changing. The concepts of "national", "traditional" are transformed into symbols of "old", "obsolete". Ideas V.A. Uspensky, Fitrat and other educators about the centralizing function of Shashmaqom and Uzbek classical music in national culture are in conflict with the policy of socialist construction. The music collection "Shashmaqom" and the book "Uzbek classical music and its history" are withdrawn from everyday use. Fitrat is declared an "enemy of the people" and in 1938 falls under the guillotine of the Stalinist dictatorship. Does not escape the arrest and V.A. Uspensky, and only the efforts of prominent artists in the center and locally save him from death. The noted works of two great scientists of their time receive full rehabilitation in the years of independence.

REFERENCES

1. Фитрат А. Узбекская классическая музыка и её история. Ташкент, 1993.
2. Мальмберг И. Узбекская музыкальная культура / Макомы. Рукопись. Т., 31.03.1954.
3. Sadullaev, D. B., Ostonova, S. N., & Shodiev, S. S. (2020). Interpretation of philosophical terms and concepts as an essential subject for linguistic researches of XIX-XX centuries, held in Russia and Europe. *ACADEMICIA: An International Multidisciplinary Research Journal*, 10(10), 590-598.
4. Bakaev, N. B., & Shodiev, S. S. (2020). THE ROLE OF THE LATIN LANGUAGE IN THE HISTORY OF WORLD STATEHOOD. *Theoretical & Applied Science*, (5), 367-372.
5. Bakayev, N. B., Shodiev, S. S., Khafizova, M. N., & Ostonova, S. N. (2020). SHAKESPEARS LEXICON: REASON WORD AS A DESIGN OF THE CONCEPT OF THE ABILITY OF THE HUMAN MIND TO ABSTRACTION,

CONCLUSION. *Theoretical & Applied Science*, (6), 162-166.

6. Шодиев, Ш. Ш., & Шигабутдинова, Д. Я. (2020). ШЕКСПИРОВСКИЙ ЛЕКСИКОН: СЛОВО REASON КАК ОБОЗНАЧЕНИЕ ПОНЯТИЯ СПОСОБНОСТИ ЧЕЛОВЕЧЕСКОГО УМА К АБСТРАКЦИИ, УМОЗАКЛЮЧЕНИЮ. In *Инновационный потенциал развития науки в современном мире* (pp. 189-197).

7. Zayniddinovn, T. N., & Sharofiddinovich, S. S. (2021). General cultural and educational values of ancient-classic latin language. *Central Asian Journal Of Theoretical & Applied Sciences*, 2(5), 77-80.

8. Shadmanov, K. B., Shodiev, S. S., & Zayniddinova, T. N. (2021). Islam in the evolution of social and political views of the Uzbek Jadids, their role in the formation of the idea of National Independence. *Central asian journal of social sciences and history*, 2(2), 44-50.

9. Shodiyev Shaxobiddin Sharofiddinovich, & Tasheva Nafisa Zayniddinova. (2021). THE ROLE OF THE WAY OF THE GREAT STEPPE IN THE CONTINUITY AND RELATIONSHIP OF THE PHILOSOPHY AND CULTURE OF THE MUSLIM EAST AND THE RENAISSANCE WEST. Innovative Academy Research Support Center, 1(3), 9–13. <http://doi.org/10.5281/zenodo.4925956>

10. Shodiev Shahobiddin Sharofiddinovich, & Majitova Nafisa Zokirovna. (2021). IDEAS ABOUT AN IDEAL PERSON, LANGUAGE, PROSPERITY IN THE EVOLUTION OF PUBLIC AND POLITICAL VIEWS OF THE UZBEK JADIDS OF THE BEGINNING OF THE XX CENTURY. *Eurasian Journal of Academic Research*, 1(3), 5–8. <http://doi.org/10.5281/zenodo.4925897>

11. Sadullaev, Denis Bakhtiyorovich Terminology as a separate scientific field and its actual position in modern linguistics // *ACADEMICIA: An International Multidisciplinary Research Journal*. Year : 2020, Volume : 10, Issue : 11, First page : (**1964**) Last page : (**1973**), Print ISSN : 0000-0000. Online ISSN : 2249-7137. Article DOI : [10.5958/2249-7137.2020.01486.X](https://doi.org/10.5958/2249-7137.2020.01486.X)

12. Sadullaev, Denis B. "Problems of Understanding Philosophical Text as a Linguistic Phenomenon." *JournalNX*, vol. 6, no. 06, 2020, pp. 128-136.

13. Bakhtiyorovich, S. D. (2021). The Influence of Philosophy, Philology and Linguistics upon Terminological Investigations. *CENTRAL ASIAN JOURNAL OF THEORETICAL & APPLIED SCIENCES*, 2(6), 68-74. Retrieved from <https://cajotas.centralasianstudies.org/index.php/CAJOTAS/article/view/195>

14. Садуллаев Д. Б. Форма существования языка //81.2 г (5У) Ш 16. – 2019. – С. 201.

15. Sadullaev Denis Bakhtiyorovich Linguistic combinatory processes “assimilation” and “borrowing” as a basis for the development of modern english terminology // Asian Journal of Multidimensional Research (AJMR). Year : 2020, Volume : 9, Issue : 11, First page : (33) Last page : (38), Online ISSN : 2278-4853. Article DOI : [10.5958/2278-4853.2020.00297.9](https://doi.org/10.5958/2278-4853.2020.00297.9)
16. Denis Bakhtiyorovich Sadullaev. (2021). Features of the formation and becoming of philosophical concepts in english language as a reflection of cardinal changes in social development. current research journal of pedagogics, 2(12), 171–178. <https://doi.org/10.37547/pedagogics-crjp-02-12-34>
17. Bakhtiyorovich, S. D. (2021). TERM: DEFINITION OF THE CONCEPT AND ITS ESSENTIAL FEATURES. CENTRAL ASIAN JOURNAL OF THEORETICAL & APPLIED SCIENCES, 2(6), 12-18. Retrieved from <http://cajotas.centralasianstudies.org/index.php/CAJOTAS/article/view/181>
18. Бахтиерович, С. Д. (2021). ТЕРМИНОЛОГИЧЕСКИЕ ЕДИНИЦЫ СКВОЗЬ ПРИЗМУ КОМБИНАТОРНО-КОМПОНЕНТНОГО И ФУНКЦИОНАЛЬНО-СИНТАКСИЧЕСКОГО АНАЛИЗА. CENTRAL ASIAN JOURNAL OF THEORETICAL & APPLIED SCIENCES, 2(6), 23-29. Retrieved from <http://cajotas.centralasianstudies.org/index.php/CAJOTAS/article/view/183>
19. Sadullaev, D. B. (2021). Renaissance And Renaissance Philosophical Texts Through The Prism Of Historical Approach. *The American Journal of Social Science and Education Innovations*, 3(05), 364-371. <https://doi.org/10.37547/tajssei/Volume03Issue05-67>
20. Садуллаев Д. Б. Philosophical understanding of terms and concepts by an author as an object of linguistic investigations // Молодой ученый. – 2020. – №. 22. – С. 312.
21. Sadullaev, D. B. (2021). Terminological challenges in modern linguistics (cultural component analysis). ISJ Theoretical & Applied Science, 12 (104), 360-364. Soi: <http://s-o-i.org/1.1/TAS-12-104-17> Doi: <https://dx.doi.org/10.15863/TAS.2021.12.104.17>
22. Denis Bakhtiyorovich Sadullaev. (2021). The lexicon of English philosophy in the plane of the philosophy of the language. current research journal of pedagogics, 2(11), 41–46. <https://doi.org/10.37547/pedagogics-crjp-02-11-10>
23. Denis Bakhtiyorovich Sadullaev. (2021). Philosophical terms and concepts and their functional uniqueness through the prism of lexical analysis of the renaissance. current research journal of philological sciences (2767-3758), 2(11), 22–28. <https://doi.org/10.37547/philological-crjps-02-11-07>

24. Mirzaeva , A. S. (2022). INTRA-LINGUISTIC AND EXTRA-LINGUISTIC FACTORS RELATED TO THE LANGUAGE AND VOCABULARY OF THE BASIC CONCEPTS OF RENAISSANCE ENGLISH PHILOSOPHY . Eurasian Journal of Social Sciences, Philosophy and Culture, 1(5), 9–17. извлечено от <https://www.in-academy.uz/index.php/ejsspc/article/view/51>.
25. Mirzaeva Aziza Shavkatovna. (2022). ENLIGHTENMENT-MORAL, PHILOSOPHICAL, LINGUISTIC VIEWS OF MODERN CREATORS. JOURNAL OF NEW CENTURY INNOVATIONS, 3(1), 200–208. <https://doi.org/10.5281/zenodo.6467831>.
26. Мирзаева Азиза Шавкатовна. (2022). ПРОСВЕТИТЕЛЬСКО-ПРАВСТВЕННЫЕ, ФИЛОСОФСКИЕ, ЛИНГВИСТИЧЕСКИЕ ВОЗЗРЕНИЯ СОВРЕМЕННЫХ ТВОРЦОВ. JOURNAL OF NEW CENTURY INNOVATIONS, 3(1), 190–199. <https://doi.org/10.5281/zenodo.6467821>.
27. Mirzaeva, Aziza Shavkatovna THEORY IN INTERTEXTUALITY AND THREE SEAMLESS INTERTEXTS: M.BUTTERFLV BY DAVID H. HWANG, AS IS BY WILLIAM M. HOFFMAN, AND EXECUTION OF JUSTICE BY EMILY MANN // ORIENSS. 2022. №5-2. URL: <https://cyberleninka.ru/article/n/theory-in-intertextuality-and-three-seamless-intertexts-m-butterflv-by-david-h-hwang-as-is-by-william-m-hoffman-and-execution-of> (дата обращения: 30.06.2022).
28. Мирзаева А. Ш. РЕМИНИСЦЕНЦИЯ КАК ЭЛЕМЕНТ ИНТЕРТЕКСТУАЛЬНОСТИ В ПРОИЗВЕДЕНИИ РИКА РИОРДАНА “PERCY JACKSON AND THE LIGHTNING THIEF” //МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА. – 2021. – Т. 4. – №. 3.