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Contribution of Ota Jaloliddin Nasirov to Uzbek Art

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Annotation

This article describes the reforms in the field of art and culture in our country, including the life of the singer, shashmakom scholar Ota Jaloliddin Nasirov, who contributed to the art field, his work at the music school, and the works created by Ota Jaloliddin Nasirov.

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The attention paid at the state level to the development of national culture in the construction of a new Uzbekistan is of great importance. In this regard, the President of the Republic of Uzbekistan According to Sh. Mirziyoev, "The level of development of our people is assessed primarily by our national culture. In this sense, culture is the image of our people, our society. As we begin to create a new image of Uzbekistan, we must begin with the development of our national culture." [1].

The Uzbek Center for the Study of Cultural Heritage Abroad and the Center for New History of Uzbekistan are being set up. Great attention is paid to the development of reading culture, culture and art, and creative schools and centers named after our great artists are being established in the regions. Systematic measures are being taken to further popularize folklore and amateur arts, and to develop innovative areas of culture and the arts. In this regard, President Shavkat Mirziyoev said, "If culture and art do not develop in the country, society will not develop. It is important to develop the field of culture and arts, to increase the prestige of the Uzbek national culture and art in the world, to realize the potential of young talents. Indeed, when art and culture live, the nation and the people, the whole of humanity, live in peace".[2]

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 " On measures to further develop the art of the Uzbek national makom", August 26, 2018 Resolution No. PD - 3920 "On measures for innovative development of the arts ", Resolution No. PD-4038 of November 28, 2018 " On approval of the Concept of further development of national culture in the Republic of Uzbekistan", 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 " On approval

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of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021”, November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 “ On approval of the activities of the Erkin Vakhidov Memorial Museum and the Treasury House-Museum” Resolution of the Cabinet of Ministers No. 630 [3] of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay ”, “Shakhrisabz”, “Termez” and “ Kokand ” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [4] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [5], 2020 “On measures to further enhance the role and influence of the arts in society” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and “Marturs’ Memory” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 “On support of the Moat Fund” The normative legal acts adopted, such as Resolution No. PD – 12 of the President of the Republic of Kazakhstan [6] are becoming increasingly important.

Sometimes he is also called Baba Jalal. According to Bukhara customs, the nisbas of Ota and Baba are used as additions to the name of Musharraf. In the written documents of his time, Ota Jalal Nasir is referred to as Ota Jalal Nasirov or Ota Jalal Nasirov. He was born in Eshan Pir neighborhood of Bukhara and buried in Hazrat Khizir cemetery of Samarkand. Ota Jalal gained fame in old Bukhara due to his unique knowledge and skill, as well as humane qualities and achieved a high position. He was one of the most influential makom teachers of Bukhara, and he led the group of shashmakom players under the palace of Amir Muzaffarkhan, Abdullahadkhan, Olimkhan. From a young age, he was among the rikobi (special court musician) and ratifakhor (i.e. government-salary) musicians. Ota Jalal achieved the rank of “Mir Okhur” (ie owner of Amir horse farm), which is rarely achieved by musicians. For these reasons, he was strictly forbidden to work as a hafiz or musician outside the palace. Even the most important people of Bukhara did not have the right to play music without the Amir’s permission.[7] The head of the court musicians always had to live next to Amir in the rikab. He was considered to be allowed to leave the palace only on Fridays and holidays. Ota Jalal is a famous tanbur player, and he is among the musicians who play the tanbur not with iron nails, but with specially grown fingernails. She had a very beautiful and pleasant voice, although she was not very big. He was aware of the finer points of the art of sound and his skills. Shashmakom is both an instrument and a song gained a great reputation as a scholar who mastered his ways very thoroughly. The style of Shashmakom, based on his style of performance and interpretation, was recognized as the most classic example in its time. It is also permissible to touch on the compositional aspects of Ota Jalal, as it is known that there are no branches of the second group in the status of Iraq. In order to fill this, the great singer Benazir created the song “Savti Jalali” based on the status of Iraq, and thus managed to fill the branches of the second group. Savti Jalali's opening note is a minor octave of D, and the climax reaches the second octave of D notes. It skillfully used Segok, Oraz and Muhayari Chorgoh models.

While working at the palace, he takes Levi Bobokhanov as an apprentice, even though this guy is a foreigner. At first, the teacher does not like this work. But Ota Jalal, who perceived young Levin’s enthusiasm, talent and vocal potential, taught him the status of the makom.[8]

The palace led the music service. In 1920, the “Eastern Music School” was opened in Bukhara, a number of hafiz and musicians were attracted, and Ota Jalal Nosirov started to teach shashmakom himself. In 1923, V. A. Uspensky’s Bukhara Shashmaqomi was recorded by the old teacher. V. A. Uspensky Shashmaqom is based on the performances of famous musicians such as Ota Ghiyos Abdugani, Abdurakhmon Tanburiy (Umarov), Domla Khalim Ibodov, and Marufjon Tashpolatov. However, Ota Jalal is responsible for keeping an eye and ear on the whole process. It was the panel led

by Ota Jalal who decided how complete and perfect the songs were. Accordingly, there is a good reason to call the texts written by V. Uspensky the Bukhara Shashmakomi in the interpretation of Ata Jalal. Professor A. Fitrat looked at Ota Jalal with great respect and reverence. Being in close contact with him, he tried to hold frequent meetings and conversations with the musician. In writing the relevant chapters of his book “Uzbek classical music and its history”, he made good use of the knowledge and advice of Piri Shashmaqom. The scientist himself admits this Ota Jalal Nosirov is an eminent scholar and promoter of the history of our musical culture, a famous hafiz, and a great artist who has left an indelible name as a teacher of many makom performers.

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