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Contribution of Khaji Abdulaziz Abdurasulov 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 Khaji Abdulaziz Abdurasulov, who contributed to the art field, his work at the music school, and the works created by Khaji Abdulaziz Abdurasulov.

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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.

Hafiz and musician from Samarkand, possessor of all-round talent in the field of music, a great artist who created his own independent style – “School of Khaji Abdulaziz”. A well-known representative of the creative heritage of Samarkand classical music known to us through sound recordings. Abdulaziz was born in Samarkand. His grandparents were from Karategin and engaged in weaving. But despite their simple craftsmanship, they are great lovers of music and poetry.

That is why his son Abdulaziz was taught in madrasahs in order to learn khat. His father dies early. For this reason, Abdulaziz has been doing calligraphy since he was young and contributing financially to the family. From childhood, Abdulaziz loved to play musical instruments, sing, and musical arts tried himself in various fields. He played dutor and mastered the performance of public songs from epics to maqam songs and home sayings on religious themes accompanied by a circle. By the age of twenty-five, Abdulaziz became widely known as a hafiz and musician throughout Zarafshan oasis and its surroundings.

In order to strengthen his skills and knowledge, regardless of how much he made a name for himself, he became an apprentice to the famous tanbur player Khaji Rakhimqul (Rahimberdi). Walking next to the teacher, he began to master the ways of status, keeping pace with him. In 1880, he came to Shahrissabz and took Shashmaqom lessons from Ota Jalal in order to learn his knowledge and skills in this way. [7]

At that time, the residence of Bukhara Amir Muzaffar Khan was in Shakhrisabz. Ota Jalal, the head of the palace musicians, also lived here on duty. Abdulaziz attended Shakhrisabz for about two years and mastered the basics of Shashmaqom thoroughly, and received “fatiha” from father Jalal. According to the old musicians, Father Jalal appreciated Abdulaziz’s talent and closely followed his aspirations regarding Shashmakom. The fact is that Father Jalal and Khaji Abdulaziz are almost the same age, talent and potential are not inferior to each other. But two great artists in a sacred mentor-disciple relationship. They are representatives of two major directions within the general (Bukhara-Samarkand) framework. Father Jalal is a literal court musician. The rules of this style, which has developed within narrow fans, are very strictly defined. And Khaji Abdulaziz is a great representative of the administrative (in practice, more free) current, which is introduced outside the palace and more freely. These are two independent directions that spread from a common basis and arise from the vital needs of status development. Each of them has its own value and prestige. It is noteworthy that, as mentioned above, makoms in the palace style are introduced in the form of a series with the accompaniment of a tanbur and its components being welded (connected) to each other. Accordingly, each part of the series of status must be executed in full compliance with all the rules. If any element is defective, it cannot be a perfect palace-style status. The administrative style allows a more free approach to the essence of

status. It can also be played with a slightly smaller volume. It is possible to reduce the lines of the melody, especially the very high peaks, to a more compact state and adjust the voice to the dutor curtains. This is the reason why Khaji Abdulaziz, who is popular as a freelance musician, appeals to more teachers. We can roughly tell from sources recorded on magnetic tapes that his sound capabilities were wide. He is a lyrical tenor with a deep, full lower register. Sometimes it resembles a dramatic tenor, but if we analyze its middle and upper registers, the softness and flexibility of its voice indicate that it is a lyrical tenor. [8]

This type of voice is very suitable for honest performance of our national works. Although Khaji Abdulaziz is a representative of the Samarkand school, his art has gained wide significance. Khafiz had many fans in Bukhara, Tashkent, Ferghana Valley and Turkestan. In addition, Hafiz also gained fame as a world-class artist. He joined the group of intellectuals of the country in the style of a respected teacher and performed the pilgrimage twice (in 1887-1888 and 1907-1908). The addition of "pilgrim" to his name also has a real basis. In addition, Khaji Abdulaziz traveled to Afghanistan, Iran, Turkey, Arab countries and India with the scholars.

During these trips, the talented artist enjoyed the musical traditions of other countries and enriched his style by taking inspiration from them. Ustoz Khaji Abdulaziz has a strong faith, received madrasa education, mastered religious and secular sciences, is a connoisseur of literature and poetry, and an artist who has gained great reputation among the people. Due to his wisdom and sweetness, the emirs of Bukhara invited him to their conversations.

He was in close contact with the most prominent nobles, priests, and intellectuals of the Bukhara Emirate and the Kokan Khanate. Major statesmen Fayzulla Khojaev, Abdurauf Fitrat and others enjoyed Khaji Abdulaziz's art and conversation. The people of Samarkand have always respected him as one of the dearest people. The artist himself was a hospitable person, with a pure heart and a good-natured person who did not hurt anyone's heart. If someone asked him to spend a wedding and a good day, he always served honestly, regardless of his wealth and poverty.

The unique nature and generosity of Khaji Abdulaziz became legends. Up to now, about ten gramophone records of the master's performance have been recorded: Irak, Kokan ushshoghi, Nasrullayi, Chapandozi Navo, Mustazod, Chapandozi Gulyor, Bebokcha, Bozurgoni, Khudoyim (later called Gulizorim). These vocal organs of the great artist serve as an excellent example of classical music performance and an invaluable document in the study of recent history.

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