

МУЗЫКАЛЬНАЯ КУЛЬТУРА В ЭПОХУ ШЕЙБАНИДОВ

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Аннотация: в данной статье раскрывается культурная, в частности музыкальная атмосфера эпохи Шейбанидов после захвата ими культурной столицы тимуридов. Рассказывается об живших в эту эпоху ремесленников, поэтов, музыкантов и об их трудах

Ключевые слова: Тимуриды, Шейбаниды, музыка, трактат, культура, ислам, Бухара, Самарканд, Герат, политика, Алишер Навои

MUSICAL CULTURE IN THE SHEYBANID ERA

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Abstract: this article reveals the cultural, in particular musical, atmosphere of the Sheybanid era after they captured the cultural capital of the Timurids. It tells about the artisans, poets, musicians who lived in this era and their works.

Keywords: Timurids, Shaybanids, music, treatise, culture, Islam, Bukhara, Samarkand, Herat, politics, Alisher Navai.

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XV-XVI centuries In a difficult historical period in Central Asia, the Timurid state experienced a political crisis and collapsed, and a new ruling dynasty established itself in Maverannahr - the nomadic Uzbek dynasty of the Sheibanids. The powerful state system founded by Amir Temur gradually weakened and became the reason for the emergence of the Sheybani (1501-1598) sultanates in Central Asia, Baburi (1526-1857) in East Turkestan and India, Safavids (1501-1732) in Khorasan and Persia. As the cultural and educational successor of Herat, the last center of the Temurid empire, ancient Bukhara entered the scene and became the capital of the Sheybanid state. To confirm our words, Abdurakhman Jami (1414-1492) and Alisher Navoi (1441-1501), as well as Hussein Vaiz Kashifi (1440-1505), Kamal ad-din Binoi (1453-1512), Kamaliddin Bekhzod (1455-1537) Ustad Kulmuhammad Udiy, Ustad Sayyid, Ustad Shahkuli Gidzhak, Ahmad Gidzhak, Ustad Sheikh Fani, who made a name for themselves not only in Khorasan, but throughout the Islamic world.

Vasifii's memoirs contain vivid pictures of such meetings of the late 15th and early 16th centuries. For example, his story about the meeting organized by Khoja Majiddin Muhammad, known as Mir-Kalon, is very impressive: The place of celebration was the Mir-Kalon garden around Herat, according to Vasifi, "this is such a garden that the flower beds of Iram, amazed at its beauty, bit their fingers with their amazing teeth, and the imagination was amazed by its charm..." More than 40 different dishes were available to the guests, "no one even knew their names," all kinds of sweets and candies, a pool [house] filled with a sweet drink, and filled with various amazing sweets. The author provides a list of the names of the most prominent persons among those invited [1, 133].

Thus, along with representatives of that elegant circle of intellectuals of Herat, the most mature members of the city's arts and crafts people took an active part in the parties. But these festivities themselves are only a product of certain historical conditions, and they certainly did not predetermine the flourishing of urban culture in the Middle East. An important place was played here for the growth and development of feudal cities.

"Sultan Husayn Boykara (reigned 1469-1506) was one of the most famous Timurid rulers. In the second half of the 15th century, he ruled for more than thirty years until the invasion of Shaibani. During his long reign, he showed more love for the pleasures of calligraphy, painting, poetry, music, and dance than for the tedious administration of his kingdom. Together with Mir Alisher Navoi (1441-1501), who was his advisor and keeper of the royal seal, he raised visual arts to unprecedented heights. He also generously patronized musicians and dancers, held poetic and musical gatherings (parties) in the magnificent gardens of Herat, to which princes, nobles, poets, calligraphers, artists, singers and musicians were often invited [2, 124-125].

Of course, it is possible to show that Alisher Navoi, the Sultan of Soz, patronized representatives of Herat scholars. Although Navoi's work directly related to music science or a specific tune composed by him has not reached us, but the sources mention that he patronized a number of musicologists and ordered them to write treatises on music. Music treatises written directly under the patronage and order of Navoi, according to the poet himself there were five, in Z. Oripov's article "About music treatises of the Navoi period", it is stated that their number reached seven.

Zaynulobidin Mahmudi Hosseini. "The science and practice of music".

Abdurrahman Jami. "Music treatise".

Kamoliddin Binai. "Treatise on Music".
Abu Alishah Boka. "Aslul wasl".
Khoja Shahabuddin Abdullah Marvarid. "Music treatise".
Mir Mumtaz. "Music treatise".
Mahmudi. "Treatise on the science of music".

According to the writings of famous scientists Pugachenkova and Rempel, who consistently dealt with this period: "The country is getting poorer. The people are impoverished. Cultural centers are shrinking and focusing on a few large cities. But at least the state government and officials were trying to create an appearance. They flaunted their wealth and power and carried out large-scale constructions, and as patrons of art, they were busy deceiving the rich by inviting people of culture and art, musicians, poets and religious scholars to their palaces. Samarkand, Tashkent, especially the capital Bukhara were centers of cultural and creative activity in the 16th century. The best creative people of Central Asia are gathered here. It is here that the people of music, literature and art came from Herat at the beginning of the century[3, 320-321].

The cultural level of the early Shaibanis was much different than that of the Timurids. Timurid culture is known from history for its elegance, unique style, synthesis of various arts. The culture that came with Shaybani in the early stages was distinguished by factors such as simplicity and religious marginality. Shaibani Khan, a general and a statesman, was culturally at the level of the educated people of his time. It can be seen from Fazlallah ibn Ruzbikhan Isfahani's "Mikhman-name-yi Bukhara" that Shaibani Khan sometimes organized debates on religious, legal, philosophical and literary topics, in which he took an active part. The cultural level of the early Shaibanis was much different than that of the Timurids. Timurid culture is known from history for its elegance, unique style, synthesis of various arts. The culture that came with Shaybani in the early stages was distinguished by factors such as simplicity and religious marginality. Shaibani Khan, a general and a statesman, was culturally at the level of the educated people of his time. It can be seen from Fazlallah ibn Ruzbikhan Isfahani's "Mikhman-name-yi Bukhara" that Shaibani Khan sometimes organized debates on religious, legal, philosophical and literary topics, in which he took an active part.

Zahiriddin Muhammad Babur noted in his notes that Shaibani Khan "taught Qur'an interpretation to Qazi Ikhtiyar and Muhammad Mir Yusuf, one of the famous and talented scholars of Herat [4, 240].

However, it is difficult to take it literally. There is also information that the Uzbek Khan was a rare poetic talent in the spirit of the concepts of education of his time, and knew Turkish and Persian languages [5, 30].

As for the Arabic language, it can be concluded from "Mikhman-name-yi Bukhara" that Shaibani Khan did not master this language perfectly, which can be seen from the fact that he asked Ibn Rozbi Khan to translate the Arabic text into Persian. The influx of the best artistic and creative forces contributed to the development of Bukhara arts and crafts in many ways. As for music, the closeness of the music traditions of Herat and Bukhara, the long-standing historical ties between the two cities, the migration of musicians from one city to another, and the exchange of musical values. After the disintegration of the Timurid state at the beginning of the 16th century, Bukhara ensured the organic assimilation of the traditions of Herat. Bukhara occupies a special place in the history of the East, because after the Arab invasion, Bukhara was chosen as the capital, and they brought the religion of Islam with them to the whole of Central Asia. The relationship between the musical traditions of Herat and Bukhara, with Bukhara as the successor of the traditions of Herat, is being emphasized. Many representatives of Timurid culture were brought to Bukhara in various ways, voluntarily and forcibly, including great musicians. Ubaydullah Khan captured Herat and took with him Maulana Ahi Khiravi, a singer, composer and teacher of famous musicians of this region, Syed Ahmad bin Mikhtar Miraki (who was a musician in the court of Husain Boykara) to Bukhara.

A lot depended on a certain ruler for the continuity of culture, its preservation and the development of cultural development. Shaibani Ubaidullah Khan was one of such persons during the period under consideration. His name is associated with the complex relatively favorable situation in the country, which helped the revival of cultural activities. Herat and the culture of Herat became a model for him in the organization of cultural life. Ubaidullah Khan understood the incomparable political importance of a well-organized palace center of cultural life and took all measures to preserve its activity. He was concerned about the preservation of the huge cultural funds of the past period, the creation of conditions for the continuation of the creative activities of the Timurid era culture and artists, as well as his efforts to gain fame as a patron and connoisseur of art no less than his predecessors.

During this period, the presence of a significant number of architectural monuments created by the skilled craftsmen of the people in Bukhara allows us to talk about the further development of architectural creativity and construction. At the same time, the negative influence of religion on the aesthetic development of the population is evidenced by the fact that the spiritual life of that time was under the watchful control of the Muslim religion, for example, the following document. In the terms of the waqf charter of 1527 mentioned above, it was stipulated that madrasa residents were forbidden to listen to entertaining stories and music, or rather to some forms of musical games. Residents should refrain from leisure activities such as listening to funny stories, participating in meetings with patterns, sounds, actions, qawl, and ram performance [6, 28]

These documents reflect the uncompromising struggle of Islamic ideologues with representatives of secular culture. A passion for music, gambling, drinking wine, and other pastimes prohibited by the Muslim religion were equated with amusement. But, judging by the development of music culture, these prohibitions are often violated in practice.

If we look at more important historical factors, it can be noted that the cultural commonality of Movaronnahr and Khorasan (Central Asia and Iran) will be destroyed. The Shaibani Khans strictly adhered to the Sunni sect of Islam, so

they fought against the Shiites throughout their lives. Ismail Safavi (1501-1524), the ruler of the Shia state and the founder of the Safavid dynasty (1501-1732), marched to Khurasan in 1510 and defeated Shaibani Khan near Marv and executed him. Thus Herat, the center of Khurasan, fell under the hands of the Safavid dynasty. Therefore, Movarounnahr remains under the rule of the Shaibanis. Although the capital was Samarkand during the first reign of the Shaibanis, it was moved to Bukhara during the reigns of Ubaydullah Khan (1511-1540) and Abdullah Khan (1540-1541).

Although this separation primarily affected political and economic relations, it also affected the development of musical culture as a component of the general cultural process. Differences began to form in the cultural systems of the two regions, as well as in the aesthetic and philosophical foundations of artistic creativity. However, the cultural ties between Movarounnahr and Iran did not stop completely. Cultural relations were preserved, poets and writers of both sides showed some interest in each other. The same can be said about musical culture.

The socio-political system of each period directly affects the cultural life and development of that period. In the 15th - 16th centuries, the development in all spheres of culture and art was closely connected with the political ideology of the time. It is known from the historical period that: firstly, in this period, under the influence of the Shaibanis, Turkish culture and art were completely removed from the influence of Iran. Like the Timurids, the Shaybanites were highly educated and acquired secular and religious knowledge. During the Timurid period, many historical books were written in Persian, but during the Shaibani period, they were also written in Turkish. Secondly, at a time when everyone's attention was focused on the Persian language and its sonority, Alisher Navoi was able to fully reveal the beauty and richness of the Turkish language and created unique works in this language. The increased attention to the Turkish language has made an immeasurable contribution to the flourishing of this language. From the above, it is known that during this period the spheres of culture and art, including music, flourished.

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