SCIENTIFIC HERITAGE OF ABDURAHMAN JAMI

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Abstract: *Nuriddin Abdurahman Jami (1414-1492), one of the founders of the spiritual maturity of Herat, was a great thinker and teacher, scientist and sage, a great writer and representative of musicology. He was born in Jam province, near Nishapur, and spent his entire life in Herat. In his youth, Jami mastered the art of music in Samarkand, under the guidance of Kazi zod Rumi, creating nakshas and peshravras.*

The personality and teachings of the great scientist Abdurahman Jami occupy a special place in the development of the musical ideology of the Timurid period. The fact is that from the early days of Islam, religious beliefs and their relationship to the art of speech have always been the subject of controversy and discussion among mystics and scientists.

Keywords: *music, art, science, religion, echo, teacher, naksh, peshrav, term.*

НАУЧНОЕ НАСЛЕДИЕ АБДУРАХМАНА ДЖАМИ

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Аннотация: *Нуриддин Абдурахман Джами (1414–1492), один из основоположником духовной зрелости Герата, был великим мыслителем и учителем, ученым и мудрецом, великим писателем и представителем музыковедения. Он родился в провинции Джам, недалеко от Нишапура, и всю свою жизнь провел в Герате. В юности Джами овладел музыкальным искусством в Самарканде, под руководством Кази зода Руми, создавая накшы и пешравры.*

Личность и учение великого ученого Абдурахмана Джами занимают особое место в развитии музыкальной идеологии периода Тимуридов. Дело в том, что с первых дней ислама религиозные верования и их отношение к искусству речи всегда были предметом споров и дискуссий среди мистиков, ученых.

Ключевые слова: *музыка, искусство, наука, религия, эхо, учитель, накш, пешрав, термин.*

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In the process of cultural and enlightenment development of the Timurid period, the attitude of a mystic like Hazrat Jami to the sky and the creation of a classic treatise on music education are especially noteworthy. And, in turn, this indicates the global significance of civilization. In particular, the greatness of Hazrat Jami is that the famous religious leader, while being a piri, clearly and unequivocally states that it is permissible to listen to music and enjoy the sky.

As a thinker, Hazrat Jami emphasizes that enjoying the beauty of sounds is a grace of Allah, and shows that the basis of this harmony is the harmony of nagma and iyqas. Although inwardly, music is theoretically a mathematical science, it is noted that in appearance it is governed by emotions. That is, in determining the summary of the appropriateness of musical melodies, the sense of hearing promotes the idea that the laws of hearing are the decisive criterion.

Thus, the musical relations of mysticism and science, which are an important life support of the art of Jami soz, are embodied in the image of the great pir and sage in a just scientific approach to the problems of zikr samo. In his treatise, Hazrat explains the laws of this perfect mathematical and at the same time descriptive science in a simple and clear language, convincingly, because music is a powerful tool on the path of spiritual perfection.

Jami's musical pamphlet plays an important role in the culture of the region. His theoretical arrows are inspired by the legacy of great thinkers such as Farobi and Ibn Sino, and guide the further development of Central Asian music. Indeed, the next great representative of the region’s musical ideology, Najmiddin Kavkabi, was directly his student and follower. This strong foundation laid the foundation for the emergence of the next generation of musicologists and the schools of teachers around them, as well as classical varieties such as Shashmaqom.

It is known that Jami's "Musical treatise" was created at the request of Alisher Navoi. In this regard, there are both spiritual-enlightenment and social reasons for the unification of the two great figures of the period. After all, this event shows that the education of the talented young generation, which is the foundation of the future, and the importance of music science in it is undeniable. This idea is clearly stated in the introduction to the pamphlet and in Alisher Navoi's Hamsatul Mutahayyirin.

One of the peculiarities of music and one of the main features that distinguishes it from other arts, as well as one of the factors determining its internal order and regulation, is the table of melodies, the question of sound. The original musical sound-nagma and the resulting concepts of baud, gender, jam are literally musical terms. Although these expressions are also used in other art terms, they usually come in the form of comparative or auxiliary terms.

In this regard, a clear understanding of the issue of curtain tables plays a very important role in understanding the views of musicologists.

Prior to the advent of the scientific advocacy doctrine, this issue stemmed from the natural laws of music, and according to this, certain tables and speakers were developed by measuring the curtain units that were firmly fixed in the handle of the instrument. And the scientific advor, since it is essentially a scientific-theoretical doctrine, its musical basis is derived from mathematical methods in the formation of the sound table. In this regard, it is based on the teachings of Safiuddin Urmavi, who took a leading position in the musical science of the Timurid period. The scientific and theoretical foundations of this doctrine were explained above in connection with the legacy of Safiuddin Urmavi.

However, since Jami's treatise focuses on education, the science of its language and methodology serves as an important factor in understanding the essence of Advor's ideological and related scientific-theoretical views. For example, if we take the subject of the difference between music and other arts, in the Jami it is interpreted as follows:

– "There is a feature in the composition of Nagmas that is not found in other compositions, that when they are in harmony with each other, they quickly reach the soul and completely enchant and captivate it with their peace. But when the soul begins to enjoy it, it disappears, wrapped in a veil of nothingness. If his disappearance creates despair, then the mood of despair again disappears, and the next nagma ensures that the previous one is healed. And in this way the melodies are exchanged in accordance with the author's correspondence" [1, 75]. When translated into modern musical terminology, it means "musical process".

Or let us take the problem of the seventeen-step phonograph, which is the foundation of the theory of scientific authorship. The mathematical operations associated with this and the question of determining the denominators of the Nags were also analyzed in connection with the legacy of Safiuddin Urmavi. But it is difficult to find in other sources a clear explanation of the details of these intricate mathematical operations, as in Jami's treatise.

The exact boundaries of musical units (sound, melody, veil, gender, niqra, tattoo, method, etc.) can only be described in mathematical style. Music, on the other hand, is an art, a skill. It is not absolute certainty, but the laws of relativity and conformity. The solution of such contradictions between mathematics and art is explained by the great thinker as follows.

In the same way, the element and the primary structures are explained first, and then the rules of their manifestation in the creative process are explained. While the structure of scientific authorship is defined on the basis of mathematical laws, the science of iqqa is described in accordance with the rules of grammar (morphology) and syntax (syntax), based on its inner nature, ie the closeness of musical and poetic weights.

First, the three basic concepts of musical iqqa - niqra, niqra group, and iqqa period (circle) are described. The epochs are then compared to the poetic weights, and their generality and specificity are discussed. The following details are included in the opening chapter of the Iqqa section on these topics:

"Nagma is a sound that has a certain length of time, it has its own beginning and end ... If each group of these limited times is a period, the process of performance must start from the beginning when it reaches the end. In this case, on the basis of certain regulations of the period, a group of niqras within a certain period of time is called iyqo. These periods should be in such an order that it can serve as an example of the weights of the poem. Because the groups of moving and quiet letters in the poem are arranged in such a way that Salim Tab can perceive its weight without special consideration and examination" [1, 39].

The whole musical ideology and its constituent parts are the circles of melody and method, on the basis of which the rules of conformity, decency and artistic (beauty) rule, from the smallest particles of musical composition to the largest structures. there is a basis. Their whole and each part is based on the laws of arithmetic, handasa and natural science. This means that the melodies and methods that serve as the basis for musical works are perfectly and harmoniously developed, so the works that come from them also sound beautiful and pleasant.

The central problem of the scientific advor, i.e., the classification of curtain circles, is that they are divided into three types. The first is the circles belonging to the highest category. They are called "famous circles" or "shudud" (unit "shadd") in the lexical sense. The second category includes six "votes". The third is a group of anonymous circles run by ordinal numbers.

On the basis of these procedures and regulations, Jami gives a detailed account of the eleven methods of iqqa that were practiced in his time in the Arab and non-Arab countries. In this regard, if we compare the content of the methods mentioned in the treatises of Urmavi, Maraghi and Jami, among them are circles with the same internal structure (e.g. there are also those described in the forms.

Returning to the issues of rigidity of scientific laws and creative freedom in classical music in the teachings of Abdurahman Jami, it is necessary to pay special attention to the fundamental law, which is mentioned at the end of the scientific part.

Hazrat Jami's mystical views and his "Musical treatise" served as a kind of guide in the madrasah education system in his time and in the whole region.

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