

THE ART OF HAFIZ IN THE FERGHANA-TASHKENT PERFORMING TRADITIONS

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Abstract: *the art of hafiz is considered the highest level of Uzbek singing art. It should be noted that this tradition was revived from the practice of students reciting the sacred verses of the Qur'an in a beautiful voice. Because the original meaning of the word hafiz is to remember. Not everyone, that is, not all singers who knew how to sing, could claim the title of hafiz. For example, hafiz had their own professional requirements, such as talent, lessons, knowledge, science, and hard work.*

Keywords: *music, tradition, song, hafiz, voice, sound, performance, skill.*

ИСКУССТВО ХАФИЗА В ФЕРГАНО-ТАШКЕНТСКИХ ИСПОЛНИТЕЛЬСКИХ ТРАДИЦИЯХ

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Аннотация: *искусство хафиза считается высшем уровнем узбекского певческого искусства. Следует отметить, что эта традиция возродилась от практики чтения учащимися священных аятов Корана красивым голосом. Потому что первоначальное значение слова хафиз – означает помнить. Не каждый, то есть не все певцы, умевшие петь, могли претендовать на звание хафиза. Например, у хафизов были свои профессиональные требования, такие как талант, уроки, знания, наука и работоспособность.*

Ключевые слова: *музыка, традиция, песня, хафиз, голос, звук, исполнение, мастерство.*

“The image of beauty and impressiveness is associated only with upright, bright and ringing voices. Accordingly, the creation of high climaxes in religious chants (including “Munojot”, “Suvora”, zikr and big singing) and statuses in recitation of the Qur'an is considered the peak of vocal art. This is the reason why we value small voices and at the same time ignore those who sing in big voices” [1, 193].

Every singer who has reached the level of hafizlik is considered a great talent. In particular: – “at the end of the act of singing, the characteristics that show the level of harmony are also of special importance. This factor makes the sound cycles of any difficulty. It is characterized by perfect expression of the performance path (movement), which is brought up on the basis of the musical heritage and features of the existing performance paths. At the same time, it is important that every action and interpretation finds a logically perceptive expression” [2, 18] – says musicologist S. Begmatov.

These features are characteristic of the first high-level singing traditions. Therefore, every mature singer from among the people should know the performance traditions of the hafiz who lived and created in the past and try to interpret accordingly. Secondly, in order to have a perfect performance interpretation, one must have a good understanding of the musical heritage. Thirdly, even if each singer forms his own independent style of performance, it was created in the sum of such styles. There are many singers in performance practice, but there are only a few who meet the requirements of Hafiz tradition. It is important that they are really skillful, clever, knowledgeable and have a proper interpretation in their performance.

In the art of Margilan singing, there are only a few representatives who have been formed with such characteristics and have reached the level of mastery. It is appropriate to quote them in the following order according to the definitions of the sources and teachers we know.

Ashurali (Mahram), Madali Hafiz, Boltabov Rajabov, Mamatbuva Sattarov, Jorakhan Sultanov, Akbar Khaidarov, Ma'murjon Uzokov, Isojon Khusanov, Musojon Arifjonov, Ibrahimjon Isokov, musician Mamsiddiq Mamadaliev, Rustamjon Otoboev and others.

The singers whose names are mentioned are hafiz who were brought up in the Margilan performing arts school, and have been diligently working.

Ashura Mahram (hafiz).

Ashurali Mahram was born in Margilan in 1825-1863, musician, singer, composer, mehtar, silk weaver. Ashurali is also known as nightingale among the people. He became famous in Fergana Valley and Tashkent for his creative work.

Ashurali Mahram was one of the mature teachers of his time. Khudoyberdi was a student of the teacher. He was known among the people for his unique loud voice, and when his reputation reached Kokan, Khudoyar Khan brought him to his palace and raised him to the level of a close mahram. His skill in performance surprised everyone.

Later, Ashurali Hafiz (Mahram), who hates the palace life, escapes to Tashkent with the help of his friends. Until the end of his life, he served his people as a teacher.

Ashurali Mahram was one of the teachers who had a good understanding of musical heritage.

Madali Hafiz. Muhammad Alibek was born in 1867 in the family of Rahmatillo Qori, a master of Islamic sciences, who lived in the neighborhood of Kasib in Shahrikhan, but was known to everyone in Shahrikhan for his thorough knowledge of religious sciences. From a young age, Madalibek began to learn the art of blacksmithing, which he inherited from his father and grandfather, along with Islamic sciences. "One day, while working on the machine and singing, the well-known drummer Nurohun heard his sweet voice and took him under his tutelage. As a result, Madalibek begins to learn how to play drums and sing from his teacher" [3, 19] – writes Sultanali Mannopov in his scientific pamphlet.

Along with the study of folk songs, he began to practice creating new songs in creative collaboration with contemporary poets Alikhan Oraziy, Hashimjon Hayratyy. Madalibek had the opportunity to get acquainted with the works of famous singers not only from Shahrikhan, but also from the Ferghana Valley. With this hope, he often went to Andijan and participated in artists' gatherings held at the "Tolzor" teahouse. There are always Dehqonboy and Ashurali Hafiz from Andijan, Rustam Mehtar, a famous trumpeter from Hayitokhun, Yusufjan Khen from Margilan, Maqsud Hafiz, his young son Bolta Hafiz, Hamrokul Qori from Kokonda, Yusufjan Dustman, Shodmon Haji, Matholik Haji and Mulla Toychi Hafiz from Tashkent, Isfara. you could meet artists like Madumar Hafiz. Acquaintance with them gave the singer a chance to learn and promote. Soon, Madalibek became known as madali hafiz among the famous hafiz.

By fate, Madalibek came to Margilon, got married and settled here. Astanakhan and Aya got married and had children named Kamiljan, Muhammadamin, Muhammadsidiq, Aminakhan. The creative environment in Margilan has a positive effect on his further work. This is where the most significant, in other words, real golden periods of Hafiz's creative activity begin.

He collaborates creatively with poets such as Muqimi, Zavqi, Khazini, Pisandi, Roji. He creates a number of songs and yallas for their ghazals. "Abdurahmonbegi" song complex, which is sung with muqimi ghazals, is especially loved until now. Hafiz was also popular among the people as a performer of "Chormaqom". In his time, Madali Hafiz was also famous as a skilled performer of serial works created in Ferghana-Tashkent. He was a singer who perfectly knew Bayots, Dugoh, Chorgoh and Shahnozi-Gulyors. In addition, he collected popular songs such as "Qalandars", "Tanovor" and performed them himself and taught them to his students.

Hafiz's refined manners, pure, extremely Indian nature pleased the local teacher and charmed him. In this way, Muqimi often came to Margilon, had long conversations with Madalibek on various topics, listened to his songs and was even encouraged by his songs.

Madali Hafiz popularized the yalla yol, which is considered a unique form in the heritage of Uzbek singing art. As the author of "Savti Sarvinoz" and "Segoh" branches of "Shashmaqom" in the status of Buzruk, the name Madalibek is mentioned in the book "Uzbek folk music". Famous artists such as Mamatbuva Sattorov, Usta Olim Komilov, Bolta hafiz Rajabov, Boborahim Mirzaev, teachers of the Fergana Valley, have reported that they have learned a lot of yalla ways suitable for popular singing styles and have always enriched their performance repertoire.

Singing is embodied as one of the main factors in the traditions of Uzbek national art. If we look into the past of the tradition of singing art, we can see that the work of many master artists, the performance traditions they left behind, and the corresponding musical examples were imbued with traditional aspects. The traditions of folk music are very rich, but the classical direction has been given special attention due to its prestige. After all, each branch has its own history, professional practical factors and development path. It is inevitable that the inheritance will be enriched more and more, because status performance is a living process and is necessarily based on its maturation in creative relationships. Perfection of performances is explained by the criterion of practice.

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