



ANALYSIS OF THE ARTISTIC-AESTHETIC CHARACTERISTICS OF MAKOM ART

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ABSTRACT

In this article, the author revealed the genesis of status art, its aspects related to philosophical-aesthetic, cultural and spiritual-spiritual factors. Proposals and recommendations have been developed regarding the aesthetic knowledge and experience in the perception of the art of status, aesthetic feelings, indirect practical and aesthetic forms of artistic-aesthetic assimilation of the objective being.

KEYWORDS: *status art, aesthetic knowledge, experience, aesthetic feelings, objective existence, cultural institutions*

The emergence of statuses is the result of long-term research of human thinking. The formation of the status system is closely related to the development of world science. Music was seen as a field of physiological influence on a person from the point of view of natural sciences, while philosophy was considered a science of thought that includes knowledge. Today, music art is one of the traditional art forms that share aesthetic pleasure with people, regardless of their faith, race, or nationality. It is known from the history of Makam art that the genesis of this direction has artistic and aesthetic foundations. Art fields are complementary, that is, a syncretic phenomenon. In this sense, it is important to evaluate the fields of art based on the principle of equality, to express reality philosophically and aesthetically, to scientifically recognize the priority of one type over others. Therefore, it is correct to analyze status as an audible art form.

The art of makam stands out among the cultural and spiritual values that the peoples of the East have given to the treasure of world civilization. This unique, elite and rich musical art spread from the Strait of Gibraltar to the Indian subcontinent. In this way, the content and spirit of philosophy underwent a certain evolution. Makams are a genre of classical music that has existed in the peoples of the East since ancient times.

A person's ability to understand the art of status is somewhat limited compared to fiction. Because it expresses the reality with special tenderness and sensitivity, the divine feelings of a person in uniquely delicate melodies. Therefore, the reality is understood more fully and attractively through the artistic and aesthetic feelings of the listener. Man is the main subject of status art, like philosophy. Through the art of makam, a person searches for the meaning that is important to him from natural phenomena and thereby purifies his soul. That is why this art form is important for all-round development of a person.

Rhythm and harmony in the art of makam has a great influence on the aesthetic world of people, their spiritual and moral education. Music, which forms the basis of status art,

plays an important role in the creation of new knowledge, ideas, and artistic works. In it, we can see the dialectical relation of individuality to the generality. Each example of creativity in the art of status is independent, unique and unique, and directly reflects a certain aspect of reality.

Judging the evolution of makam from a philosophical point of view, makam songs came from a higher civilization or the absent (arshi ala). It represents the "hal" in Sufism, that is, the Sufi reached the state of "jazwa" precisely through these melodies and aspired to spiritual perfection. Perhaps, it is precisely because of this factor that the development of makam tunes spans a long period of time. In addition, the status helps clarify the human thinking, in addition to its emotional and aesthetic function, epistemologically.

Makam is primarily a religious-philosophical concept, at the heart of which lies the idea of spiritual perfection, and it is related to the teachings of Sufism. It is expressed through the way (method) of tariqat, status music is a philosophy perceived in sounds. In it, the ideas of Sufism, the laws of tajalliyot (unity of diversity) are artistically reflected along the melody part of makam (horizontal) and the series of makam (vertical). The concept of "maqom" is the manifestation of the stages of tariqat in a musical form, and it is a method of developing the initial melody structure (theme) from the bottom up based on certain veils and methods, rhythms. In this case, the melody develops based on the principle of simplicity to complexity. "Principle of status" is a special phrase used as an expression of this process. The principle of makam can be implemented in different forms and genres of music (instrumental tunes and chants).

If we pay attention to the genesis of makam tunes, we can observe that two different views have been formed on this issue among musicologists. According to a group of scientists, the basis of status art is based on the intuitive knowledge of people. In contrast, some scholars argue that status is a product of pure thought. In particular, O. Ibrohimov paid



attention to the theological-intuitive foundations of the art of status and connected it with the science of Sufism. In his opinion, the role of prophets is great in the formation and emergence of statuses. For example, the status of Rost is attributed to Hazrat Adam Alaihissalam, the status of Ushshaq is attributed to Nuh Alaihissalam, and the status of Rahavi is attributed to Muhammad s.a.v.

It is recognized by A. Djumaev and several scholars that the makam tunes are based on pure mathematical knowledge and that the first seven parts of the makam were created by Borbad, who served in the court of the Iranian king Khisrav Parvez. According to the scientist, divinity has nothing to do with the creation of makam melodies, it is a product of pure thinking. They appeared over the centuries as a result of the evolution of the seven veils founded by Barbad. In the article on music by the English scientist G. Farmer, it was noted that there was a special theory of music in the peoples of Central Asia and Khorasan before the Arab invasion. In this kind of music theory, it is possible that only professional music genres that have a theoretical basis such as status will find their expression.

According to Yu. Plakhov, professional music genres in the East began to form before the emergence of Sufism. The laws of their pitch (lad), rhythm, and tone structure were established long before the formation of the doctrine of Sufism.

Uzbek musical heritage is not limited to folklore works, but includes our professional and oral traditional heritage, as well as professional performance, professional music and professional genres.

However, some scholars have emphasized in their works that the formation of the musical civilization of the Eastern peoples is connected with the musical culture of the Arab peoples. The musical civilization emerged from a mixture of Syrian, Byzantine, Egyptian, Iranian, Turkish, Arab-Bedouin musical traditions. In this ethnic mixture, the musical ethnostructure of the Turkic, Iranian and Arab peoples took the main place. According to ancient sources, it is recognized that the foundations of makam go back to the Bedouins. Bedouins lived a nomadic lifestyle, and in the pre-Islamic period, Bedouins worshiped various stone idols. During worship, they recited songs praising their god. E. Wilson-Dixon in his study "History of Christian Music" gives an example of an episode that occurred during a visit to a Bedouin tribe in the Arabian desert. Before setting out on a long journey, the Bedouins began to shout loudly and sing something similar to a hymn. Later, E. Wilson-Dixon writes: "Bedouins began and ended their journeys with the characteristic cries of the Bedouin - different for each tribe, with musical exclamations such as "Hand on the throne of our Lord". In this place, it can be assumed that the first samples of makam tunes were created in this way. The Bedouins who converted to Islam later had no spiritual need for prayers in this way, which began to turn into an art form of music. This is how Arabic music began to emerge. In our opinion, the

current status of melody forms was created on the basis of Arabic melodies.

In his work "Uzbek classical music and its history", Fitrat stated that "even after the creation of our "classical" music under Iranian-Arabic influences...".

Therefore, the status art and its development evolution took a special place in the development of the aesthetic thinking of the Turkic peoples. Changed some trends in the art of music. Three philosophical hypotheses can be put forward in the evolution of status. First, makam melodies are a product of intuitive knowledge, second, makam melodies are pure human thinking, in musical terms, a product of composition, and third, makam melodies are adapted from the musical form of the Arab peoples to the current form and region. When revealing the philosophical-aesthetic essence of status, one should avoid excessive idealization, as well as the tendency to interpret it from an excessively materialistic point of view. Because status expresses both the spiritual and spiritual world of a person and aspects that are in harmony with nature. This harmony is the basis of status philosophy. Makam is not a simple musical genre, but a product of great philosophical thinking. The emergence of status contributed to the development of not only Eastern, but also Western philosophical thinking in a new direction. Because since ancient times, both in the West and in the East, music has not only educated people, but has been an important means of management. It developed as a unique art form, especially in the East. The need to observe traditions in the field of rational use of musical instruments is recognized by the entire Muslim world as the most important component of aesthetic culture.

The status art characteristic of the peoples of the East in a certain area testifies to the existence of certain foundations of statehood and political, cultural, economic, social-spiritual status in those regions. The existence of maqam art served to develop not only a person, but also society. Historically, status art has served human thinking and cultural development of society.

When researching the philosophical-aesthetic nature of status, it is necessary to avoid the tendency to over-idealize it and interpret it from a materialistic point of view. Because status expresses both the spiritual and spiritual world of a person and harmony with nature. This harmony is the basis of status philosophy.

If the subject area of philosophy is nature, society, human system, then aesthetically this system covers art as well. In this dialectical process, not only human, nature and society relations, but also art, especially music has a special place. In this sense, status directly affects the aesthetic consciousness of a person, it is manifested in society as a universal aesthetic value.

Status art is accepted by the Uzbek people as one of the cultural values that form the basis of national identity and self-identification. In the dissertation, the role of status art as an aesthetic object, hermeneutic features are composed of



components such as interpretation, understanding and empathy.

Any knowledge consists of two cognitive abilities of a person: rational (mental), abstract-logical (abstract-logical) and feeling, figurative-emotional (figurative-emotional), which are of great importance in the art of status. Maqam art directs a person to self-awareness and philosophical thinking through music, enlightens (catharsis) and spiritually beautifies (kalokagatiya) based on its rational and emotional effects.

The aesthetics of status art - expresses the issues of idealism, nationalism, artistry, their social significance, historical and national traditions, freedom and individuality, style and genre innovations. Also, status art embodies the ways and forms of depicting the reality of life, the nature and essence of musical images, the categories of beauty and grandeur in music, content and form, objectivity and subjectivity, typicality and independence, logic and emotionality, expressiveness and imagery.

In illuminating the historical and modern trends of status in raising human spirituality, its main goal is to teach a person to understand and appreciate beauty, to form his aesthetic attitude to reality, to develop the creative potential and ability of a person, to improve the skill of artistic imagination and aesthetic observation, to develop aesthetic taste, aesthetic ideal and aesthetic consists of formation and development of values.

Status is a unique phenomenon in spiritual and aesthetic education of people. It embodies the psyche, feelings, mentality, outlook, culture and values of the people, and occupies a high place in the harmonious development of a person in all aspects. Also, status art serves as one of the important factors in the spiritual and educational development of Uzbekistan.

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