
ZAYNULOBIDDIN MAHMUD HUSAYNI AND ART OF HIS TIME

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ABSTRACT

This article is devoted to the life and creativity famous musicologist Zaynulobiddin Mahmud Husayni, his composition, cultural environment of XV century. The XV century is one of the brightest pages in the history of culture and art, as well as other areas of literary creativity of Tajik people and other peoples of Movaraunnahr, Khurasan and Iran. Humanitarian and exact sciences, artistic and musical art, as well as literature rapidly developed. Most of the professors of this sphere have contributed to the rapid development and prosperity of performing arts, the study and analysis of scientific-practical composition of the system and voice, the progress and continuity of rich traditions of our brethren, which developed in both directions - writing and orally (from master-apprentice).

KEYWORDS: *Movaraunnahr, Xuroson, Iran, Music Development, "Canon", Makoms, Persian-Tajik Literature.*

1. INTRODUCTION

It should be noted that Samarkand, Herat, Bukhara and Khujand were an important factor in the development of art and music of that period. The arrival of artists like Abdulkadir Guyanda, Kavomiddin Sherozi, Khocha Rizvanshah, Inoyatulloh Mirkhoji, Pahlavon Abdusaid Rumi, Zainulobidin Mahmud Husayni in Samarkand, Bukhara, other parts of Movaraunnahr and Khurasan, Iran and even India, has made serious changes in performing arts, music, and research of musical aspects. The line of development, the study of composition of music, and its scientific and practical ideas are reflected in a series of musical treatises. The appearance of schools, special music circles contributed to the high development of vocal and instrumental performing.

It is worth noting that the art of Samarkand, Herat, Bukhara, Khujand was mainly developed during the traditions of music of the XIII-XIV centuries and together with the scientific works of Abunahr Farobi, Abulmumin Safiaddin, Muhammad Nishopuri, Muhammad Omuli, Qutbiddin Shirazi and with the influence of Iraq, which was headed was Sulton UwaisJaloir. The performance of makom has come into force in performing arts, especially in vocal performance.

It is noteworthy that at the end of the XII and the beginning of the XIII century, the "twelve makoms" entered the music of Movaraunnahrand Khuroson. In addition, during this period, the study and analysis of makoms became the main feature of the traditional music of Persian peoples. Safiuddin Abdulmumin in his works "The Book of Nobility", "The Book of Circles", Nishapur Mohammed and other musicians focused on the characteristics of scientific music, as well as the analysis of the makom system. [1]

Safiuddin Abdulmumin explored the interpretation of makoms in his works. It mainly displays the style of traditional music. In the course of this research Safiuddin Abdulmumin addressed the artistic and ethical problems, mythological deposits.

Muhammad Nishopuri's treatise "The Science of Music" also mainly tells about makoms.

According to him, makoms as a whole as a cycle of musical works were formed at the end of the XII and the beginning of the XIII century. Nishapuri's style of discussion is as complex as Safiuddin and his style of expression, his comments were written in the simplest language. The treatise of Nishapuri, although it is small and inaccessible, but his reports on makoms have a clear scientific essence.

The study of the scientific composition of music in the works of two great scientists Muhammad Omuli, Qutbuddin Shirazi (encyclopedic works "Nafois-ul-funun li arrois-ul-uyun", "Durrat-ut-tochli gurrat-id-dibboch) received more scientific development and strengthened the theory of traditional music. It is obvious that the science of music originated in the XIII-XIV centuries from the works of great researchers AbunasrFarobi, Kotibii Khorazmi, Abu Ali ibn Sino, Ibn Zayl, NasiriddinTusi, Zikiri Rozi, which served as the source of many musical trends.

Fighting, looting of Mongols and Turks, along with economic damage, also led to the destruction of the monument of cultural heritage of our ancestors. Therefore, not all scientific discoveries and achievements of the XII-XIII centuries have reached the present time. Despite the collapse of science and art, finally, in the XIV century, the great figures of poetry and music, such as Kavomiddin Shirazi, Abdulkodir Guyanda, Mohammed Kahastoni and dozens of other writers were forcibly recalled to major economic centers - Movaraunnahr, Khuroson, Iran and Samarkand.

The life and work of Abdulkodir Guyand, Khoja Rizvonshah, Kutbuddin Noi, Abdulmumin Guyand, Muhammad Kahastoni and other musicians took place during the reign of the Temurids and their role in the development of art of Movaraunnahr and Khuroson. In particular, the music of Abdulkodir Guyand – “Amali Buston”, “Amali Guliston”, "Amali Khoriston", "Amalitarona", "Naqshibogi Samarkand" occupies an important place in the life of the XIV century. At the end of his life, Abdulkodir Guyanda in Herat describes a work called "Amali Muhammas", which is a complex structure. Abdulkodir, being a musician, was an excellent poet, and had a great scientific talent. He wrote such scientific works as "Favoid-ul-ashara", "Risolailahnia", "Kanz-ul-advor", "Zudbat-ul-advor fi shahr-ul-risolat-ul-advor". Abdulkodir in his research works, the most important issues of this science are the specialization of sound in an instrument, the structure of usuls, the classification of makoms (Duvozdahmakom). Popular Tajik and Persian musicologists refer to the works of Abdulkodir in the study of science and sincerely remind of his great contribution. [2]

The arrival of music teachers from the districts to the center of the art of musicians and performers, improved various groups of stringed instruments, bowed strings, wind instruments and percussion. 30-string chang, 12-string oud, 24-string canon, 4-string rubab, 7-string barbat, 2-string tanbur, dutar, kungura, gidzhak, kobuz, surno, daf, tablak, doira have become very popular. According to the texts of Tajik musicologists, Kavkabi Bukhoroi, Darveshali Changi, Bokiyo Noini lived in the second half of the XVII century. Interestingly, the art of singing and graniacontinued to grow in the XIV and XV centuries thanks to the creation of special schools. During this period, the creation of a single musical group, which was influenced by famous artists and its leader Said Ahmad, attracted many other schools in such cities as Samarkand, Bukhara and Herat. This great master headed this group from the age of 17 to 70. As the authors of musical treatises and theses informed, special ensembles were active in the center of Bukhara, Samarkand, Herat, which, including a special program, performed at butler holidays. In folklore, folk festivals and exhibitions of different localities, musicians participated with groups, presenting a series of pure works of art for the days of memory of the great and heroes. These great events in the monuments of Firdavsi, Nizami, Khofiz and Navoi pages are characterized by various forms that once again testify to the rich music of the XIV-XV centuries. [3]

In particular, Alisher Navoi, Mirkhond, Khondamir, Bobur, Zayniddin Mahmudi Vosifi and others told about the famous composers of Movaraunnahr and Khuroson, heads of the largest music

schools in Samarkand, Bukhara and Herat, who created on Duvozdamkusuls.

One of the main characters, the great singer Ustad Shodi, has a huge potential in the history of musical life of the XV century. According to Darvishali, a superior of time, a rare scientist of the era, reduced the "short circuit" in music." Ustad Shodi's creativity includes such works as "naqsh", "sawt", "amal", "sunbuli". He headed a great musical group in Herat, and many of the masters of art participated in this group, such as Hafiz Khurda, Hofiz Basir, Ohi Hiravi, Khoja Yusuf Andijan, Ghulam Shodi, Hofiz Siyohcha, Hofiz Charogdon and others. The life of this great master of music is trivial. Sultan Hussein, who had been in power for a long time, sent Ustad Shodi to conduct the ceremony of Syrdarya. In one of the ceremonies, Kazokkhon- Khan Turkov asked Ustad Shodi if the Herat people were able to hold such a holiday. Ustad Shodi says: - this kind of holiday can be held by any ordinary Herat people. Getting angry, Khan wildly drowns him in the Sir River. After him, his son, Ghulam Shodi, continues his tradition.

The classic of Tajik literature Abdurakhmon Jomiy combines creative relations with craft music of the cities of Herat, Samarkand and Bukhara and presents in several cycles of his ghazals and high-class works of virtuous performers: Ustad Ahmad Gidzhaki, Abdulkodir Guyand and others.

It should be noted that according to researchers' notes of this period, musical instruments, makoms, usuli systems, intervals, frets were studied. It is clear that Tajik and Persian musicians have created an independent system of scientific music based on the principles of mathematics with their own art. The Greeks explored this method of research from Eastern countries and used the theory of their new ideas. Professor Semenov considers that the law of music in Iran is based on ancient times from the origins of Babylon. Such a conclusion is meaningless, because the development of Iran is much worse than in Babylon. Of course, the Babylonian theory has a conscious place in the development of Iranian music, but it cannot be the source of its appearance and creation. The influence of the civilization of neighboring countries throughout history has played an important role in our musical culture, including the influence of ancient Greek scientists. Our scientists did not go directly to the Greeks, but studied musical compositions and the process of solving these scientific issues. AbunaserFarobi, Ibn Sino and others followed the opinions of their teachers – Aristotle, Ptolemy with some doubt, although they were inspired by them, but the sources of research were still the music of their ancestors.

This trend developed in later centuries, and many of the issues of music (music, its acceptance and the place of its performance), in some sources concerns the Greeks. This is a way of explaining aspects of the science of music, which is the most invented, corrupt in the dictionaries of Amir Hisrav, Muhammad Omuli, Kutbiddin Sherozi, Abdulkadir Guyand, Abdurakhmon Jomiy and Mahmud Husayni. Many Tajik and Persian scholars consider the theory of the appearance of music as a mythological and supreme movement.

In particular, the musical texts of Abdurakhmon Jomiy, Mahmud Husayni, were the theme of expressing the sophistication of modern music, in pure simple Tajik in the history of music and science. Although both authors, throughout the study of the science of music, agreed and unanimously with the proposals of the learned ancestors - Farayi, Ibn Sino, Qutbiddin Shirazi, Safiuddin Abulmumin, and Abdulkodir Guyand, nevertheless, they presented many scientific conclusions and new additions. In particular, Abdurakhmon Jomiy contributed to the development of musical theory and presented a new conclusion. He made a clear statement and analysis of the features of musical instruments in his treatise. Or the scientific journal of Zaynulobiddin ibn Muhammad ibn Mahmud Husayni "Scientific and Practical Musical Canon" is a unique feature of the music of Movaraunnahr, Khuroson and Iran, and the history of Tajik and Persian music. The study of the life cycle of Husayniy's creative movement has not yet been fully worked out, and the literature of Uzbek authoritative inscriptions in the domestic and foreign scientific world does not give a complete imagination. In these contexts, there is not enough detailed information about his

scientific and practical works in the XV century. In this regard, Mahmud Husayni's life is still hovering in inaccuracy. As is obvious, that Zaynulobiddin ibn Muhammad ibn Mahmud Husayni lived during the peak of the art of creative beings. His time was a period of criticism and the work of musical art. During the study of literature, historical and musical researches, Husayni's name and his art are often recalled, which determines the indicators of his scientific and creative activity. According to the author of the book "Zinnat-ul-Macholis", the full name of the scientist Zaynulobiddin ibn Muhammad ibn Mahmud Husayni comes from Khurasan district, living in the city of Herat, Samarkand. This source does not mention the day of his birth and death, and in other written sources as "Nafois-ul-Muassir", "Macholis-ul-ushshoq", "Chodat-ul-oshiqin", "Bahr-ul-asror", along with the memory of Husayni's skills and abilities, it is also noted about his youth in the Heratic region, in the second half of the XV century. Only in the treatise of Darvishali Changi, his homeland is recognized by Rome.

Darveshali Changi writes that "UstadZaynulobiddin was a disciple of Khoja Abdullah Marwarid ...". During this period, one of the influential scientists was Amir Murtoz, who influenced all scientific sciences, including scientific music. Among other scientific advantages, he has the ability to write poems and play various instruments. As the authors of "Habib-us-siyar", "Qomus-ul-alom" recalled, Husayni was from the royal family Ismail in Khurasan.

Husayni studied the sciences of his time at Ihlosia madrasah. Husayni had a good practice of analyzing modern sciences, and he did a lot of work in this field. During the reign of Muhammad Sheybani in the madrasah of Sultan Herat, he was engaged in science and education. After the second attack of Ismail to Khuroson, Husayni fled to Kandahor district and died before 927-930 BC. Husayni wrote an essay on the Euclid method during this period, which was considered better than the classification of NasireddinTusi. Husayni's craft and research activities are reminiscent of Alisher Navoi in his book "Macholis-ul-nafois" and Khondamir in "Hulosat-ul-akhborot". Vosifi, describing Husayni's musical art, says: "He is very pleasant, and he managed to play Buzurg and Hurd on his qonun with a voice similar to oud, having been like the wind in Nishopur and Isfahan."

Some reports about Husayni's identity were written in the book, and Alisher Navoi also recalled two pages of poems in his book "Macholi-un-nafois". As Zahiriddin Muhammad Bobur writes in his work "Voqeoti Boburi" and Haydar Duglot in "Tarihi Rashidi", Husayni lived and worked approximately between 1463-1519.

It is obvious that Zaynulobiddin Mahmudi Husayni played an important role in science and culture in the artistic and aesthetic development of the XV century. But, a great scientific and practical work entitled "Scientific and Practical Canons of Music" from his creativity reached us. The expression of Husayni in solving systems and canons of theoretical and practical music is an innovation in the history of the middle Ages of the Middle East. It is important to know the fundamental factor of the music of this period in four aspects. First of all, during this period, oral music was transmitted through the language of the nation from generation to generation. An example of this series is presented in the book "Meyor-ul-alor" by Nasriddin Tusi, "Chome-ul-alkhon" by Abdulkodir Guyand and in "Tukhfat-ul-advor" by Inayatulloh Mirkhoji. The second vital aspect of the music of this period is the group that served at the court, it is most of the musicians, producers and musicians who worked in two directions. Music in this period is also developed with dance and other genres. Reading epic and religious works performed in tones peculiar to music, many musicians in our cultural history have acquired the name "Hafiz". The great representatives of the science of hadith and theology also remind of the great musical community. Masters who began their creative activity with performances of religious works, later expanded the scope of their leadership and headed large musical groups. Most of the masters of the arts had just begun to practice religious rites, as they immediately expanded their activities and headed the musical leadership.

Another factor in the development of music was the creation and performance of ceremonial, religious and many other works that required a lot of effort, and included most of the dances. This musical narrative of ancient times has an important role in our cultural life, and the singing teachers in this way have become stable. The art of reading elegies and mourning for the deceased expanded in the XIV-XV centuries.

Scientists who did not work on musical instruments and were not close to it, left a great contribution to the evolution and development of the musical point of view, as they wrote a lot about different edges of music in their research. The musical treatises of Ibn Zayl, Omar Khayyam, Fakhridin Muhammad Khujandi, Fakhridin Razi, Nasiriddin Tusi, Qutbiddin Shirazi, Muhammad Omuli and others with a deep analysis of traditional music are obvious in our history of science. In the treatises of Tajik and Persian scholars, the works turned out to be mysterious, aesthetic, moral, and literary with a high level of analysis and research. In the second half of the XV and the beginning of the XVI century, treatises by Abdulkodir Guyand, Abdulaziz Marogi, Mahmud Husayni, Abdurakhmon Jomiy, Khoja Abulvafo Kharezmi, Khoja Abulhasan Kavkabi, Inoyatulloh Mirkhoji and Iskhokon Shikhobi were composed in Movaraunnahr, Khurasan and Iran. The treatise of Mahmud Husayniy is the essence, methodology, purity of the tradition of makom, makom performance, systematization of makoms, for the first time in the history of science, the word about the musical instrument dutar of the second half of the XV century.

Mahmud Husayniy, who worked all his life in the literary art environment of Herat, had a great creative collaboration with many outstanding masters of culture and art. In particular, he was well acquainted with the classic of Tajik and Persian literature Abdurakhmon Jomiy, the founder of Uzbek classical literature Alisher Navoi, famous Tajik masters Ustad Shodi, Khoja Yusuf, Muhammad Jami, Kamoliddin Binoi, Mavloni Shaikh and dozens of musicians. Husayniy's supreme musical ability was personally revered by Abdurakhmon Jomiy and Alisher Navoi, and they asked him to write a treatise. Husayniy recognized the request of his close friends, and wrote a work - "A scientific and practical canon of music." He explained his purpose and destination in the preface, and then the author expressed the reason for the title of his work.

The name and method of discussion of Husayniy already explains about the new discovery of the history of our culture. Although Mahmud Husayniy's treatise is traditionally a research style, it focuses on key issues that were not addressed in the monuments of scientific music of that time. Each section, a chapter of the Husayniy treatise, differs in the expression and simple writing of the composition of musical compositions. It is sad that this treatise has not reached us in its full form, only 22 of the 24 chapters have reached us. Perhaps the two destroyed sections of the treatise discuss important musical issues. Since Mahmud Husayniy was creative in the study of each branch of the music industry, which is an example of his first idea of the theme of a musical instrument- dutar.

As already mentioned, the methodology of the study of music "Canon" differs from the musical treatises of Abdulkodir Guyand, Abdurakhmon Jomiy, Mirsaid Ali Jurjoniy. For example, the first and second chapters of this treatise, although traditional, have a simple and clear scientific explanation. Like other researchers, Husayniy in his book talks about the appearance, sequence and ratio of intervals, including the fifth (zulhams), the quart (zularba), and the octave (zulkull).

He discussed intervals in the eighth section of his work, where he explains the parda and its structure. This comment by Husayniy on tone (parda) is simple and has a solid scientific and practical basis. He gives a description of parda: "The tone (parda) indicates that a fret is being tied on the neck of the instrument." The period (periods of music) at that time was part of musical science. This topic was also touched upon by Abdulkodir Guyand, Abdurakhmon Jomiy, and Mahmud Husayniy. Husayniy writes about the periods in the eleventh and twelfth chapters of his treatise "Canon" and reveals the development of the musical period.

The system of "Duvozdahmakom" is written in separate chapters and treatises by such scientists as Abulmumin Safiuddin, Muhammad Nishopuri, Muhammad Omuli, Qutbiddin Sherozi, Abdulkodir Guyand, Abdurakhmon Jomiy. Only 84 types of periods are given in the treatise of the above-mentioned authors, but in Husayniy's treatise "Canon" 91 types of periods are defined in a special table. Therefore, this chapter of his work has a practical and scientific view of the study. It should not be forgotten that in some musical theses, "makoms" are used as names of circles or periods. Husayniy thought so. In general, these chapters are "Canon"-and in relation to other literatures, it is considered perfect and Husayniy's research also differs from Jomiy's in practical properties.

The thirteenth and fourteenth chapters of the treatise "Canon" are dedicated to makoms. Husayniy notes the comments about lad makom, about their arrangement of intervals very deeply and meaningfully. One of the characteristic chapters of this scientific work is hidden in chapter 16 under the title "Dar bayonidutor" (About dutar), where the significance and practicality of this instrument are explained.

Husayniy's concept of the structure and order of the lado steps of the 15th-century dutar was different. In it, the number of sound stages is much smaller, and the range was slightly more than a septima. Husayniy noted that the dutar string is made of silk. From the point of view of these chapters, it can be concluded that the state of art and creativity, the high level of research experience of that time continues and improves the knowledge of scientists in this field.

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