



IN THE DEVELOPMENT OF THE ART OF STATUS ON THE ISSUE OF THE PLACE OF BUKHARA JEWS

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<https://doi.org/10.5281/zenodo.8073134>

Annotation

The article scientifically and philosophically analyzed that, along with the Uzbek makomdons, Bukharian Jews, as well as the work of hafiz, musicians and composers who are masters of their craft, make a worthy contribution to the improvement of shashmaqom to this day.

Key words: Shashmaqom, makomdon, hafiz, musician, composer, artist, performance, meaning, suporish, Avzhi Türk, Zebo Pari, Muhayari.

Status is a priceless spiritual heritage of our people. This art has gone through a long period of development, many artists, composers and singers contributed to its gradual development. In them (Shashmaqom A.Q.) the most subtle tones of human experiences are concentrated. When we talk about classic statuses, naturally, in our consciousness, when this priceless value reaches us, the image of master artists who showed spiritual courage and bravery in the difficult conditions of the recent past is embodied. Today, we honor the memory of great poets and thinkers, composers and musicians, great hafiz who rendered incomparable service in the formation and development of such a great spiritual wealth, and in bringing this eternal art down to us [1,102]. Bukhara is the homeland of Shashmaqom and the place where this art developed. Also, Bukhara is a multi-ethnic city, it is one of the old regions that embodies the brightest examples of Uzbek and Tajik musical culture, traditions and styles. It is appropriate to recognize that along with Uzbek maqamdoms, the Jews of Bukhara have also contributed to the development of Shashmaqom by the work of hafiz, musicians and composers of this land who are masters of their profession.

Levi Bobokhanov was the first of the Jews of Bukhara to be invited to the palace ensembles for the first time in the second half of the 19th century during the reign of the Bukhara emir Muzaffar Khan. There are almost no sources about the activities of Bukhara Jews in the palace executive in the earlier periods. However, it is possible to mention Levi Bobokhanov (1873-1926), who belonged to the Oyyar nationality and was one of the first to start his career as a court musician. The real service activity of Levicha Hafiz began mainly in the 1890s in the palace of Sayyid Olimkhan, the Amir of Bukhara. Later, the great and great teacher of Shashmaqom, owner of the three-time Nokhun gold oriental land, Levi (Levicha) Bobokhani, was the leader of the ensemble of musicians in the Amir's palace and one of the Amir's favorite Hafizi Qur'an, a fiery singer and musician, a hearty performer of the tanburi.

Levicha learned the first lesson in the art of calligraphy from Borukh and Yuno Ismailov from Bukhara. Later, Amir Abdullakhan Levicha, according to his orders, entrusted him to the upbringing of Ota Jalal Nosirov (1945-1928), a great hafiz, one of Shashmaqom's great piri teachers, and he began to thoroughly study the secrets of maqam art from him. Amir Olimkhan also loved Levicha art. Olimkhan received a special musical education in his youth

and liked to play dutor and tanbur. One of his favorite pastimes was listening to Shashmaqom in the Shinavandalar circle. Amir always carried Hafiz Levicha with him. Olim Khan's relationship with Levicha was so close that he was allowed to cook soup and pilaf with the emir and to be a conversation partner. One of the popular religious singing traditions among the Bukhara Oriyais is called "Zamrkhani" and they are sung in Hebrew and Persian-Tajik languages. Zamlar or Zamri Davudi (Nag'mai Davud) are the songs of Davud alayhissalam, i.e. the verses of the book "Zabur". They have been recited from time immemorial in tunes and weights within the framework of certain laws. And the Ayyarites living in Bukhara and its surroundings performed some Zamri Dawoodi songs adapted to Shashmaqom songs or their adapted tunes[2,292].

At the beginning of the 20th century, trade relations between Bukhara and Russia were revived. At the same time, some work is done in the field of art. In particular, one of Riga's recording companies, Pishushchiy Amur, applied to Amir Olimkhan for permission to record the performances of Livichha Hafiz on gramophone records. With the permission of Amir Olimkhan, in 1909-1911, the famous Pishushchiy Amur gramophone company of Riga recorded his works Talqini Sabo, Nasri Ushshaq, Navro'zi Sabo, Ushshaqi Koqand, Ufari Mogulchai Segoh and other works from him. Another important feature of Levicha Hafiz is that when inspiration comes, he creates beautiful climaxes, ghalaranis, and shinavandas, leaving himself in a state of ecstasy. As Avji Turk, Zebo Pari, Muhayyari sang his climaxes on such high screens, the fans enjoyed talking about him for a long time. In 1934, Levicha Hafiz, a singer-songwriter and musician, was awarded the title of People's Hafiz of Uzbekistan.

In the second half of the 19th century - in the 20th century, in addition to Levi Bobokhanov, Oriya Hafiz, Mikhail Tolmasov, Israel Tolmasov, Gavriil Mullakandov, Borukh Zirkiev, Moshe Bobokhanov, Neryo Aminov, Berda Dovidova, Barno Isogovani, and today, although they do not live in Uzbekistan, are still practicing the art of status. Ariel Bobokhanov, Ilyas Mallaev, Muhabbat Shamaeva, Fatima Borukhova, Izro Malakov, Isak Kataev, among the world-renowned artists of Bukhara, should be specially recognized for their creative activities. Because they created a unique style of status performance. Also, it is no exaggeration to say that they made a great contribution to the continuation and development of this classical type of music in Central Asia.

The most important aspects of the creativity and activity of Mikhail Tolmasov, another representative of Bokhoro Jews, musician, People's Artist of Uzbekistan, is that, first of all, he was a direct student of Levicha Hafiz. In the early days of his apprenticeship, he was playing the violin and the drum next to his teacher. Then he learns to play hafiz accompanied by the tanbur. Directly under the guidance of Hafiz, Levicha carefully mastered Shashmaqom's songs. "Savti Ushshaq", "Savti Navo", "Mogulchai Dugoh", "Mogulchai Segoh" (with shahabchali) were recorded by Ustoz Yunus Rajabiy, performed by Mikhail Tolmasov, and published in Shashmaqom publications. Mikhail Tolmasov's performances were also recorded on gramophone records. As a composer, he composed music for the musical comedies Najot and Zulmi Amir.

Israil Tolmasov, a Jew of Bukhara, was a student and fellow student of his brother Mikhail Tolmasov. His voice was higher and thinner than his brother's, and it was close to the voice of Master Hafiz Levycha in terms of clarity and sweetness. Unlike his brother, Israil Tolmasov strove for more freedom in performance. He tried to interpret the ways of Shashmaqom in a different way. He was especially adept at using ghazalrani practices.

Excellent examples of ghazals can be found in audio recordings of his performances[2,314]. Gavriil Mullokandov, a famous singer and musician from the Bukhara people, who beautifully performed Uzbek and Tajik statuses and folk songs, is the People's Artist of Uzbekistan.

From the age of twelve, Gavriil learned from his brother Sholomo the circle techniques, then the dutor, and later the tanbur. At first, Gavriil sang songs like "Reza-reza", "Obi Chashm", "Ayla-ayla" together with his brother at wedding performances in the neighborhoods of Sochak, Khoja Ahror, Jomboy around Samarkand. After his brother's death (in 1918), he continued to perform music together with his younger brother Mikhail. In those years (1915-1920), the performance of Shashmaqom played an important role in the musical life of Samarkand. Later, Gavriil learned large-scale tanbur songs such as "Eshvoy", "Bayot", "Hayotan nabi" and began to perform independently.

Also, Gavriil Mullakandov learns the status tracks performed by famous hafiz, including "Samarkand Ushshog" by Haji Abdulaziz and "Nasri Uzzol" performed by Licha hafiz. Hafizlik had a unique voice, high taste and skills. His unique three-octave voice range went from the lower octave "mi" - "re" to the upper third octave "do" - "re". Hafiz's voice combines the qualities of three types of male voices - bass, baritone and tenor[2,314]. In 1937, Mullakandov took part in the ten days of Uzbek art held in Moscow, and at the concerts, he performed songs such as "Sarakhbori Oromijon", "Kashkarchai Buzruk", "Abdurahmanbegi", "Tashkent Iroghi", "Kurban Olam" and songs such as "Tolqin", "Yor-yor". performs. Gavriil Mullokandov is awarded with the Order of Merit for his success in Dekada concerts.

Over the years, Mulloqandov's songs and songs such as "Tadqini Ushshaq", "Talqini Sabo", "Ufari Savti Sabo", "Kurdi Lang", "Seni" have been broadcast on radio waves. In 1949, the All-Union Radio in Moscow broadcast Mullokandov's songs "Ushshaqi Koqand", "Iraqi Bukhara", "Talqini Uzzol", "Nasri Uzzol", "Ufari Uzzol", "Sarakhbori Oromijon", "Ufari Oromijon", "Tolcin", "Welcome". ", "Aylanay" and other songs. Today, recordings of more than ten songs and songs performed by the People's Artist of Uzbekistan Gavriil Mullokandov, such as "Look at the Master", "Ushshaqi Samarkand", "Qurban Olam", "Reza-reza", are stored in the Institute of Art Studies.

Levicha Hafiz's eldest son, Moshe Bobokhanov, is one of the leading people of that time, and enters the field of theater art. As an actor, hafiz, and composer, he makes a worthy contribution to the formation of new theater art in Bukhara. His love for the art of Shashmaqom, which is his father's profession, was partial. That's why even when he was working in the theater, he gave his whole body to the work of Shashmaqom art. He tried to give insights about the general scenes of Shashmaqom of Bukhara by summarizing what he had heard and learned in his youth and the impressions he got from conversations with teachers. The eldest son of Moshe Bobokhanov, Ariel Bobokhanov, presented the notes of Shashmaqom recorded by V. Uspensky, which were in his father's hand, to the scholar of the history of the music, professor Otanazar Matyokubov. In this collection, Moshe Bobokhanov combines the practical foundations of Shashmaqom (veil, method, form) and opinions about them, and has reached certain results by trying to find its theoretical foundations. In particular, on the pages of the collection, the master musician wrote comments on structural features, types, methods, and the structure of tunes and songs. It seems that Moshe Bobokhanov made great creative research on Shashmaqom in his time.

Today, there are about ten parts of Bukhara Shashmaqom performed on magnetic tapes by Moshe Bobokhanov in the fund of Radio Uzbekistan. These records serve as a reliable

document on the history of Shashmaqoi created by a hafiz with great potential[2]. Borukh Zerkiev, who is not famous among folk artists and listeners, but who made a worthy contribution to the development of music culture with his knowledge, is Borukh Zerkiev, an honored culture worker from Bukhara.

Levi Bobokhanov, a famous Bukhara hafiz who was a friend of the Zerkiev family, noticed young Borukh's interest in music because he often came to their house. In addition to Uzbek folk music, Shashmaqom, the Arabic language is also taught at this school[3,15]. Borukh Zerkiev learns the ways of Shashmaqom singing from master artist, famous representative of Uzbek and Tajik national professional music culture, makomadan Ota Jalal Nosirov. He graduated from the Eastern Music School in 1926 and became a skilled musician and singer. The songs performed by Borukh Zerkiev from the Shashmaqom branches, playing the circle and without the tambourine, are kept in the fund of the Radio of Uzbekistan. They are valuable as a document of the old style of Bukhara Shashmaqom.

In 1958, when the process of recording Shashmaqom began, academician Yunus Rajabi traveled all over Uzbekistan and selected Borukh Zerkiev from Bukhara. Because the maqadon Borukh Zerkiev had very well remembered the maqam ways he learned from his teacher Ota Jalal. Yunus Rajabi records more than 82 maqam songs from Hafiz. Borukh Zerkiev knew very well the "Sarakbor" of "Buzruk", "Rost", "Navo", "Dugoh", "Segoh", "Iraq" statuses and sang them to perfection.

Although not known through the art of maqam, another artist of Bukhara Jewish origin is Fatima Borukhova, a great opera singer and classical singer. Fatima Borukhova performed classical songs and classical songs along with the opera. He learned many classical music samples from his teachers and recorded them on magnetic tapes. Among these are songs such as "Mehnat ahli" (together with Halima Nosirova), "Kanalim", "Chaman ichra", "Yolgiz", "Kormadim", "Samarkand Ushshoggi", "Tashkent Iroggi", "O Chehrasi Tobonim" from Makam Road. The services of a strong and loud voice were duly rewarded, and in 1950, Fatima Borukhova was awarded the title of People's Artist of the Uzbek SSR. Berda Dovidova, one of the Bukhara Jews whose names were mentioned above, was born in Margilon, a peaceful city of the Fergana Valley. Berda Dovidova, the owner of a unique voice, is one of the most beloved singers who have earned the respect of singers. He won the hearts of the listeners with his charming, mellow voice, his performance skills, especially his impudent performance of maqam tracks. Since 1960, Berda Dovidova has joined the ranks of singers of the makomchilar ensemble organized under the Radio of Uzbekistan. In this ensemble under the leadership of academician Yunus Rajabi, Berda Dovidova in a short period of time thoroughly mastered the prose lines of "Buzruk", "Rost", "Navo", "Dugoh", "Segoh", and "Iraq" statuses. Berda Dovidova's lyrical, soft, sweet voice adds grace to the performance of Shashmaqom Roads, and at the same time, she stands out as a soloist and an accompanying singer in the ensemble.

The repertoire performed by Berda Dovidova in Shashmaqom and its directions was very rich. "Bayot" I, II, V, "Nasri Bayot", "Orazi Navo", "Talqinchai Bayot" (from the status of "Navo"), "Nasri Ushshaq", "Ufari Ushshaq", "Talqinchai Sabo" (from the status of "Rost"). , "Munojot", "Sarabori Oromijon", "Ufari Oromijon", (from the status of "Dugoh"), "Koqon Ushshaqi", "Samarkand Ushshaqi", "Ferganacha Shahnoz" are among them. Now we have to talk about the new spaces of Shashmaqom that appeared outside of Central Asia. This is directly related to the formation of large diasporas of Bukhara Jews in Israel and the United States of America. In these diasporas, not only the status art is preserved, but also their own

traditions related to its performance are developing. Both diasporas are home to many outstanding status-musicians. Among them are descendants of famous musical dynasties and status ensembles from Uzbekistan and Tajikistan. All of them continue to make music. Below, it is necessary to give special recognition to the creative activities of Shashmaqom, who is extending the life of the art of status abroad, and the art devotees who are promoting the art of music in the new homeland, Ariel Bobokhanov, Ilyas Mallaev, Muhabbat Shamaeva, Fatima Borukhova, Izro Malakov, Ishaq Kataev.

Another enthusiastic follower of Bukhara Shashmaqom is Ariel Bobokhanov, son of Moshe Bobokhanov, grandson of Levicha Hafiz, musician (rubob player) and singer. Today, he is the most influential scholar, practitioner and researcher of Bukhara Shashmaqom. Also, Ariel Bobokhanov is a great artist and teacher of Shashmaqom, who received a comprehensive education and developed his abilities to a perfect level. Ariel Bobokhanov acquired the Bukhara ancestral art "Shashmaqom", which was preserved in the chest of his grandfather Levicha Hafiz, and the original copy of some forgotten maqam performance by Ariel Bobokhanov was further restored. In this regard, the President of Uzbekistan sent a letter to Ariel Bobokhanov, awarding him with the "Order of the Commonwealth"[4,8]. Ilyas Mallaev, who belongs to the Bukhara Jews, is a distinguished artist in Uzbekistan, a person who left a bright mark in the history of Shashmaqom.

But although his creative activity was related to music, his real dream and imagination was focused on traditional classical music, in particular, Shashmaqom. He has a lot of communication with senior teachers living in Tashkent, Samarkand, Bukhara, Dushanbe and other places. He will be able to find rare sound recordings in the archives of Moscow and Petersburg without melting. In particular, Levicha rediscovered Hafiz's performances performed by the Riga "Pishushchii Amur" company in 1909 and reprinted the abridged version of these recordings in 1984 on the occasion of the 110th anniversary of Hafiz's birth.

In 1992, Ilyas Mallaev retired and started living in America with his family. Ilyas Mallaev explains that in the 1980s, during the Soviet era, the political attitude towards the Jews was negative, and America opened the door to representatives of this people, including sheltering the Jews of Bukhara. As soon as he arrived in New York, the local musicians and hafiz joined forces to promote the musical traditions he had learned in Uzbekistan and Tajikistan.

At the beginning of 1993, Ilyas Mallaev, who formed the "Maqom" ensemble consisting of thirty musicians and hafiz, in the same year, brought to the attention of listeners the songs of the "Navo" maqom (from Sarabor to Ufari Bayot, that is, without including Savti and Moghilchas) in the form of a whole series.

People's Artist of Uzbekistan Muhabbat Shamaeva, spouse of Ilyas Mallaev, did not give up creativity like many Bukhara Jews. She is an active member of the "Maqom" ensemble founded by her husband, the late honored artist of Uzbekistan Ilyas Mallaev. Izro Malakov, the legendary performer of the song "Kurban Olam" is one of the original Bukhara Jews. His ancestors came to Bukhara thousands of years ago. Since he was interested in status since his youth, he takes lessons in Shashmaqom from his older teachers. He lives in America since 1992. Currently, Izro Malakov shares his knowledge with young people in the special academy he founded. Izro Malakov is eighty years old today. He devoted his whole life to the great work of art of the Uzbek and Tajik peoples, "Maqom". He cannot imagine a single moment of his life without "Shoshmakom".

It is also known that Izro Malakov, the former singer of the Makom ensemble, was awarded the honorary title of "People's Artist of the Republic of Uzbekistan" for his many years of fruitful work, the development of Uzbek maqom art, and his contribution to the promotion of the rich cultural heritage of our nation in the world. People's Artist of Uzbekistan Izro Malakov has more than 120 students singing "Shoshmaqom" in different parts of America. These 120 American young men and women, who do not know the Uzbek language at all, are from different nationalities and ethnic groups, American singers are singing "Shoshmaqom", the great cultural heritage of the Uzbeks, in the Uzbek language. Muhabbat Shamaeva, People's Artist of Uzbekistan living in America today, Ishaq Kataev, Honored Artist of Uzbekistan, Izro Malakov, People's Artist of Uzbekistan, Abukhay Aminov and Achil Ibragimov, Avrom and Shumieli Tolmasov, Rochel Rubinov, Iosif Abramov, and Osher Baraev, who have powerful voices, Shashmaqom, an Uzbek classical art. They are teaching their ways to the youth. As a conclusion, it can be said that "We need to mobilize all our possibilities so that the tunes of status, the spirit and philosophy of status take a deep place in the hearts of every person, first of all, in the minds and hearts of our young generation"[1,102].

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