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SPECIFIC CHARACTERISTICS OF THE PHILOSOPHICAL ASPECTS OF THE ARTISTIC-AESTHETIC NATURE OF MAQOM ART

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ABSTRACT

This article discusses the specific characteristics of the philosophical aspects of the artistic-aesthetic nature of maqom art. In the article, the author commented on the emergence, development and stages of development of status art.

KEYWORDS

Catharsis, kalokagatia, maqom, aesthetic value, national aesthetic, identity, music, emotion, perception

INTRODUCTION

The world's focus on the arts, particularly music, is greater today than ever before. After all, the art of music affects not only the inner spiritual and spiritual world of a person, but also the formation of his ideology and philosophical worldview, forms the social and moral ideals of a person, his vision of beauty, and develops his aesthetic taste. The transformation of world music and musicology due to the process of globalization creates ontological, epistemological and axiological problems of music, which create the need to study music in the system of national and universal

culture and develop its philosophical and aesthetic foundations. In this sense, in today's period of changes, studying the traditional foundations and values of every culture, art, in particular, maqom art, from a philosophical-aesthetic point of view is of urgent importance.

A number of scientific researches are being carried out on the aesthetic essence of musical art, especially the art of maqom, in the leading scientific research centers and institutes of a number of developed countries

around the world. In particular, in these studies, particular attention is paid to the genesis of ethnomusic, folklore and traditional music of the Central Asian countries, the general laws of maqom art in the aesthetic perception of reality, the dialectical correlation of this process, the influence of maqomes on the human psyche, the aesthetic content and essence of this art.

It is noteworthy that in our country, reforms are being carried out in the development of music and maqom art, as well as in all areas. In particular, as a result of the opening of the Uzbek National Institute of Music Art and the holding of makom festivals every two years, the attention to makom has changed. The recognition of "Shashmaqom" by UNESCO in 2003 as a "Masterpiece of Oral and Intangible Cultural Heritage of Humanity" created the need to further revive the research on the philosophical and aesthetic characteristics of this phenomenon. "Now we need to mobilize all our capabilities so that the tunes of maqom, the spirit and philosophy of maqom take a deep place in the hearts of every person, first of all, in the minds and hearts of our young generation." This type of art has its own place and role in achieving socio-spiritual development.

Since ancient times, the nature of musical art, genre features and historical development path have been in the center of philosophical and aesthetic research. Pythagoras, Plato, Aristotle, A. Boethius, I. Kant, G.

Hegel, F. Schelling, A. Schopenhauer, F. Nietzsche, J. Sartre and other philosophers, the origin of the art of music, various aspects of the relationship with other types of art, views related to the philosophical-aesthetic influence on human life and the ideological role in the socio-spiritual development of the society are put forward. For example, Pythagoras says that it is important to purify the soul and cleanse it from worldly evils through music. He also thinks that secular music is a manifestation of cosmic harmony, that its sound creates such a harmonious order in the human inner world. Plato states that everything that is done by the order of the Creator in the heavenly and earthly affairs is subject to the melody of music. Aristotle says that the human soul is relieved when it listens to music, it gets rid of harmful habits. Based on his views, he highly appreciated the influence of music on human spiritual and moral education.

In the early Middle Ages, A. Boetsius in his work "Teachings from Music" emphasizes the existence of interrelationship between religious symbols, spiritual and spiritual states and various musical elements.

Among the Eastern thinkers, scholars such as Abu Nasr Farabi, Ibn Sina, Ibn Bojja, Abu Hamid Muhammad Ghazali, Jalaluddin Rumi, Omar Khayyam, Kaikovus, Abdurrahman Jami, Najmuddin Kavkabi, Sayfiddin Urmavi, Darvish Ali Changi, Qutbiddin Shirozi, studied the theoretical and methodological foundations of the art of maqom. Alisher Navoi, Abdurrahman Jami,

Zahiriddin Muhammad Babur studied the theoretical foundations of music and its influence on human emotions in their works. In particular, Farobi determines the usefulness and harm of types of music, their use and purpose. He believes that melodies that only bring pleasure are less useful than those that evoke emotions. Ibn Sina emphasizes that music has a great influence not only on the human body, but also on his spiritual and spiritual world. And Ibn Bojja thinks about general harmony (universal harmony) in the field of music. He explains the origin of music in connection with the richness of human language, the tone of words, sounds. Alloma emphasizes the origin of sound as a result of the collision of objects in the air.

In German classical philosophy, I. Kant evaluates music from the point of view of "aesthetics of feelings" and "aesthetics of numbers". He argues that the difference between beauty and pleasantness is that we call an object beautiful and demand the same from others. Yet we treat beauty as if it were a property of an object. In this sense, music is a subjective and universal phenomenon that reflects both beauty and pleasantness. A. Schopenhauer tries to explain the essence of music based on the metaphysical reality that expresses the autonomous existence of the soul.

In the 20th century, foreign scientists Yu. Elsner, T. Levin, H. Farmer, D'Erlange, A. Eichhorn, M. Littner and others studied the art of music from a scientific and practical point of view.

Philosophical-aesthetic aspects of music in the CIS countries and the issues of connection with other types of art are detailed in the works of scientists such as Yu.Rags, V.Shestakov, Yu.Borev, A.Losev. G.Shamilli, S.Farkhadova, R.Aminjonov, A.Sagadeev, S.Daukeeva, S.Gudimova, A.Rajabov among the art historians have researched the genesis, evolution and theoretical-methodological foundations of the art of music.

S. Begmatov, A. Djumaev, O. Ibrohimov, O. Matyokubov, I. Rajabov, F. Karomatov, Z. Oripov, Sh. Aykhodjaeva, A. Nazarov, N. Mironov, A. Sokhor are among the art historians who studied the art of maqom in Uzbekistan. R. Yunusov, Yu. Rajabov, V. Uspensky, V. Belyaev, Yu. Plakhov, T. Vyzgo, Kh. Tuma, E. Romanovskaya, modern scientists Abdurauf Fitrat, Ghulam Zafari can be noted.

D. Kadirova, N. Agzamova, D. Tashbaeva studied the art of music among Uzbek philosophers. For example, D. Kadirova studied the aesthetic features of Uzbek national music and singing art, and N. Agzamova studied the role of music in the aesthetic concept of Eastern peripatetics. And D. Tashbaeva studied the unique aesthetic aspects of Uzbek music. In them, music is studied as a phenomenon related to aesthetic feelings.

Maqam art is a genre that reflects masterpieces of high wisdom. The capacity of a person to know and understand art is somewhat limited compared to

fiction. Because in it reality is expressed with special tenderness, sensitivity, human's divine feelings in unique delicate melodies, it helps to understand reality more fully and attractively through artistic and aesthetic feelings. For maqom art, like philosophy, the main subject is a person. Through the art of maqam, a person searches for a meaning that is important to him from natural phenomena, thereby purifying his soul. That is why this art form is important for the all-round development of a person.

The rhythm and harmony in the art of maqom has a great influence on the aesthetic world of people, their spiritual and moral education. Music, which forms the basis of maqom art, plays an important role in the creation of new knowledge, ideas, and artistic works.

In the art of maqom, we can see the dialectical relationship of the individual to the general. Each example of creativity in the art of maqom is independent, unique and unique, and directly reflects a certain aspect of reality.

Maqams occupy a very large place in the musical heritage of the peoples of the East. According to the "National Encyclopedia of Uzbekistan", "Maqom" (Arab. - place, place, place) is one of the main concepts in the music of the Muslim East. Initially, the place where the finger is pressed on the handle of a stringed instrument to produce a sound of a certain pitch was used in the sense of a fret. Later, during the

development of Eastern music theory, the scope of meaning of maqam expanded more and more, and began to mean other related meanings as well: lat structure, lat system; melodies, forms, genres created on the ground of certain curtains; consisting of one part or series of instruments and singing lines, musical style, etc.

Maqam is the location of sounds that make up melodies and songs in musical instruments, i.e. curtains. In some books on music, the concept of "maqom" is defined and classified differently. According to Ibn Zayla, the dictionary meaning of the word "maqom" means "place", "place", "state", "situation", "stage", "level" in Arabic. The term was not originally interpreted as a musical term. The term maqam has been used in different senses in different fields. He was the first to express the four stages of Sufism in the teachings of Sufism. In order to get to know Allah, a person has to go through these stages in order to overcome his ego and achieve spiritual and moral purification. Each of the four stages consists of ten bases, which are called "maqom". Such a definition of the term maqom is also recorded in the "National Encyclopedia of Uzbekistan". Later, the word "maqam" came to mean "denominator" in "mathematics". Dilorom Karomat in his article entitled "Twelve maqam system and its similarities with Indian ragas (according to manuscripts)" admits that maqam is also called "Sufi kalam" in Kashmir.

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

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