

LIFE AND CREATION OF LEVI BOBOKHONOV

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Annotation

This article provides complete information about the life, work, works created by him and their analysis of the most famous Bukhara poet Levi Bobokhanov.

Keywords: work, music, musician, ability, creativity, music analysis, school, education, tradition

ЛЕВИ БОБОХОНОВНИНГ ХАЁТИ ВА ИЖОДИ

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Аннотатсия: Ушбу мақолада Бухоронинг энг машхур буюк хофизи Леви Бобохоновнинг хаёти, ижоди, у томонидан яратилган асарлари ва уларнинг тахлили хақида тўлиқ маълумот берилган.

Калит сўзлар: асар, мусиқа, созанда, қобилият, ижод, мусиқа тахлили, мактаб, таълим, анъана

ЖИЗНЬ И ТВОРЧЕСТВО ЛЕВИ БОБОХОНОВА

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Аннотация: В данной статье дана полная информация о жизни, творчестве, созданных им произведениях и их анализ самого известного бухарского поэта Левия Бобоханова.

Ключевые слова: произведение, музыка, музыкант, способности, творчество, музыкальный анализ, школа, образование, традиция.

One of the greatest hafiz of Bukhara. His father Bobokhan Oshma was mainly engaged in dyeing. At the same time, the neighborhood made a living from the vaji of dastyar. He also had to act as a staff member at wedding shows and recite entertainment terms. Levi, who was helping him with his father, well mastered Bukhara's wedding atmosphere, its joyous tunes and songs from a young age. Sometimes, he played the circle and sang "Bukhorcha" songs.[1] From a young age, Levi demonstrated a unique musical talent and voice. 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 (Nagmayi Davud) are songs of David, that is, verses of the holy book “Zabur”. They have been recited from time immemorial in tunes and weights within the framework of certain laws.

The Ayyarites who live in Bukhara and its surroundings have adapted some Zamri Dawoodi songs to Shashmakom songs or their adapted tunes. Performers specializing in this field were given special training from a young age to strictly follow the rules of Zamrkhan. Studying at the Zamrkhanlar school was the first serious step for Levi in his career as a singer. Levi started his career at a very young age. Since childhood, he has been singing along with his father. By participating in weddings in and around Bukhara, he gained life and professional experience. On one of these trips, during a wedding service in Chorjoi, the mayor of the city caught his eye. Later, on the recommendation of the governor, he was appointed as an apprentice to a hafiz named Hajikhan.

After staying in Chorjoi for almost a year, Levicha comes to Bukhara.[2] Soon, the young Hafiz’s story reached the ears of Amir Abdulla Khan, who invited him to the palace and entrusted him to the upbringing of Father Jalal. In a short period of time, Hafiz achieved great success in mastering the basics of Shashmakom. As a result, he was recognized not only as a royal court official, but also as a ratifakhor (special salary) artist.

The rank of Ratifakhor was officially announced by a special court official. According to the stories of old artists, Amir Abdulla Khan used to listen to Shashmakom performed by Levicha in the circle of his relatives on Wednesdays. During the song, Hafiz had to sit behind a gauze curtain and perform. It is a very ancient custom to hide hafiz and musicians behind gauze curtains in front of kings. This tradition was known even in the times of king Khusrav Parviz and musician Borbad. 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 Shashmakom in the Shinavandalar circle. Amir always carried Hafiz Levicha with him. Olimkhan’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. Riga’s “Pishushchiy Amur” (Sound broadcasting “fairies of love”) appealed to Amir for permission to record Levicha’s performances on gramophone records.[3] Judging by the popular rumors, Amir did not approve of recording the voice of the palace courtier on plates and distributing it to the general public. The main reason for this is that words related to divine meanings were written in poetic texts, sacred feelings were expressed in melodies and melodies, and in general, there were intentions not to subjugate the highly respected Shashmakamot. After much negotiation, it was agreed to carry out musical recording works in the residence of the Russian tsar in a new city (now Kogon) outside Bukhara. In August 1909, Levicha played the tanbur and his brother Yov played the song “Shashmakom ways” on a gramophone. A complete and scientifically

critical list of works in this performance has not yet been compiled. The plates known so far are:

1. Kashkarchai Sarvinoz
2. Turki Kashkarchai Sarvinoz
3. Interpretation of Uzzol
4. Mongolian Segoh
5. Interpretation by Mogulchai Segoh
6. Ufori Mongolian Segoh
7. Mongolian Buzruk
8. Cypress
9. The interpretation is Ushshak
10. Nasri Ushshak
11. Navrozi Sabo
12. Interpretation Sabo
13. Ufori Interpretation Sabo Levicha's voice range was very unique.[4]

He sang on the scale of the lowest fret of the tanbur (from the big octave "sol") to the end of the khas (chop) frets, the sounds coming from the bottom of the kharrak (the second octave "Re").[5] So his voice is a lyrical-dramatic tenor. The reason we say this is because we hear that it combines lyrical and dramatic tones. Along with the density and soundness of the voice, the qualities of softness are felt in the flexibility. The way of singing in high curtains is called "ki" (faltset) in the language of Bukhara musicians. If in the language of other hafiz, such vertical curtains come out a bit dry, in Levicha's performance they are filled with calm tones. Hafiz used to write down their ghazals and carry them with them in notebooks. Such side notebooks are called "lever".[6]

Hafiz looked at the letter and saw the first verses of the poem, and the rest of the verses came pouring out from his memory. Three handles that were used in this way were inherited from Hafiz to his descendants. Another important aspect of Levicha's work was to sing in large and small circles, giving his whole body and mobilizing all his strength, regardless of who was listening. Often, when he goes out on the circuit, after a couple of songs, he leaves his identity and falls into a mental state. When the inspiration comes, beautiful climaxes, ghazals, and ghazals end up confusing the shinavandas, abandoning their identity and bringing them to a state of ecstasy. Avji Turk, Zebo Pari, and Mukhayar were singing their climaxes on such high screens that the fans had fun talking about it for a long time. To sum up, Levicha's lively work has become a unique bright page in the history of the original Shashmakom, that is, status introduced in the court environment.

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