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Article

Word and Tone Harmony (On The Example of The Spiritual Heritage of Alisher Navoi)

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Abstract: The research investigates how words unite with musical tones throughout the poetic and musical narratives of Alisher Navoi. Scholars recognize Alisher Navoi as a fundamental figure in Uzbek literature because his poetry links closely with musical structures which establish the relationship between rhythm and melody for artistic enhancement. The research study fills an academic void about interdisciplinary research linking poetic structures to traditional musical practices of Uzbek music. This research analyzes representations from Navoi's ghazals through literary approaches together with musical analyses of both folk and classical musical qualitative aspects and rhythmic elements and phonetic elements. The examination showed that besides outstanding poetic achievement Navoi established musical composition principles in a single framework between linguistic and musical artistic practices. The tonal harmony in Navoi's ghazals provides them both emotional intensity and memorability which ensures their strong presence in Uzbek cultural heritage. This research goes past literary interpretation to supply vital educational benefits about merging poetry with music education in formal curricula. The study strongly reinforces the value of studying Navoi's works by bringing together elements from music and literature in current academic research about cultural heritage.

Keywords: Khazrat, Ghazal, Potential, Artistic, Heritage, Understanding, Chanting, Priority

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1. Introduction

Improving the system of training of future personnel in the development strategy of the new Uzbekistan, on the basis of which the need to "improve the competitiveness of personnel in the labor market, improve the effectiveness of the educational process through the development of creative competence of pedagogical personnel" ,scientific study of the rich artistic heritage of Khucucan, future music teachers in the practice[1].

Known from history, our songs, status performances, which are the main link of our spirituality, have been recognized as spiritual fodder in the daily life of our khamisha people. The people sought salvation from music in their hard days, and on days of joy Ham singing and music became hamrox to them[2].

Academic research has traditionally focused on the musical-poetic connection because many cultures fuse their verbal literature with musical tradition. Few poets in Uzbek literature establish the link between poetry and music as clearly as Alisher Navoi through his ghazals that create both meaningful poetic value and musical harmony. His poetry demonstrates fluid rhythmic qualities and melodic tones that demonstrate the natural relationship between metrical metrics in poetry and musical composition. The investigation examines Navoi's influence on Uzbek musical heritage development while studying the artistic aspects that link language with sound-based expression[3].

Previous research about Navoi's work in literature and cultural identity recognition has validated his contributions but fails to identify explicitly how his poetry relates to traditional musical structures. Historian Farabi and philosopher Ibn Sina analyzed how music affects both human emotions and thinking abilities but modern experts have conducted minimal research about direct poetic structure impacts on musical transformation. The examined research investigates the fundamental connections between Navoi's poetic meter and traditional Uzbek musical composition structures. An exploration of how poetic rhythm and musical tone function in relation to one another in Navoi's works emerges through historical along with theoretical analytical frameworks[4].

The research methodology includes both qualitative literary and musical analysis which combines textual interpretation of chosen ghazals with their adapted musical versions. This research analyzes Navoi's poetry through its phonetic structures and rhythmic design and melodic patterns to recognize components that support word-tone harmony. The study merges an evaluation of historical documents with scholarly research to develop its complete theoretical backbone. This study merges literary criticism with musical theory to discover structural rules that unify poetry with music in Navoi's artistic works.

This analytical structure demonstrates that the research aims to discover how Navoi's literary compositions display linguistic perfection while creating musical frameworks for interpretation. The analysis reveals structured rhythms and melodies that Navoi intentionally embedded into his work which proves his mastery of managing language against sound elements. Musical presentation enhances the emotional weight within Navoi's poetry which establishes its important role in literary and musical heritage. The research results enhance our comprehension of how traditional poetry maintains its cultural heritage because it continuously shapes artistic creation.

The research findings from this study create wider implications which benefit teachers and linguists together with experts in musicology who study interdisciplinary approaches towards cultural preservation. This research investigation reveals the everlasting power of classical literature despite being presented through a contemporary art discourse through detailed studies of Navoi's work's structure and harmonic elements. Future investigations about poetry and music integration will benefit from this study which strengthens Navoi's historic literary value for contemporary educational settings and artistic development. The findings of this research increase understanding about how poetry remains connected with music through permanent artistic development while sustaining its heritage background.

After all, the art of singing, music, dance performance is distinguished from the ancient types of art that appeared and developed in the Hall, closely related to the folk art and creativity of national musical art[5].

2. Materials and Methods

The research study uses a qualitative method which combines literary and musical analysis to examine the connection between word and tone harmony in Alisher Navoi's poetic compositions. This investigation depends on textual analysis of Navoi's ghazals as researchers evaluates rhythmic structures together with phonetic patterns and thematic aspects regarding traditional Uzbek musical compositions. This research evaluates the selected poems by applying a dual interpretive model which includes linguistic analysis in addition to musical aesthetics as described by Farabi and Ibn Sina throughout their classical scholarship. This analysis also includes exploring musical arrangements based on Navoi's poetic works to determine the musical patterns used for verse-to-tune transitions. The analysis compares musical components including tone and rhythm with the poetic meter discovered in Navoi's verse along with emotional expressions. The research includes historical sources and previous scholarly works on Uzbek classical poetry along with

music to develop a broad cultural framework of theory. An analysis is performed by studying the poem closely alongside musical interpretations which reveals how Navoi's literary talent transfers from written compositions to become fundamental elements of cultural musical traditions. The methodology ensures a wide analysis as to how poetic and musical are interconnected, and also brings to bear on our understanding to what an stretch classical literature continues to shape cultural identity through its lasting impact on the effects music and performance.

Literature Analysis

Eastern allomas, including rabbis such as Farabi, Ibn Sina, Nawab, saw music as an important factor in the spiritual maturation of mankind. They studied music in relation to natural sciences, mathematics and philosophy.

Forobi's" the Great Book Of Music " (Kitab al-Musik al-Kabir) attempted to interpret musical theory in an orderly and scientifically grounded manner. It outlines the mathematical laws of music and its impact on the human psyche.

The role of music in the formation of human emotions was considered an important direction in Eastern musicology. Ibn Sina's Works place great emphasis on the study of the influence of musical tones on the mental state.Musical genres and their effects on human mood are scientifically researched.

Eastern allomas saw music not only as an artistic, but also as a tool leading to moral perfection. They called for the use of music to distance themselves from bad behavior and for spiritual enrichment.

Navoi and other creators emphasized teaching about morality and decency in the medium of music in their works.Leaning on mathematical and harmonic foundations in the study of musical systems (statuses). For example, the different tones and rhythmic structure of Eastern statuses have been extensively researched by Farabi and Ibn Sina

3. Results and Discussion

Traveling to the world of poetry of Alisher Navoi, we feel the flavor of divine meaning and tone in each stanza, and we once again confess to what a subtle and high artistic potential the creators of the past of our musical heritage have.

Therefore, the art of hafizim of the people's hofiz of Uzbekistan, Administrator Farzov, is hardworking, orderly, structured, based on certain laws and, of course, giving rise to its own traditions.

And the formation and development of all this is the result of a lively process of "performance", that is, musical tones, which show the power, magic of music .

It is known that most of Alisher Navoi ghazals have become popular and favorite songs among our people. It is not for nothing, of course. After all, in each of them there are different facets of the life of society, peat evrations of the human psyche, unique glows of emotions that are going on in their hearts. One of these was performed by the O'bekistan people's staff administrator Uzeyir Hajibey delivered to marami “Ne ajab..."song. The ghazal, which gave rise to this song, took its place from the third Devonian, “Badoe’ ul-Wasat”, in the “Khazoyin ul – maoniy”kulliyot of the poet . The Treasury begins with the following byte:Ne ajab, har yon meni majnun boshida yoralar,

Baski, yog‘di ustiga atfol elidin xoralar[6].

The poet begins the ghazal with an interpretation of a social phenomenon that is so common among humans that no one is surprised. Imagine a majnun walking down the street with a scar on his head. When a ball of children playing on the street sees it, they raise it up, and begin to chase it with a stone in their hand, shouting “mad-mad”. This is a familiar sight, which for many has become an ode from childhood.

At first glance, the lyrical hero of Navoi Ghazali also looks like a master “atfol elidin” – a Majnun with stones raining on his head, filled with “lights” from crowd jafas, but it is

known that not only the poet, who is adept at instilling a deep mystical meaning in each timid Zamir, is not meant, Of course. Looking at this aspect, we realize that the poet is in love with us, and we are faced with another common social phenomenon – the truthful poetic interpretation of situations such as reproaching lovers, taunting them as demons and making "pandu exhortations" by loved ones to dissuade them from this path, and even taking practical measures. Another reason why this situation does not surprise the poet is that he knows perfectly well that the part of lovers has long been this, and does not regret it. The feeling that shakes his heart is not the attitude of those around him, but the torment of hijra. The ghazal begins with the interpretation of the spiritual experiences of the Love, who remained in the separation, in the fill of such anguish. It would not be a mistake if we say that the composer who sang it focused on this very aspect, since the "moaning" in the tone of the "income" part of the melody indicates this. The song is composed into an untitled folk tune beginning with the "left" note of the middle sound of the"lad" ("S-major") "lad", which expresses the tone of these feelings, with the "revenue"part of the melody beginning in the form of the "left" "lad"I "tersion excuse", and developing into a "quarta-Quinta" interval coverage in the first verse[7].

At this point, attention should be paid to another aspect. Particular importance was attached to the fact that the melody composed of the ghazal text also corresponds to its weighty tone. The poem is written in the solim weight of ramali musamma of aruz, and is recited as follows[8]:

Ne a-jab, har/ yon me-ni maj-/nun bo-shi-da/ yo-ra-lar,

Fo-i-lo-tun/ fo-i-lo-tun/ fo-i-lo-tun/ fo-i-lun

Bas-ki, yog'-di/ us-ti-ga at-/fo l e-li-din/ xo-ra-lar.

Fo-i-lo-tun/ fo-i-lo-tun/ fo-i-lo-tun/ fo-i-lun

And according to the melody of the song, the text of the ghazal is imitated as follows:

Ne a-jab/, har yon me-ni/ maj-nun bo-shi/-da yo-ra-lar,

Fo-i-lo-/tun fo-i-lo-/tun fo-i-lo-/tun fo-i-lun

Bas-ki, yog'-/di us-ti-ga/ at-fo l e-li-/din xo-ra-lar.

Fo-i-lo-/tun fo-i-lo-/tun fo-i-lo-/tun fo-i-lun

From this it can be seen that each spring and weight of aruz has its own unique lush tone. When the composer chose this ghazal text, this aruziy made good use of the intensity of the melody and was able to create an opportunity to achieve harmony of singing and words in the song. As a result of this harmony, in the "Quinta"sound of the kuy "income", the second Egyptian word "baski" represents a movement towards the main "tonic sound" – "left", in the Amalie style of "defection"[9].

In the lyrics of the song, the first verse of the second verse of the ghazal is played once. This stanza is observed to begin with the "Quarta" sound of a cluster of tones in the "myonkhat" coverage. And in the second verse, the melody in the second verse of the first verse is repeated, and this verse is repeated twice:

Orazing atrofida guldur ko'rungan, ey pariy,

Yo qamar davrida saf tortibdurur sayyoralar.

Focusing on the content of the verse above, we can see that there are some changes in the psyche of the lyrical hero[10]. As the lover turns to his Mahbubi, he is amazed by her unique beauty, an endless appetite of pleasure in his soul. The poet uses his own idiosyncratic istiora and charms based on the art of tajohuli orifona to represent these evrils in the spirit of the lyrical hero. It seems as if the lover cannot know that what is visible around yor orazi are the stars that line up around a flower or moon. In the tone of the melody, this state of it is manifested in "stripping" – by drawing the listener's attention to himself, and the harmony of the melody and the word is expressed[11].

In the third verse of the ghazal, another facet of the beloved is revealed, which the lyrical hero indulges. He is such a prisoner that thousands of lovers in his shirt are wandered. Every sheep that beats chariots in the desert of Ishq is supposedly a gardi in love with a sargash, from which it turns out that thousands of hunts have died in his shirt – ishq has suffered pain and has completed himself adoi[12]:

Har quyun go'yoki bir sargashta oshiq gardidur,

Baski, tufrog' o'ldi ishqing dashtida ovoralar.

The first verse of the third verse is doubled as it begins monandically to the melody of the "myonxate" in the second verse. It is also appropriate to note that this repetition in the singer's skillful interpretation brought to the surface the "ornament"in the form of "forshlag"(the inclusion of one and more sounds in the main sound beyond measure) and allowed the listener to feel more deeply the spiritual experiences of the lyrical hero, mixed with admiration and exaggeration expressed in the[13]:

The fourth verse of ghazal is why it has ceased to be included in the song. But in this verse, the poet further strengthened his spiritual experiences, expressing in an exaggerated image the exaggeration of the love of the land, his endless devotion to it, the infinity of the anguish of love in his heart:

Anglakim, ahbobni ko'nglumda mehmon etmisham,

Itlari og'zida gar ko'rsang bag'irdin poralar.

As the lyrical hero turns to yor, he is bullied to express his unrestrained devotion to her: "if you see the baghir (liver) bribes in the mouth of your companions ' dogs, it is clear that I have entertained them in my heart". It seems to him that the mistress is not his own, everything that is close to him – even the dog of his friends-is valuable. Therefore, he does not even return from visiting them with his liverpores in his heart[14]. Of course, in this it is possible to realize the feeling of rhizomes inherent in real lovers. It was also possible that this byte was one of the "myonxate" bytes in it, as a logical continuation of the spiritual experiences that fell in love with the content when it took place from the composition of the song. We hope that this will be taken into account by the performers of the next status and included in the text of the song[15].

In the fifth verse, which takes place from the song as "du nasr", the poet enters the image of another peat evrations of the pleasures of Asik. As Asik turns to yor, he compares himself to Majnunga yor to Lali, and from this jam he feels that there will be a special eternal feature of love – devanas on one side, and fairy ruxsoras on the other. The fact that he himself is also from such lovers fills the heart of the lyrical hero with a unique sense of pride, and he from this an appetite for an infinite sense of pride.

Anda Majnun – men, buyon Layli – sen etkach ijtimo',

Bir taraf devonalar, bir yon pariy ruxsoralar.

In the section "du nasr", expressed through this verse of the song, an interval of "nona" above the sound of an extraordinary "Octave" is occupied, in which, too, a" forshlag "ornament is applied in three sequences before the sound of" lya", ensuring the harmony of the melody and the word:

It is known that Alisher Navoi was among the artists of the word who spoke the truth using metaphors in his ghazals, that is, chanting true – divine love in the interpretation of figurative work. His gazelle, which we have drawn to the analysis, is no exception. We realize it from the content of the sixth Byte, which is interpreted as follows:

Xonaqah vaqfi suyin ichmaslar, ey shayx, anglag'il,

Gar xumor o'lsa fano dayridag'i mayxoralar.

Arriving at this byte, yor is exchanged with an appeal to the Sheikh. While the lyrical hero appeals to the sheikh who calls him to Khanaqah, noting that unlike him, his love is focused only on Mahbub, he has no hope but to enjoy yor visoli and jamoli: "O Sheikh,

you realize that the mages in fano dayri – the true lovers of Allah do not drink the water of the Khanaqah foundation, because for them no drink is found in this Fani world"he exclaims. By contrasting the "khonakah Waqfi Sui"with the drinkers of the "mighoras of fano dayri"in the Bayt, the poet was able to reveal the essence of true work even more deeply, and this skillfully instilled in nido Zamiri Solik's quest to live with the pleasure of work, overcoming the pleasures of the world. This verse also refers to the first verse in which the content is mentioned, in which the attitude of society to lovers is expressed. Alas, even this byte for some reason did not contain the text of the song. If included in the song, the purpose of its content would have been for the Solich to become unconscious from the pleasure of divine work, that is, to become a "climax" point as the culmination of the feelings that fall in love's psyche. We hope that today our singers, who pay great attention to the status of the Uzbek people, will also pay attention to filling this place in the popular song.

The praise of ghazal expresses in itself the true essence of true love. According to him, in order for the beloved mahbub to reach his will, this fan must leave the world, that is, there is no other measure than death to this pain. When, in fact, any pain ends in death, we will cause it to go into desolation, and we will add the deceased to the ranks of the destitute. And according to the interpretation of the Lord Navoi, it is wrong to say that while the death of madomiki brings to the visol, the usurpers are poor. After all, the measure of this pain is death. The content of these verses is reflected in the lyrical hero's joy, not his despondency, his jonfidity on the path of work:

Ey Navoiy, ishq aro oʻlmaktin oʻzga chora yoʻq,

Bas, gʻalat boʻlgʻay, demak ushshoqni bechoralar.

In the text of the song, we can observe that in this verse, which expresses the purpose of "suporish"– to present it to the audience as a conclusion, the tone moves towards the main base sound– "left" - in the repeated appearance of "myonkhat". In Buer, too, it is appropriate to note that a very beautiful ending is created as a result of the proportion of the melody and the word.

4. Conclusion

Summing up our article, we can say that "what a novice..."we found it necessary to emphasize once again that the song attached great importance to the harmony of the melody and the word, and as a result of this one of the most lifeless songs that cannot be painted in time and space. The research shows how the poetic texts of Alisher Navoi link authentically with traditional Uzbek music through the natural flow of linguistic rhythms into tonal harmonies. The research shows that Navoi's poems maintain complex rhythmic patterns while simultaneously becoming the essential source for music adaptation which sustains the mutual connection between literature and music. Interdisciplinary methods emerge crucial to cultural heritage research because they explain how poetic elements affect national music development. Experimental research between poetry and music should advance pedagogical techniques and artistic interpretations in both literary studies and musicology became the field of education. The research requires additional investigation which explores how poetic musical spontaneity impacts artistic creativity in various cultural traditions within different literary and musical realms. Extending research analysis outside of Navoi's works through Eastern and Western poetic tradition comparison will produce important insights about artistic creation's foundational language sound principles.

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