



THE PLACE AND ACTIVITY OF ALISHER NAVAIY IN MUSICAL CULTURE

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ABSTRACT

This article analyzes the role and activities of Alisher Navoi in musical culture from a scientific and theoretical perspective. It highlights the aesthetic, moral and educational significance of music in the thinker's artistic and philosophical views, the role of melody and melody in the human psyche and spiritual development. The terms, images and symbols related to the art of music in Navoi's works are analyzed, and his attitude to the art of maqom, singing and instrumental performance is revealed.

Introduction.

In the culture of the Eastern Renaissance, the art of music was manifested not only as a source of aesthetic pleasure, but also as an important spiritual factor shaping the human psyche, moral development and social consciousness. In particular, literature, philosophy and music developed inextricably, creating high examples of artistic thought. The work of the great thinker Alisher Navoi, who grew up in such an environment, is of particular importance as one of the multifaceted and deeply meaningful sources of Eastern culture.

In his literary and philosophical heritage, Navoi deeply interprets the harmony of man and being, beauty and spirituality, word and melody. In his opinion, the art of music is evaluated as a force that directly affects the human soul, purifies it and leads it to perfection. In the poet's works, musical concepts such as melody, song, melody, and savt are used not only as artistic decoration, but also as a means with deep symbolic and philosophical content. This indicates how high the aesthetic and educational significance of music occupied in Navoi's thinking.

During the thinker's lifetime, music was an integral part of court and folk culture, and the art of maqom, singing, and instrumental performance were widely developed. The thinker emerged as an intellectual who supported this musical environment, patronized artists, and deeply understood the place of music in the life of society. In his views, music is not only art, but also a means of education that calls for spiritual purification of a person. In this regard, the scientific analysis of the poet's role and activities in musical culture is still a relevant issue today. Because Navoi's musical and aesthetic views serve as an important theoretical source for modern music education, cultural and art studies.

In classical Eastern thought, music was interpreted as one of the important factors of human spiritual perfection, and it developed inextricably linked with philosophy, literature, and ethical views. This approach continued from the ancient Greek thinkers to the views of

scholars and mystics of the Islamic Renaissance. In particular, Abu Nasr Al-Farabi evaluated music as a science that influences the human psyche and elevated it to the level of a means of moral education. It is this theoretical tradition that later appears in the thought of Alisher Navoi, enriched with artistic and philosophical content. Alisher Navoi's views on music were expressed not directly in the form of a separate musical treatise, but in an artistic and figurative way in his literary, philosophical and mystical works. In Navoi's work, the art of music is interpreted not as an aesthetic phenomenon, but as a force that educates the human soul, leading it to perfection. This is a clear expression of the idea of "art is a means of education" inherent in Eastern aesthetic thought. In Navoi's works such as "Khamsa", "Lison ut-tayr", "Mahbub ul-qulub", "Majolis un-nafois", concepts related to music - nagma, savt, akhan, maqom, soz, images of singer - are widely found. As researchers have noted, these concepts are manifested in Navoi's work in two layers: the first is the layer that represents real musical culture, and the second is the mystical layer with symbolic and philosophical content. In particular, the interpretation of music in connection with divine love, spiritual purification and spiritual awakening is closely related to Navoi's mystical and aesthetic views.

Theoretically, the thinker evaluates music as a means of balancing the human mental state. This approach is consistent with the views of Eastern thinkers - Al-Farabi, Ibn Sina, Jami. While Ibn Sina specifically recognized the psychotherapeutic properties of music, Navoi further deepens this idea through artistic images. As a result, the art of music is interpreted not only as a pleasure for hearing, but also as a factor of moral and spiritual perfection. The socio-enlightenment aspect also plays an important role in the attitude of the patron of education and art to musical culture. In his time, he paid attention to the people of art, evaluating singers, musicians and composers as the spiritual support of society. This situation forms the theoretical basis of the high attention paid to the personality of the artist in Eastern culture. According to researchers, Navoi's patronage is one of the important factors that directly created social conditions for the development of musical art.

The statesman's views on musical culture are an important component of Eastern aesthetic thought, and in his work, musical art is theoretically substantiated as a force that elevates the spiritual world of man and enriches the moral environment of society. The musical terms and images found in his artistic works - nagma, savt, akhan, maqom, soz and singer's images - not only reflect the real musical environment, but also embody symbolic and philosophical content. Research shows that the harmony of these two layers makes Navoi's musical and aesthetic thought a complex and multifaceted phenomenon. In particular, in a mystical context, music is interpreted as a means of realizing divine love, spiritual purification and achieving perfection. He connects the issue of respect and attention to artists with the spiritual development of society. Navoi's patronage activities were one of the important factors that served to develop the musical environment, which constitutes the theoretical basis of the interaction between art and the state, the creator and society.

The thinker's views were also evaluated from the point of view of modern music pedagogy. In particular, his interpretation of music as a means of upbringing and spiritual development is in harmony with today's person-oriented and competency-based approaches. This aspect indicates that Navoi's legacy is not only of historical significance, but can also be a

theoretical and methodological resource in modern music education and aesthetic education. At the same time, the issues of musical culture in his work have not yet been fully studied within the framework of sufficiently complex musicological and pedagogical research. This situation creates the need for a deeper study of Navoi's musical and aesthetic views in the future in connection with the art of maqom, traditional performance and music education.

Conclusion.

The role and activity of Alisher Navoi in musical culture once again confirm that he is an important component of the aesthetic thought of the East. In his literary and philosophical heritage, the art of music is interpreted not only as a means of artistic expression, but also as a force serving the spiritual, moral and spiritual development of man. This fact indicates the multifaceted and deep content of Navoi's work. In his works, musical concepts and images, along with reflecting real musical culture, also have a symbolic and philosophical content and are manifested in harmony with mystical ideas. In particular, the interpretation of melody and melody as a means of divine love, spiritual purification and achieving perfection forms the theoretical basis of his musical and aesthetic views. Alisher Navoi's attitude to music is also enriched with socio-educational content. His attention to artists, respect for singers and musicians served to elevate the place of music in the spiritual life of society. This aspect reveals Navoi's personality not only as a great poet and thinker, but also as an enlightened figure who made a practical contribution to the development of musical culture.

The conclusions show that Navoi's musical and aesthetic heritage has not lost its relevance today. His assessment of music as a means of education, spirituality and the formation of aesthetic taste serves as an important theoretical source for modern music education, aesthetic education and cultural studies. Therefore, a deeper and more comprehensive study of Alisher Navoi's heritage in relation to musical culture is one of the important directions for future scientific research.

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