



# UZBEK AND INDIAN CULTURAL RELATIONS ON THE EXAMPLE OF SUFYANA KALAM AND MAQAM MUSICAL GENRE.

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**Abstract**— This scientific article discusses the history of Central Asian and Indian cultures, their integration, and their rise to a new level with the Islamic era. Historical information is given about the emergence of a syncretic culture consisting of the combination of Hindu and Muslim traditions, which left a deep mark on the religious-philosophical thinking, social and political history of the two peoples. Indian and Islamic sources, which shaped the culture of Kashmir over the centuries and formed the basis for the formation of similar features of the genre of Sufyana kalam and Maqam, are analyzed, and opinions are expressed about the role of national music in the social life of Uzbeks today.

**Index Terms**— Central Asia, cultural relations, maqam, sufyana kalam, syncretic culture

It is historically known that Central Asia and India are among the oldest centers of world civilization. The roots of the cultures of these two nations trace back to ancient times. Cultural, trade and political relations between these two countries, which are geographically not far from each other, have been closely linked since ancient times. Among the cultural relations, one of the sides that left the brightest mark is musical relations. Kashmir Valley is one of the magical and spacious places of India. This country has had a special place with its rich history and values since ancient times. National music, a product of the spiritual thinking of mankind, has always fascinated people and listeners. His art also

includes various creative criteria. National music, in our view, is, first of all, a set of musical works with a perfect and complex composition from the point of view of philosophical and musical logic. Philosophically, music is the perception of the world with the help of sound tools, and the main idea behind it is spiritual activity, aimed at arousing the feelings of enjoying the beauty of sounds. We can observe a bright example of Indian and Uzbek national music in the musical genres “Sufyana Kalam” and “Maqom”.

According to historical data, a highly developed musical culture emerged in India and Central Asia several centuries before our

era, and it is unanimously noted by historians that they made a significant contribution to the development of the musical art of other nations. The peoples of India, Central Asia and Iran are related to each other in terms of language and clan [7.17]. Seeing the inhabitants of the Kashmir oasis, one can once again witness that their clothes, customs, and even their appearance are very close to the Uzbek and Tajik peoples. The first periods of such commonality occurred during the Achaemenid state, which arose in the 6th-5th centuries BC. It is known that the Achaemenid state included Iran, Central Asia as well as the north-western parts of the Indian peninsula. The Harrappa culture, which arose in the III-II centuries BC, is a period in which the connections between South Asia and North India developed.

The process of the rise of Central Asian and Indian culture corresponds to the Kushan period (I-IV centuries). The state of the Kushans, which includes the lands from the Indian Ocean almost to the Black Sea, was considered one of the greatest kingdoms in the world along with the Roman Empire. The global importance of the Kushan state, which ruled for more than three centuries, is that the fossils found in the lands of Central Asia contain a lot of information about the music culture of the Kushan period. They indicate that the art of music has penetrated into various aspects of social life, that diverse and rich musical instruments have been created, and that musical traditions that meet the royal requirements of human thought have been introduced.

A new phase of the fusion of Central Asian and Kashmiri cultures is associated with the Islamic era. The emergence of Islam is characterized by the fact that it left a deep mark on the process of religious and philosophical thinking, social and political history, and created a culture composed of the

combination of Hindu and Muslim traditions. Famous Indian scholars have written a number of works about the global importance of Indo-Muslim culture.

The introduction of Islamic traditions into India is a complex and multifaceted process. On the one hand, the bloody wars caused hardship, but on the other hand, they created wide opportunities for science and cultural relations. Mahmoud Ghaznavi is one of the people who introduced Central Asian culture to India. Jawaharlal Nehru wrote in his memoirs, "... Mahmoud paid great attention to the rise of the cultural life of his country along with military campaigns; Among the great personalities he gathered around him were Firdawsi, the author of the famous "Shokhnama", and al-Beruni, an encyclopedist" [8].

One of our famous ancestors, Abu Rayhan Beruni, was one of the great encyclopedic scholars of his time. He lived in Kashmir for a while and studied Sanskrit language, Indian philosophy, science and art, as a result of which he created a huge work that provides information about Eid holidays, traditions and philosophy of Kashmiris [3].

In the 13th-14th centuries, India was ruled by the Sultanate of Delhi, which came from Asian Turks. During this period, as a result of the spread of the Persian language in India, the literary traditions of Central Asia had an active influence on India. At this time, the most prominent poet, musician and composer is **Amir Khusrav Dehlavi**. Khusrav Dehlavi, who was of Turkish descent, mastered Arabic, Persian, Hindi, and Sanskrit languages perfectly and created "Khamisa" and beautiful poems in Persian. Amir Khusrav's name is associated with certain styles of Indian music, and in the literature he is cited as the founder of such genres as *qawwali*, *ghazal*, and the *tabla* music

instrument. Works belonging to the genres created by Amir Khusrav are performed even today [3.23].

dynasty (known as the Great Moghul dynasty in India) founded by Uzbek compatriot Zahiriddin Muhammad Babur in the 16th century. During this period, relations between Central Asia and India rose to a new level, and scholars, poets and artists from Central Asia aspired to the center of Babur's state. A talented poet and artist, Babur and his ancestors were patrons of fine arts, including music. During this period, many singers and musicians went to India. A clear example of this is the work of famous figures such as Abul Rahim Khanhona, who served in the Baburi palace, Abul Fazl Allami, the author of the book "Oynai Akbar", and the famous poet Mirza Abul Qadir Bedil.

Relations between Central Asia and India have been growing in different periods and are very rich in pages that have left a deep historical mark. In this process, musical communication also has a special place. In this scientific article, we aimed to review and research the common musical relations of the two countries using the examples of Uzbek *Shashamaqom* and *Sufyana Kalam* of Kashmir. Among the cultural ties between Central Asia and India, musical ties form one of the richest and most meaningful aspects. On the other hand, the musical-historical relations itself is rich and rich, it is a process that took place in many centuries of history, and its full visualization and mastering requires a number of scientific researches. Taking these considerations into account, we have decided to review certain sources that testify to the connection between Uzbek and Kashmiri music.

Musicologist Aleksandr Jumaev also conducted research in the direction of Central Asian and Indian musical relations. He conducted research on Noini's treatise

"Zamzamai Vahdat" [6]. At the same time, the importance of Abdurauf Fitrat's brief but very meaningful comments on this topic in the book "Uzbek classical music and its history" regarding the study of music relations between Central Asia and Kashmir should be highlighted. Fitrat, who is closely aware of the history and culture of India and Central Asia, and even created scientific and artistic works in this field, repeatedly addressed this topic with the musical connections of Indian and Uzbek peoples, Uzbek classical music and its historical relations. He writes about the migration of prominent artists and bands, musical instruments, and some tunes and techniques from Central Asia to India. What are the real reasons for these migrations? The most valuable part of Fitrat's information is that he tries to reveal the reasons for these migrations related to social or religious beliefs.

It is known that after the collapse of the Timurid Empire, Movarounnahr came under the control of the Shaibanis, Ashtarkhanis, and then the Manghits, who are Uzbek clans. Due to Shaybani and Ashtarkhani patronizing music in their time, the artists and nobles who contributed to the rise of Herat's music went from Herat to Bukhara. After the government passed into the hands of the Mangits, many poets, artists and scientists, who were the eyes of Central Asian culture, left their country due to their religious superstition. In particular, Fitrat explains the reason why they sought refuge from the culture and enlightened kingdom founded by Babur in India as follows: "Abul Fayz himself was killed by Rakhimbai (1159 AH), and the khanate passed from the Uzbek Ashtarkhani dynasty to the Mangit dynasty. The Khans of Mangit were very ignorant and deceitful people. It is also certain that the people oppressed by the will of these deceitful predators did not have time to engage in fine

arts. With the beginning of these difficulties, the issue of travel from Uzbekistan to India arose. When the famous Babur Mirza entered India, the Mongol khanate tried with all its might to protect the beautiful arts. The artists, poets, and scientists of Uzbekistan continued to do so" [17].

The professional genre of Uzbek national music maqom is mainly classified into three local styles. Bukhara maqoms (Shashmaqom), Ferghana-Tashket maqom roads and Khorezm maqom. Shashmaqom, fully formed in the 18th century, is the most perfect example of Uzbek classical music and is a monumental genre of the Uzbek and Tajik peoples. Its composition is large and consists of six maqams, each of which contains more than fifty instrumental tunes and chants. The Sufiyana Kalam genre is the national music genre of Kashmir Valley in North India and Azad Kashmir in Pakistan. The phrase "Sufiyana kalam" itself indicates that these maqoms belong to Sufism beliefs. Direct translation from Persian means "Sufi (mystical) word".

According to the musicologist Sheikh Abdulaziz, the origin of this expression is directly related to the science of Sufism, especially the "Chishtia" sect.

Sufyna Kalam is one of the unique genres of Indian music, but it embodies many elements that arose in the cosmopolitical relations with the status tradition, which is in the leading position in the music of Central Asia. Like other professional genres of Eastern classical music, this genre has been passed down from generation to generation in an oral way, that is, on the basis of the traditions of mentors and apprentices.

At the beginning of the 20th century, musicologists put forward the idea of notating samples of maqams, and the Uzbek-Kashmir maqams were written down and sealed for

eternity in this period, that is, in the 20s of the last century. It is known that Shashmaqom was recorded by V. Uspensky and Yu. Rajabi [14]. Kashmiri maqams were recorded in numerical notation by the Kashmiri musicologist scholar Sheikh Abdulaziz and published in the form of a Kashmiri book in the 1960s.

A number of Indian and foreign musicologists, including Mohanlal Aima and Y. Scholars such as Pakholchik state that the Sufiyana kalam consists of 36 maqam paths. During his research, Pakholchik notes that there are more than 40 maqams, but in practice the number of main maqams is 36, and in his book "Sufiyana Musiqi" he lists their names in the following order [12].

#### **Catalog of Kashmiri Maqam-s**

Araq	Lalit
Asavari	Naat kalyan
Ashiran	Nava
Bahar	Navro`z-e – ajam
Bayate(Rahavi)	Malhar
Behag (Hijaz)	Navro`z-e-` arab
Behbas	Nayriz
Bhairavi	Panjgah (rast-e-farsi)
Bilaval (Busalik)	Paraj
Buzurg	Purbi
Chargah	Rahavi (bastenigar)
Dhanasri	Ramkali
Divgandhar	Rast (Rast-e-kashmiri)
Dogah	Paraj
Gabri	Purbi
Husayni (Zarkash)	Panjgah (rast-e-farsi)
Jangla (mukhalif)	Saba (Navro`z-e saba)
Jazvanti	Sarang
Jinjoti	Segah

Kanada	Sendhuri
Khamanch (Isfahan)	Shahnaz (zango`la)
Kochak	Suhani
Kuhi (mubaraqqa)	Uzzal

Looking at the names of these maqams, we see a mixture of maqam names existing in the world of Indian ragas and Maqamat. For example, works such as *Asavari*, *Bhairav*, *Lalit*, *Malhar*, *Ramkali*, *Todi* exist in Indian ragas, while works such as *Buzurg*, *Rost*, *Navo*, *Dugoh*, *Segoh*, *Iraq*, *Chorgoh*, *Rokhavi*, *Zangula*, *Shahnaz*, *Bayot*, *Ushshaq* have a twelve maqams system and It is characteristic of the work in shashmaqom. [2,14].

As we can see, in the names of Kashmir maqams, not only Twelve maqams, shashmaqom, but also Khorezm, Fergana-Tashkent maqams, as well as the names of their branches are very close to each other. The name of Panjgah is part of Khorezam maqams, the names of Shargah, Shahnaz, *Bayate* are reminiscent of the works belonging to Fergana-Tashkent maqam roads. In addition, maqams such as *Navro`zi ajam* and *Navro`zi Sabo* are not separate maqams in Uzbek music.

The very words of the Sufi language indicate the very close musical connections between Central Asia and India. Musicologist Farogat Azizova (Tadjikistan) in her scientific works dedicated to the study of Indian and Tajik cultural relations "Indian-Ajam synthesis" [2,97]. introduces the phrase. The examples of Kashmir statuses discussed above allow us to perceive the Indo-Ajam synthesis in another aspect.

The internal structures of Shashmaqom and Kashmir maqams are somewhat different. Each maqam in Shashmaqom comes in the form of a category, divided into specific

instrumental (problem) and song (prose) sections. Parts such as *Tasnif*, *Tarje*, *Gardun*, *Mukhammas*, and *Saqil* are parts of the instrumental section of maqam, which originate from the internal logic of each maqam and constitute a major problem section. And each of the maqams of Kashmir is embodied as a single structure. That is, it is not divided into instruments and songs like shashmaqom. Depending on the circumstances, a certain maqam can be performed in full or in part in the form of an instrumental track or a song. Accordingly, in the components of the Sufyana kalam, not only Shashmaqom, but also harmony with Indian ragas can be observed. Unlike maqam, raga is characterized by its embodiment as a structure (classification - composition) that describes the manifestation of a certain musical idea in different situations and is performed intermittently.

The performance of each maqam in the Sufyana kalam can last up to several hours, depending on the circumstances and the needs of the listeners. In the audio recordings of Kashmiri maqams known to us, they range from twenty minutes to half an hour on average. At the same time, depending on the demand, the status can be executed in a few minutes.

Another common feature of the samples of Uzbek and Kashmiri maqams is that melody is the leading factor in their composition.

A certain affinity is noticeable between the curtain structures of Shashmaqom and Kashmiri maqams. When talking about the generality of these maqams, it should be mentioned that the similarities between maqam phonemes can be partially or fully expressed. In Uzbek and Kashmiri maqams, there are relatively few phonemes that come with the same name and are exactly similar. There are more cases of partial similarity in

them. We can observe the unity between the speakers only in the Rost mode. The vowels of Shashmaqom and Sufyana kalam segah belong to the Ionic tone “do”.

In music, if pitch is space, method is the factor of time, the ordering of the flow of time. The time that passes between tunes is usually embodied in the concept of method in the science of status “*iyqo*” (*rhythm*). When it comes to the weight and methods of Kashmiri maqams, their general direction and relationship with the melody is somewhat different compared to Shashmaqam. The method of Kashmiri maqams tends more towards the raga genre. The basis of the method of raga is “*tala*”, which is not a tool that is regularly performed and accompanies the melody, but is embodied as a kind of companion that constantly competes with the melody and complements it [5,17]. It is in this respect that the general direction of the weight and methods in the maqom of Uzbek and Kashmir differ. Shashmaqom *rhythm* consist of signs “*bum*”, “*baka*”, “*bak*”, “*ist*”, in Kashmiri maqams, fragments known as “*dish*”, “*tun*”, “*taka*” are used in this place. According to Fitrat, the basis of Shashmaqam is twenty-four methods: *sarakhbor*, *tasnif*, *gardun*, *mukhammas*, *saqil*, *samoi*, *chanbar*, *talqin*, *nasr*, *chapandoz*, *saut*, *kashkarcha*, *sokinama*, *ufar*, *mustakhzad* and others [17,20]. Shaykh Abdulaziz distinguishes 17 branches of Sufiyana Kalam: *hijaz*, *saqil*, *nimsaqil*, *muhammas*, *gardun*, *duroya*, *yeka*, *setala*, *doeka*, *chapandoz*, *ravani*, *nimdur*, *durexafif*, *zarbeturki*, *ravani*, *durafza*, etc. lists only six as methods used [12,85]. Y. Pakholchik also talks about 6 main methods in his book. *Duroya* (14 beats), *Hijaz* (14 beats), *Doeka* (16 beats), *Yeka* (12 beats), *Setal* (12 beats), *Chapandoz* (6 beats).

Genres of classical folk art consist of instruments and speech and have a specific content. Shashmaqom musical instrument

department was created based on the principles of chamber music. Kashmiri maqams are also based on the principle of “*Sthai*” and “*Antara*”. The first part is called “*Sthai*” and represents the main melody material and is a constant (refrain) part (like *bozgoy*). And the next one is the part that shows the new theme, which is called “*Antara*”. The word “*Antara*” also means development in some sense in Urdu. Pakholchik calls these parts stable and mobile [12]. It can be seen that the *stxhai* and *antara* parts are based on the principles of (*xona* and *bozgoi*).

Another factor that unites Shashmaqom and Sufyana Kalam is the ghazals written in Persian by poets from the great Sufi poets Saadi and Hafiz to the beginning of the 20th century. Another similarity between the two genres is their bilingualism. Uzbek maqams are performed to ghazals written in Uzbek and Persian languages, while Kashmiri maqams are performed to ghazals written in Urdu and Persian languages. Bilingualism in maqam bayaz also shows that shashmaqam is one of the common aspects of Sufi kalam genres.

Musical instruments play an important role in reaching the hearts of listeners and touching their hearts. The leading insrtument in Shashmaqam is *Tanbur*. It is not an exaggeration to say that its tones, tone, curtain structure, tattoo and decoration originate from Shashmaqom's thinking.

### **Tanbur**



In Sufyana Kalam, this task is performed by the *Santur* instrument. Its sounds and juice are very suitable for the spirit of Sufyana Kalam.

### Santur



A comparative study of Shashmaqom and Sufyana Kalam proves once again that each of these two traditions has its own bright aspects. If we take a deeper look at the basis of the issue, at the level of theoretical conclusions, it can be seen that there are many common aspects as well as unique aspects. Sometimes they are based on the results of cultural cooperation, and sometimes they show a commonality going back to long historical roots. Thus, Uzbek and Kashmiri musical connections are clearly manifested in Shashmaqom and Sufyana Kalam gorges. These genres are a musical process that arose

on the basis of the unique musical heritage of two great cultural centers. That is why we can call Shashmaqom and Sufyana Kalam bright and independent points on the status map.

If we make a small summary of the sources testifying to the musical relations between Central Asia and Kashmir, it should be noted that this process was reflected in two main directions:

**1. Direct connections:** That is, according to specific historical conditions, scientific ideological traditions, musical ideas move from one place to another and adapt to the needs of new conditions. At the end of the 16th century, due to the crisis of attitude towards music in Movarounnahr, many artists went to India under the patronage of Baburi. Musical traditions that flourished in Samarkand, later in Herat, and then in Bukhara later found their abode in the Kashmir Valley in India.

**2. Indirect connections:** We can see the existence of ties arising from the common roots of Central Asian and Indian culture. Among these, it is appropriate to mention the musical views that have existed since ancient times in Central Asia and India. In particular, we can note that the old spatial views related to the science of astrology (the science of the stars) have a wide place in musicology and have become important in determining the figurative meanings of tunes and methods. Beliefs related to the annual calendar of tunes and modes, and the seasons of the seasons, the constellations, and the daily movement of the sun serve as important factors in explaining the spiritual roots of maqam and ragas.

After the development of Islamic culture in India, the principles of maqam and raga created a ground for the emergence of a new branch of classical music, namely Sufyana kalam genre. Thus, it is possible to observe

the indirect manifestation of the musical connections between Central Asia and India.

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