

THE LIFE AND WORK OF JURAKHON SULTANOV

Abdurakhimov Akhmadjon Mamadjanovich

Ministry of Higher Education of the Republic of Uzbekistan Associate Professor of the
Department of Folk Art, Kokand State University

Abstract: Jurakhan Sultanov is a person who occupies a special place in the history of Uzbek culture and art. His life and work are important in illuminating the cultural environment of his time, preserving and developing national traditions and values. Among many artists and composers, Jurakhan Sultanov is remarkable for his unique style, deep spirituality and works enriched with a national spirit. His work is not only valued as a treasure of Uzbek musical culture, but also serves as a source of joy and inspiration for the general public. Through this article, an attempt is made to detail the life, creative work of Jurakhan Sultanov and his contributions to music.

Keywords: Jurakhan Sultanov, Maqam, singing, school, yalla, radio, Maqam, theater, rhythm, singing, works.

INTRODUCTION

Jurakhan Sultanov is one of the central figures in the development of Uzbek music in the first half of the 20th century. He is significant not only as a performer of culture and art, but also as a school creator. His art adapted folk traditions to the contemporary scene, enriching his musical style and leaving a deep influence in the directions of singing and status. Born in Margilon on January 29, 1903. He first received his musical lessons from his father. Later, Madali studied singing, yalla, and maqom styles from the hofiz Boltaboy Rajabov, Mamatbuva Sattorov, and others. Since 1926, Muhitdin began activities in concert-ethnographic groups as part of the Koriyokubov troupe. He began work at the margilon and Tashkent theaters: 1928-32 at the Margilon theaters, 1932-36 at the Tashkent theaters; 1936-39 at the Philharmonic; later at The Musical drama Theater named after Muqimi and at the pop art. His creative work continued on various platforms such as Radio, theater, Philharmonic, variety. This allowed him to reach a wider audience with his art.

MATERIALS AND METHODS

In 1939, he was awarded the title of people's Hoff of Uzbekistan. Due to his vocal range in the performance, his experiences, and the breadth of his repertoire, he was named after "the great singing piri". Even after his death, his artistic legacy was preserved through his performances: Radio Archives, recordings in phonecompositions, grammplastincas, which were later published in audiocassette and CD form. He was awarded the Order of Merit in 2000.

The Republican Song Contest named after Jura Khan Sultanov and Ma'murjon Uzakov will be held in Margilan.

Below are the genres and some work titles that are common in his repertoire:

Genre Examples / Works

Classical song Ushak, Sadirkhan Ushak, Duguh Husayn, five curtains Suvora, Savti Suvora, still, chorus tattoo

Yalla Chaman Yalla and other yalla forms

Big song / close to pop song Bogaro, riding horse, intercession, Khairul bashar

Small songs / literary word-based chants Nayalein, Immortalun (Christmas), come on, O ahbobs (Furqat), Muhtalomani (s.Abdullah), a thousand steps (Habibiy), let one Come, O dilbari jononim, Ohkim The sound is in a wide range: in addition to strong vocal parts, there are also soft, crunchy and dreary aspects. This reinforces emotional expression in performance. Ornamentation and melismatic techniques — heavily used in status and classical singing, add subtlety, elegance and sophistication to the songs. Classical songs usually have long phrases, wide vocal pieces, a slower tempo and a vocal technique that requires breathing. And in Yalla and large chants, the rhythm is noticeably more exciting, faster, more collective melodies. It evokes feelings close to speech, close to folk singing. Love, longing, bereavement, affection—these themes play a central role in many of Jurakhan Sultanov's songs. Tabiyat, yalla-neighborhood environment, Folk Life, Family Values also find expression in songs. Sometimes there is also a desire for Antichrist, peace and prosperity associated with patriotism, front and war (songs like “ride on the horse”).[1]

RESULTS AND DISCUSSION

Below is a sample analysis of several songs by Jurakhan Sultanov. Lead classical singing in the form of a lead status or close to it, there are many melismatic sound lines, sound transmission and vocal prolongations. Taken into account, an emotional mood is aroused in the listener by the volume and drop in the manual handling of vocal notes. Ushshoq is an excellent example of both cultural heritage and music history; it serves as a model for young performers. Chor Zarb Classical singing / close to maqam Rhythmic and melodic segments that are complex; strong dynamic changes in sound (soft-to-loud), melismatic speed; ornaments and vocal sends. The song combines folklore and classical art, that is, it is dear to people. Chaman Yalla Yalla is more of a folk rhythm, a collective part, elements of engaging the listener on stage; frequent reversible phrases; orchestral accompaniment may be stronger. It is in harmony with the singing and dancing atmosphere among the people; it serves to revive folk art and folklore.[2]

Riding on a horse is a great song / pop track of close epic, dramatic feelings; in its text it describes patriotism, the theme of front / war, spiritual strength and will; in the voice there is a strong intonation, not restraint, but an open call. Similar songs encouraged spiritual uplifting of the people during the war years, showing art as a means of social advocacy. Mazharzhan Farzov is the most prominent disciple of Jurakhan Sultanov. Together with the master, he kept up with him for years and continued his style. Through teacher-disciple connections, the performance of vocal techniques, yalla and classical songs is preserved in the younger generations. Jurakhan Sultanov's performances and works serve as sources in the history of folk music: classical objects, status tracks, unwritten vocal ornaments — these can be used in scientific research. Research on the art of classical yalla, articles, such as “the importance of classical Yalla in the work of people's Hafiz of Uzbekistan Jurakhon Sultanov and Mazharzhan Farov”. His performances on the theater and pop stages, as well as his radio broadcasts, made him widely popular. The people were supported by their singing, which is heard in everyday culture environments such as relatives, neighborhood gatherings, weddings, etc. The diverse lip

— literary poetry, folk poetry, musical melody — fusion of his art evokes deep influence in the listener.[3]

The texts, musical notes, and notes of some of the songs are still not fully preserved. This reduces the possibility of closer analysis, especially in classical forms of singing and status. The qualitative disadvantage of audio or video recordings of Jurakhon Sultanov performances — the technology of recordings of Soviet times or earlier was limited. For this reason, the sound quality, vocal details (pump, vibrato, ornamentar appendages) are sometimes not clearly heard. Expanding the restoration and digitization of archival materials, compiling sheet music for songs and maqoms. Organization of academic courses on the style of Jurakhan Sultanov through the collaboration of musicologists, vocal educators and art critics. Master classes, repertoires for young performers; the expansion of competitions for performing songs in the style of the courtesan. Improving the methodology for teaching classical music, status paths, yalla art in local educational institutions.[4]

Jurakhan Sultanov is distinguished in his art world by his rich colorful creativity. His musical works were not only created with a deep understanding and commitment to the Uzbek national musical traditions, but were especially enriched with new melodies and styles. This identity is manifested in his finding in his works a balance of national spirituality and modernity. The creative approach of Jurakhon Sultanov is aimed at preserving and developing national traditions, while expressing the subtleties of nature and human feelings in his musical compositions. In his songs he invigorates the pain, joy, dreams and historical experiences of the Uzbek people. His music not only deeply affects the listener's heart, but is also full of sincerity and depth that reflects the national spirit. Another aspect that constitutes the identity of his work is prominent in his works in musical genres. He has achieved the harmonization of folk songs, classical status and modern musical forms. This made his work enjoyable and accessible to a wide audience. Jurakhan Sultanov created an unusual harmony between new and ancient styles, which makes his music more valuable over time. Word and tone Harmony also play a major role in the artist's music. He filled his lyrics with thoughtful content and demonstrated mastery in coordinating them with music. His songs have often become true literary and musical ornaments, expressing various aspects of national life and the inner experiences of the people. This feature distinguishes his work from that of many other composers. The work of Jurakhan Sultanov is of great importance, especially for the younger generation. Through his works, young people can learn, love and be inspired to develop the values of national music in the future. The identity of the artist is evident in ensuring the intergenerational continuity of our national culture. Also, another aspect inherent in his work is passion and sincerity in the revitalization of music. The works of Jurakhan Sultanov evoke excitement in the listener, encouraging them to think and express their feelings. These opportunities show the vulnerability and skill that the artist has dedicated to his music. When studying the work of Jurakhan Sultanov, who mainly took national music as a basis, but also used modern forms of expression, it is also necessary to take into account his artistic thinking, attitude to music and the cultural-historical context of his time. His works as a wealth of our national culture are a valuable piece not only of the Uzbek people, but also of World musical art. Thus, the originality of Jurakhan Sultanov's work is a commitment to national traditions, modernity, musical – artistic harmony, sincerity and deep spirituality, as well as an inspiring force for the younger generation. His music will continue to enrich the wealth of Uzbek national culture and occupy a worthy place in the history of art.[5]

CONCLUSION

Jurakhan Sultanov is a person who has written the discovery page of the musical culture of Uzbekistan not only with his voice, art and repertoire, but also with his emotion-expression, methodical and technical approach in performance. His songs are a bridge of folk music and classical art, a link between the past era and the musical sensibility of today. His legacy still remains a source of inspiration for the new generation.

REFERENCES

1. B. Do'stmurodov "Yakkaxon qo'shiqchilik". Toshkent 2013;
2. <https://arboblar.uz/uz/people/sultanov-djurakhan>
3. Rajabov. "Maqomlar", T., 2006 y;
4. Y.Rajabiy. "O'zbek xalq musiqasi" I-FV j. T., 1057-1959 ;
5. S.Begmatov. "Orifxon Xotamov", T., 2000 y.