



A GLANCE AT THE SCIENTIFIC AND CREATIVE HERITAGE OF BORBAD MARVAZI

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Article history:	Abstract:
Received: 1 st March 2023 Accepted: 3 rd April 2023 Published: 6 th May 2023	This article discusses the creative activity of Borbad Marvazi, the founder of professional music, composer, musician. Also, opinions and considerations are given regarding the decision of the genre of the series in the framework of Borbad's creative works.
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It is known that the works of folk composers and hafiz who lived in all eras were in harmony with the times in the creation and performance of status and traditional classical songs from the past. The works of our great-grandfathers such as famous composers and performers Borbad Marvazi, Abu Hafz Sugdi, Abu Bakr Rubabi, Abul Abbas Bakhtiyar, Abdul Qadir Maroghi, Darvishali Changi, Pahlavon Muhammad can be cited as an example.¹ It is not for nothing that the name of Borbad Marvazi is mentioned before the composers, performers and musicologists listed above. After several centuries, the name of this artist has occupied a worthy place in the science, performance, history and other aspects of music of Asia and Europe. A scientific conference and a number of events dedicated to the work of Borbad Marvazi have been held and are being held. His person can be found not only in music, but also in literature, poetry, fine arts and history.

The result of the artist's efforts and scientific research on the work of the artist shows that it is formed in the peoples of Asia and separates from folk music, which is sharply different from folk music and at the same time requires a professional level of performance, as well as a master with special musical knowledge and extensive experience. Borbad Marvazi is the founder of professional music, a direction in which musicians and singers work. Because some of the works in the Shashmaqom series are very close to the names of the centuries created by Borbad. We will discuss this in detail later. Most importantly, the people of Central Asia should be proud of having a creator like Borbad Marvazi. He was an artist who was highly respected by the state government in his time and who was able to be the center of attention and love of the courtiers and his people.

Borbad, a great Central Asian artist, singer, musician and composer, the founder of classical music, was born in the 80s of the 6th century AD. According to the available sources, he was considered one of the ancient and central cities of Khorasan, he lived in Marv, but he was not born here. According to assumptions, the birthplace of the artist is the city of Nisa in the northern part of Khorasan, which is located between the mountains and the desert.

Khorasan is a historical province that includes the northeastern part of present-day Iran, the northern and northwestern parts of Afghanistan, and the southern oases of present-day Turkmenistan. Even in the time of Borbad, this region had its ancient economic and cultural traditions and was one of the centers of human development. It is known from the sources that Borbad studied music in Marv and managed to get into the mouth of the people in his youth. According to existing historical and literary sources, Borbad was the most talented and bright artist of the court of the Sassanid ruler Khusrav Parvez. That is, during the years 590-628, Borbad's creative and performing activities developed here.

¹ A. Jabborov "Treasure of ancient culture and spirituality", "Uzbekistan", T., 1999.

During the Sassanid period, music was divided into religious and secular directions. A new genre, form, various musical instruments appeared. The increase in the number of instruments created the basis for the development of ensemble performance. Naturally, a number of music promoters, singers and musicians, as well as music theorists emerged during this period. These are representatives of art such as Sarkash, Bamshad, Nekisa, Romtin, Fitna, Navogar, Sarkab, Robus and Borbad. It should be said that there is little biographical information about Borbad in particular. Information is different in many written sources. But, despite this, the general picture of Borbad's life is present, albeit short.²

According to assumptions, Borbad is a pseudonym, and this name was given to the artist in the palace of Khusrav Parvez II. According to the scientific assumptions of Iranian musicologists, the barbat instrument got its name from the great artist in the 6th century. But this assumption will soon be rejected. Therefore, it is known from historical sources that the barbat instrument appeared a long time ago. The following hypothesis about the term Barbat is closer to the truth: the artist Borbad was given this name because he was a perfect performer of this instrument.

Borbad's real name is Falakhbad Marvazi. In Muhammad Tusi's work "Ajayib ul-Makhlūqot wa Gharayib ul-Mawjudot" the name of Borbad is given in three different ways: Falakhbad, Falokhand, Fakhlod. In the work of Abdurashid al-Baquvi "Kitab talkhis ul-asar va mirada al-malik ul-qahar" the Arabic version of the name is given: Balakhbad. Since the name Falakhbad is mentioned in many sources, this option is accepted. It is worth mentioning that, apart from Saolabi, other sources that provide information about Borbad state that the musician was from a place called Jahram (or Jahrum), not far from present-day Shiraz. The author Salabi wrote that Borbad is from Marv.

According to information from Mumtaz Persian-Tajik dictionaries: "Farhangi Dekhudo", "Farhangi Rashidi", "Farhangi Burhaniy", "Farhangi Onandiroch", Borbad is the author of 360 songs. Abulqasim Firdavsi and Abu Mansur Salabi inform that "Sabzandaroz", "Partavi Farkhor", "Paykorgurd", "Yazdonofarid" are also part of Borbad's musical work. According to the writings of these authors, Borbad Khusrav received great respect and honor in Parvez's court. The king himself did not give orders to the servants without obtaining Borbad's approval. In this regard, all the sources give the following example: Shah Khusrau was a very tall man, and even a stallion could not carry his weight. That's why the ruler chose a horse named Shabdiz and rode only on it. The king's love for this horse was so high that he said: "...if anyone reports that this horse of mine has died suddenly, I will throw the ashes of this person on the bonfire." But one day, Khusrav saw that his beloved horse had died. And Borbad conveys this message to the king very carefully, in the form of a sign. When the king heard this news, he moaned: "...oh, poor Shabdiz, I wish he was dead." Borbad replied to Khusrav: "The king himself was the first to say that the horse died." Once again, the ruler admired Borbad's sharp mind and foresight and said: "... well, with your wisdom, you saved both your life and the life of another person."

This example shows that Borbad was really respected by King Khusrau Parvez. According to classical Persian-Tajik dictionaries and historical sources of that time, before the emergence of Borbad in Khusrav Parvez's palace, a man named Sarkash was considered the chief musician of the palace. After Borbad's arrival, Khusrav Parvez paid a lot of attention to him, and there are speculations that he eventually poisoned Borbad. Many poems were written about the famous musician Borbad in the past by representatives of Eastern classical poetry. For example, the voice of Borbad is compared to the voice of a nightingale in the poems of the great representatives of Persian-Tajik classic literature, Firdavsi, Unsuri, Manuchehra, Hafiz and others.

For example, in Abulqasim Firdavsi's work "Shahnoma", the story about Borbad begins as follows: Khusrav Parvez has been sitting on the throne for 28 years and is leading the country justly with awareness. Borbad loses his peace when he hears the news that a famous court musician named Sarkash is working in the royal palace. From that day on, he lives with the desire to go to the palace of Khusrav Parvez and show his art to the king. Although he does not need anything, Borbad does not give up his intention to go to Khusrav's palace. And goes on the road. But the author did not write from which address he came to Borbad's royal palace.

Sarkash is very confused when he learns that Borbad is coming and Khusrav Parvez is about to come to his attention. After that, he gives money to the doorman of the palace and gets a promise not to enter the palace if Borbad comes.

Firdausi explained this situation by saying that envy is in human nature in such a way that it certainly does not affect a person's character.

The reason for Sarkash's anxiety is that he sees a very strong opponent in the form of Borbad.

So, when Borbad approaches the royal palace, he realizes that they will not let him in. No matter how much he begged the doorman, he would not give up. Desperate, Borbad walks around with a song in his hand, not knowing what to do. And explains the purpose and the current situation. After that, with the help of the honest gardener Mardoy, he manages to enter the garden of Shah Khusrav.

It is known that every time of Nowruz, the ruler comes to this garden and organizes a party for fourteen days. Borbad's visit coincides with the time he said, and on this day he goes out and hides under a cypress tree, wearing a green dress and holding a sozi named Shashtar. Thus, when the musician party began and the beautiful flower girl handed Shah Khusrau a crystal glass filled with wine, as Firdausi wrote:

² History of the peoples of Uzbekistan, 1j: "Fan", T., 1992.

Sh. Karimov, R. Shamsutdinov. "History of the Motherland", (first book), "Teacher", T., 1997

*Sarv uzra bir nag'ma taraldi go'zal
Har band ko'ngilga payvand bir g'azal*

*Sehrli navoni eshitib nogoh,
Hayratga tushgandi saodatli shoh.*

*Mayin ovoz bilan boshlab xonishin,
Hofiz ifodalar yurak yonishin.*

*Bundan lol edilar bor ahli majlis,
Har kimda har tus, andisha-yu, xis.*

*Bu navo Sarkashni ayladi noxush,
Tanib kuy egasin, bo'ldi ko'p xomush.*

*Faqat Borbad chalar bu taxlit sozni
Pahlaviy avjida qo'yib ovozni.*

Then Khusrav, amazed by the magical tones, ordered to find the owner of this voice immediately. The visionaries, who went out to look everywhere, are disappointed and return to the king empty-handed. Then:

*Jahongashta Sarkash so'zga ochdi lab,
Dedi: «Shoh baxtidan emas bu ajab,*

*Gulu sarv mug'anniy bo'lmog'i mumkin,
Tojing obod qilsin, bu olam mulkin!»*, trying to distract Khusrav from his thoughts. At that moment, when the flower in the crystal goblet was handed to the king again:

*Mutrib yangi kuyga solib sozini
Boshladi qo'shiqning eng mumiozini
Nomi bu ohangning «Paykorgurd» erdi,
Jang-jadal suronin ifodalardi.*

The ruler, surprised and delighted by this strange situation, gives strict orders to find the owner of the song. But the servants return empty-handed this time too. For the third time, when Shah Khusrau was about to drink May, Borbad began to sing again in his shashtar:

*Kuy nomin «Sabzdarsabz» deya biturlar,
Mardlarni shu tahlit afsun eturlar.*

*Parvez eshitgan choq yangi navoni
Dedi: «Tuting tezroq mayi sahboni.*

*Bu farishta bo'lsaydi agar,
Borlig'i bo'lurdi mushk ila anbar».*

Hearing these words of the king, Borbad came down from the tree and bowed to him. And to the ruler who asks who he is, he tells his past experiences and intentions. From Borbad's words, Khusrav Parvez, who knew Sarkash's dark intentions and enmity, who was the chief musician of the palace:

*Sarkashga dediki: «Ayo, badhunar,
Sen achchiq oshqovoq, bu esa shakkar».*

*Nechun uzoq tutding, ayt uni mandan,
Sozin darig'tutding bu anjumandan,
he gets angry.
Shunday qilib, buyuk san'atkor Borbad:
Mutriblar shohi deb etildi tayin,
Nomdorlik shuhrati ortdi kun sayin.*

Firdausi concludes his story about the great artist with verses like

*Shu erur mug'anniy Borbad qissasi
Yaxshilik keltirgay qissa hissasi.*

On the other hand, it should be noted that Khusrav Parvez was the leader of all the art representatives of his kingdom, and all his celebrations were complete without music. For this reason, musicians from different regions gathered at the ruler's palace. For example, Borbad came to Khusrav in the 90s of the 6th century, that is, when he was 28 years old. His art was known and famous not only in Khorasan but throughout Iran.

Although he was hated by his rival Sarkash, he boldly strives for his goal, and with his first performance in front of Khusrav Parvez, according to the decree of the fair king, he was appointed the leader of two thousand musicians in the palace.

Based on the information in the available sources, it can be said that Borbad left a huge, rich musical heritage. All the achievements of the Persian-speaking peoples in terms of music theory and practice are summarized in his works. Borbad was one of the first to introduce innovations to centuries-old musical traditions. He is one of the founders of "secular music".

Borbad made a great contribution to the creation of large-scale works. These works are divided into 12 periods, and this system includes works of large and small forms and was later adopted by the peoples of the East in the form of statuses. In general, the musical-theoretical heritage of the artist was recorded in a number of pamphlets created during the 9th-18th centuries. In particular, "Khusravani", 30 lakhns, 360 songs were written by Borbad. These songs were performed on a certain day of the year. This "musical yearbook" is divided into 12 musical periods. 12 cycles correspond to 12 months. Each round consists of 30 parts, and these parts differ from each other in terms of genre and form.

In conclusion, it can be noted that the "universe series" belongs to the works of Borbad. "Cosmic Constellation" or "Duvozdahdavra" corresponds to the period of 12 stars.

First round (March-April) – «farvardin»;

Second round (April-May) – «ordibexesht»;

Third round (May-June) – «xordad»;

Fourth round (June-July) – «tir»;

Fifth round (July-August) – «mordad»;

Sixth round (August-September) – «shaxrivor»;

Seventh round (September-October) – «lixr»;

Eighth round (October-November) – «azar»;

Ninth round (November-December) –

Tenth round (December-January) – «day»;

Eleventh round (January-February) – «baxman»;

Twelfth round (February-March) – «isfardarmoz»,³

Here the first circle is for Hamal, the second circle is for Sawr, the third circle is for Jawzo, the fourth circle is for Saraton, the fifth circle is for Asad, the sixth circle is for Sunbul, the seventh circle is for Mezon, the eighth circle is for Aqrab, the ninth circle is for Jadi, the tenth the first circle corresponds to Dalv and the twelfth circle to Hut. Each round was performed in a certain month. The name Falakhbad Marvazi-Borbad became famous only after his death, several hundred years later. You can find many medieval miniatures depicting the image of Borbad. In most cases, the artist is depicted with Khusrav Parvez II or with Shirin, the ruler's wife.

The musical heritage of Borbad was studied with great interest by the generations after him. In particular, Arab scholars have studied the heritage of this great artist with special attention. The Persian-Tajik term "Lahni Borbad" is translated into Arabic as "al-gina al-fakhlizi", which means the collection of the musical heritage of Borbad Marvazi. And such sources cover the period from the 8th to the 9th century. Geographically, it refers to the cities of Baghdad, Isfahan, Marv and Bukhara of the Abbasid Caliphate.

Also, Ishaq al-Mawsili (767-865), the son of the famous musician Ibrahim al-Mawsili (742-804), among Arab scholars (of Iranian origin), studied the legacy of his ancestor perfectly and tried to equal it. Ibn al-Fahih al-Hamadani, who was in Isfahan in 903, also notes that the heritage of Borbad is very widespread in this city. Abu Bakr Narshahi, who lived in Bukhara in the first half of the 10th century, acknowledged that "Kini Siyovush" (that is, "Revenge for Siyovush"), which is considered the 28th Lakh of Borbad, is loved by local residents.

Abu Ishaq Isari, who was in Marv in 932, which is considered the birthplace of Borbad, also says that the musical traditions of Borbad still continue in this city. The author of the great Shahnoma, Firdavsiy, reports that Borbad's songs were as popular as modern songs in the 10th century.

Salabi (died 1038) also writes about this in his "Gurar akhbar muluk al-furs" and adds that in his time the multi-part musical series of Borbad, known as "Khusravani", was even accepted by the rulers. Regarding the continuation of Borbad traditions or "lahni borbad" (al-gina al-fakhlizi) during the period after the overthrow of the Samanid state

³ T. Gafurbekov. Composer creativity: history, analysis, destiny. Monograph. Tashkent: 2018.

until the invasion of the Mongols, Abu Ali ibn Sina, Mujalladi Gurgani and Authors such as Azrahi Khiravi wrote in their works.

According to the author Avfi Bukhari, not only Borbad's songs, but also poems were very popular in Bukhara and Samarkand in the 13th century. In addition, the evidence shows that the musical culture of Khurasan during Borbad's time was at a very high level. In particular, there are assumptions that many maqams in the Shashmaqom series were created in Khurasan by Borbad and his contemporaries during that period. Also, it is not surprising that the "Maurigkhan school" was established in Marv during this period, and from there it was later brought to Bukhara. In addition, there were special schools that trained professional musicians and dancers.

According to Chinese sources, in general, Sogdian and Bactrian artists taught music and dance to the Chinese.

The scientific and creative heritage of Borbad, the founder of Eastern classical music, continues to be studied by contemporary experts. For example, the International Symposium dedicated to the 1400th anniversary of Borbad in 1990, held in Dushanbe, the capital of the sister Republic of Tajikistan, can be a clear proof of our opinion.

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