



## A LOOK AT THE LIFE PATH OF FATTOKHON MAMADALIEV

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### ABSTRACT

The article tells about the life and work of Fattokhon Mamadaliyev, an Uzbek People's Artist, known for his fruitful works and performances. Folk art is a huge and enormous world. It is constantly enriched with the products of the creative people and is constantly expanding. After all, every specimen in this ocean is explained by its own mysteries, national traditions, national psyche and national values. This is the main basis for the formation and development of Uzbek national music and literature. When we look at our past, we can see that it occupies a light-scattering place, how ancient the art of music is, it is a golden treasure in the lives of our ancestors, in the lives of world-renowned scientists, thinkers and scientists, in the lives of the most advanced people of their time, in their immortal creativity, research and vision.

**KEYWORDS:-** Fattokhon Mamadaliyev, Nasrullovi, Miskin, Etmasmidim, Jononim mening, Intizor, Kongil, Oqibat, Kokiling, Dilkusho, Qalandar-1, Mogilchai kashkarchai ushshak, Giry, Ey sabo.

### INTRODUCTION

It is safe to say that the great cultural and spiritual significance of the Uzbek classical music heritage lies in its traditions. Because classical music, by its very name, embodies all the traditions associated with the formation and development of professional music. The unique creative heritage and traditions of folk composers, as a creative product of values, have been perfected in the work of unique musicians and singers. The teacher-student relationship has been the most important criterion and key factor in the transmission of traditions from generation to generation. As we know, some of the artists who have matured in the past and become teachers have managed to create their own style of performance, and some of them have created their own school. Such performing schools, created in the Uzbek professional music and performance, are distinguished not only by their tradition, but also by their originality. We,

Hodjihon Boltaev or Madrahim Sheroziy, Domla Halim Ibodov, Toshpulatov, Mulla Toychi Tashmuhamedov or Yunus Rajabiy, Fattokhon Mamadaliyev, Jurahon Sultanov or Rasul qori Mamadaliyev, Muhammadjon Karimov or Orifkhon Hotamov as an example we can admit. Let's take a closer look at the life and work of Fattokhon Mamadaliyev, the honored son of the Uzbek people.

When we say Fattokhon Mamadaliyev, we mean a rare voice of a traditional singer, a beloved artist, a charming singer who has created a unique style and way of performing in the world of singing. The sadness in the teacher's voice, the loud moans, the resonant features do not leave the listener indifferent. Fattokhon Mamadaliyev was born in 1923 in the old village of Khalkulabad, Balikchi district, Andijan region. From a young age, he was fascinated by singing and art, and learned to sing with a violin. A well-known hafiz and musician, Umrzak Saidloniyev, who was aware of his talent, became an



apprentice, and his fame gradually spread to Khalkulabad. The period of true hafiz began when he came to Andijan, lived and worked there. He was a member of the maqom ensemble at the Andijan City House of Culture and later worked as an art director for many years. Hamnafas created a series of songs with his friend Yuldashali Kiyikov. The songs they sang in unison were recorded on the national radio. Fattokhon Mamadaliev's arrival in Tashkent marked an important turning point in his career. New songs are born. He compiled a scientific performance analysis of the Fergana-Tashkent maqom way and taught it to his students. His work in the ensemble of maqoms under the Republican Television and Radio Company, combined with his scientific and pedagogical work at the State Philharmonic and the Department of Traditional Performance at the Tashkent State Conservatory, yielded positive results. Another great contribution of Fattokhon Mamadaliev is that he has re-analyzed and restored a number of performances, one of the rare masterpieces of our people's art. In particular, "Nasrullovi" spoke about the music and created its interpretation, euphoria, chronology. He restored the ancient performances of the Ushaks by adding the five lines of the Miskin, the five lines of the Chorgoh, and the memoirs of the Umrzaqpolvon Ushshak. Interpreted Buzruk's trumpet ways. As a result of the research, it was recognized by our performers and scholars as "Savti Fattohkan" as a series. In collaboration with musicologist Ravshan Yunusov, he made a scientific analysis of the above-mentioned ways of performing and published a pamphlet "Issues of National Music Performance." Master Yunus Rajabi did a lot of unfinished work. Most importantly, he taught his students the results of all this research and sealed them on magnetic tape. Fattokhon Mamadaliyev's "Etmasmidim", "Jononim mening", "Intizor", "Kongil", "Oqibat", "Kokiling",

"Dilkusho", "Qalandar-I", "Mogulchai kashkarchai ushshak" Songs such as "Girya", "Ey sabo" won the hearts of fans with their specially designed and performed. The song "Dardu dilim" performed by him took an honorable place in the festival competition of the scientific conference "Asian Music Tribune" in the Republic of Mongolia. Fattokhon Mamadaliyev has captivated dozens of foreign singers with his melodious voice. He was on a pilgrimage. Another bright side of his work was his acquaintance with poetry.

Ey sabo, holim borib sarvi xiromonimg'a ayt,

Yig'larimning shiddatin gulbargi xandonimg'a ayt.

Buki aning ahdu paymonida men o'lsam dag'i

Yaxshi fursat topsang, ul bad'ahdu paymonimg'a ayt.

Buki aning zulfi zunnorida dinim hosili

Kufr ila bo'lmish mubaddal nomusulmonimg'a ayt.

Buki qilmishmen jahonu jonni aning sadqasi,

Yuz tuman jonu jahondin yaxshi jononimg'a ayt.

Buki yuz jon sadqasi qilsam pushaymon bo'lma g'um,

Vasli g'a bir va'da qil g'andin pushaymonimg'a ayt.

Buki yuz ming fitnako'zlug bo'lsa paydo onsizin,

Qilma g'um nazzora hargiz ko'zi fattonimg'a ayt.

Buki chok aylab yoqa, usruk chiqar el qasdi g'a,

Men o'lib el jon topar, bebok nodonimg'a ayt.

Dahr bog'i gullari husnin vafosiz erkanin,

Yuzy gul, jismi suman, ko'yi gulistonimg'a ayt.

Ey Navoiy, hech gulshanning seningdek xushnavo

Bulbuli yo'q erkanin shohi suxandonimg'a ayt.



Accepted 25<sup>th</sup> November, 2021 & Published 30<sup>th</sup> November, 2021

He wrote beautiful poems and composed melodies himself. He was a member of the Union of Composers of Uzbekistan. His services have been deservedly rewarded by our government, especially during the years of independence. Recognition of the honorary titles of "Honored Artist of Uzbekistan", "Honored Hafiz of Uzbekistan", "Mehnat Shuhrati", "El-Yurt Hurmati", and Professor of the Tashkent State Conservatory is a real appreciation of the teacher's services. Remarkable singer Fattohkhon Mamadaliyev died on April 4, 1999 after a serious illness and was buried in his native village.

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