



THE STUDY OF THE DASTAN AND ITS MUSICAL FEATURES

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Abstract

Throughout history, epics have captivated listeners more when heard directly from a bakhshi's performance than when read from a book. A lively interaction would develop between the bakhshi and the audience. During this process, enthusiasts lived in the spirit of the epic's events, labored alongside the characters, became familiar with the heroes, and strived to achieve goodness. This article examines the scientific study of epics and their musical characteristics.

Keywords: epic poem, music, melody, tune, word, performance.

Dastans are a syncretic art form, combining words, music, performance, and other elements. While their verbal aspect has been extensively studied, the musical component has received less attention. However, the music of dastans constitutes a distinct system within the larger, holistic framework. Their musical compositions are timeless values that have endured through the ages. The unique nature of melodies and tunes has become a living and powerful tradition, serving as a source of spiritual nourishment with life-giving power. The deep roots of these musical traditions, their historical connections with shamanism, the forms, modes, and methods of musical notation, vocal and instrumental performance, the process of development, religious-moral and ideological aspects, and especially issues related to fostering a sense of patriotism among young people, should be studied more thoroughly.

It would not be incorrect to say that ancient folk legends, tales, epics, and stories arose from society's need for history and shaped people's collective consciousness. At the core of every legend, one can find the images of heroes from various eras and diverse clans and tribes. In this context, various traditions, religious and moral beliefs, local customs, historical events, and heroic tales form a complex



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amalgamation that combines the aforementioned aspects through their content and essence. These were created based on thought and imagination and conveyed to people's minds through words.

Throughout history, epics have captivated listeners more effectively when heard directly from a bakhshi's performance rather than being read from a book. A lively interaction would develop between the bakhshi and the audience. During this process, the enthusiast would live in the spirit of the epic's events, work alongside the characters, become familiar with the heroes, and strive to achieve goodness through their struggles.

Our scholars have acknowledged that the roots of epics, including their musical origins, can be traced back to shamanism. "Shamanism" is a Tungusic word referring to a tribal religion based on the belief in spirits and fairies. It is believed that the wishes of the worshippers are fulfilled through the spirits controlled by the shaman. Additionally, "Shaman" means a spiritual leader or tribal priest"¹. This term first entered the Russian language, then spread to Siberia through the Russians, and in the 18th century, it entered Western European languages. According to Herodotus, the history of shamanism dates back to the 11th century BC.

The difference between shamanism and totemism, animism, and fetishism lies in the fact that if in the above, man worshipped all living and non-living things, spirits, except man, then in shamanism, they worshipped only man, that is, the shaman. In the development of religious ideas, such worship was a great innovation and was later considered the first foundation in the origin of the worship of God, prophets, and saints.

Epic poetry developed in areas where the main population engaged in animal husbandry, lived a nomadic and sedentary life, and where the only friend of man was the imagination. This can be explained by the fact that in desert areas, in villages and auls far from the city, people gathered together in the evenings to relax after a hard day's work, entertain themselves, and get a breath away from the worries of life. As a result, the need arose for the creation of folk songs, terms, melodies, and finally, epics, which gradually became an integral part of human

¹ «Словарь иностранных слов». под.ред. Т.М.Копельзона. «Совесткая энсклопедия». М., 1933.



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spiritual life.

The artistic ideas in the dastans constitute their main meaning and content. The fact that they are taken from life and presented on the basis of artistic interpretations gives the listener a certain impression. Love for the heroes of the epic, following them, also occurs in this way. The content and significance of prose, poetic, and musical texts of dastans are invaluable in changing the consciousness of individuals and society, influencing the psyche of individuals, and driving people to action.

The melodies of the dastans of Southern Uzbekistan were regarded with contempt by many, and this attitude continues to this day. Therefore, in the middle and late last centuries, many musicologists and performers scattered the melodies of the dastan on the notes. In particular, Khorezmian dastan songs were briefly analyzed from a scientific and theoretical standpoint in the preface written by researchers I. Akbarov and Yu. Kon for the 9th volume of “Uzbek Folk Music”. The article briefly describes aspects of epic melodies that are almost invisible in other types of Uzbek music - the occurrence of double lads, hypophretic (locratic) sound lines, and other peculiarities². Musicologist A. Jabborov in his article “Uzbek Dastan” (epic)³ giving a general definition of the epic, he said that it is an example of oral and written literary creativity, the tasks and role of the bakhshi and poets in epic poetry, that the epics are conditionally classified into heroic, heroic and romantic types, and cited some excerpts from them as examples. However, this article does not pay attention to the specifics of dastan musical styles.

In the 9th volume of “Uzbek Folk Music” M. Yusupov recorded 49 Khorezmian dastan songs and published them as separate songs. However, he did not pay attention to the order of their classification, their place in dastans, and other special aspects.

In the IX volume of “Uzbek Folk Music” titled “Karakalpak Names” O. Khalimov recorded 46 names. Most of them are given their original names, while others are named after poetic radifs and do not aim to show the classification of melodies and

² “O‘zbek xalq muzikasi” IX jild. T., O‘z.Dav.Nashr.1962

³ Джаббаров А. “Узбекский дастан” (эпос) в кн. “Вопросы музыкознания” Т., Фан, 1971. Вип. 2.



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their places used in dastans⁴.

In his book “Kobyz Namalari” compiled and recorded by the Karakalpak folk bakhshi Angsatbay Khayratdinov, he collected and recorded 50 nama of the zhyrau, and they are presented as melodies without the text of the poem⁵.

Under the editorship of T. Adambaeva, the book “Jirau namalari”, notated by M. Zhiemuratov, contains information about the zhyrau and includes notes recorded from performers of different periods. In this case, the names are divided into four parts, the first of which is in the form of terms and tolgau; the second is in the form of names associated with the names of famous jirovs; the third is in the form of fully formed names; the fourth is in the form of melodies - instruments. In this case, it is indicated which epic is from which epic⁶. The difference between this book and A. Khayratdinov's book “Kobyz namalari” is that almost all the nama of the zhyrau are given with a verbal text.

In 1949, K. Olimbaeva recorded 15 melodies separately, omitting the prose text of the epic “Oshik Garib and Shahsanam” from Bola Bakhshi⁷.

The great researcher F. Karomatov's “Uzbek Dombra Music”⁸ in his book, the first scientific and comparative information about the possibilities of the dombra instrument, the volume of sound, the double sonority of both strings, the use of “bakhshi kuy” and “chuponi kuy” are presented and recorded for the first time. Also, the publication of the epic “Alpamysh” with poetic, prose, and musical texts on the occasion of the 1000th anniversary of its creation is a product of the teacher's tireless work⁹.

It is said that folklore scholars have recorded and published more than 400 prose and poetic texts of folk epics, and most of them are complete, even academic

⁴ O'zbek xalq muzikasi. VIII jild. «Qaraqalpaq namalari». T., O'zDav.nashr, 1959.

⁵ Хайратдинов А. «Қобыз намалары». Нукус, «Қарақалпақистан», 1985.

⁶ «Жырау намалары» Т.Адамбаева тахрири остида, М.Жийемуратов ноталаштирган. «Қарақалпақистан». 1991 й.

⁷ Matyoqubov B. Doston navolari. Ilmiy nashr. Toshkent-2009, 4-b.

⁸ Кароматов Ф.М. «Узбекская домбровая музика» Т., 1962 г.

⁹ “Alpomish”. Doston. Toshkent, 1999.



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editions. But if the notes of ninety percent of the aforementioned dastans were written on paper and not included in those books, how can these publications be called fully published dastans?! In particular, the full text of Alpamysh, the oldest dastan of the Turkic peoples, with its melodic notes, has not been published. Even the book of the epic poem “Alpamysh”, which is considered the most perfect academic publication recorded in the performance of Fazil Yuldash ogly and contains more than 300 poems, does not contain notes, so no one knows what melodies were used in this epic and their names. Only in 1999, on the occasion of the 1000th anniversary of the creation of the epic “Alpamysh” was the book “Alpamysh” in the Karakalpak language prepared for publication by F. Karomatly and T. Mirzaev published. In it, an incomplete version of the epic in the Karakalpak dialect was recorded in the performance of Qiyas jirov Kayratdinov accompanied by a qubiz. In the book, twenty-nine kobiz melodies, such as “Jo'lshi namasi”, “Nama basi”, “Jortulu namasi”, “Shanqay namasi” and “Alpamysh namasi” are reflected in examples of notes. The notes were written on paper by Suren Gabrielyan. This is all the research work done on the musical texts of the world-famous epic “Alpamysh”.

In short, in the aforementioned literature, the first important steps dedicated to the musical issues of Uzbek bakhshi art were taken, the first information, concepts and explanations were given, that is, the ground for future scientific research was prepared.

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