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DASTAN AND MAKOM

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Abstract

The article describes how ancient folk legends, legends, epics and stories arose from the needs of society in history and served to form the public consciousness of people, their true roots, including musical parts, go back to shamanism. The interpretation of the dictionary and allegorical meanings of the word dastan is also given. Dastans originated in ancient times in the areas of the Black Sea, Rumelia, the Khazar sea shores, the Pre-Caucasus and the Interfluve of two rivers.

Keywords: *dastan, Makom, Ozan, jirov, ashik (lover, admirer), Bakhshi (a person who performs dastan)*

Introduction

It would not be a mistake to say that ancient folk tales, legends, dastans and stories arose from the need of society for history and formed the public consciousness of people. Our scientists admit that the true roots of the dastans, including their musical origin, go back to shamanism.

Research method

The difference between shamanism and totemism, animism and fetishism is that if in the above a person worshipped all living and inanimate objects, spirits, except for a person, then in shamanism they worshipped only a person, that is, a shaman. In the development of religious ideas, such worship was a huge innovation, which was later considered as the first foundation in

the origin of worship of God, prophets and saints.

It is known from history that dastans originated in the past in the areas of the Black Sea, Rumelia, the Khazar shores of the sea, the Pre-Caucasus and the Interfluve of two rivers. They were originally pronounced without the accompaniment of an instrument. Ozan, jirov, Ashik and Bakhshi (kobyz, koshtor, dom-bira, dutor, koltuk saz and others), who later became the creators of dastans and musical stories, were sung to the accompaniment of other words. At one time, Abu Rayhan Beruni translated the dastans “Womuk va Uzro”, “Ok Sanam va Kizil Sanam” (White Maiden and Red Maiden) into Arabic. The epic “Womuk va Uzro” has reached our time. So, back in the X century, the composition of dastans based on various legends, their translation

and dissemination were actively developing. Such works were called dastans. “Dastan” is a Persian word, which lexically takes on different meanings: 1. “The Persian – duston – legend, history, narrative” (Rubinchika Y.A., 1970. p. 602) 2. “Prose, poem, fairy tale or story told by music based on an edifying text” (Akbarov I.A. 1987. 102 b). 3. “تین دسا” persian – stick, handle of a musical instrument” ((Rubinchika Y.A., 1970. p. 602) 4. Means “the place of the finger on the instruments and the musical note formed in this place” (Matyakubov O. 1983. p. 64).

Results analysis

Dastans of oral creativity of Turkic nations are divided into two types from the point of performative and methodic traditions:

a) Singing accompanied by a kobyz or dombra in poetic form in the style of Alpamysh with an “inner voice”. A more distinctive type of this style of singing can be traced in the ancient dastan performance of the Turkic peoples of Altai, Bashkortostan, Tuva and other regions and is called “ozlov” (“The Musical Encyclopedia”. Edition “Sov. Encyclopedia”, “Sov Composer” – M. 1981. 5 ch. p. 665), (voicing, i.e., sound reproduction), among Bashkirs – “tomok kurai” (voicing from the throat, similar to the kurai).

Figure 1. *It is recommended to watch and analyze the performance, feelings and the ability of inner voice of the Kalmyk Bakhshi boy using the QR-code*



It would not be a mistake to say that the South of Uzbekistan, in particular, the performance of the dastans of Bakhshi-poets Kashkadarya Surkhandarya and Samarkand in the style of the “inner voice”, Chovdir – Turkmens in the style of “alkim sas”, ancient jirov singing styles, the roots of their forms of open and closed voice reach singing in the form of ancient ozlov and create an association.

Figure 2. *Abdunazar Bakhshi*



Researcher Abdimomin Kakhkhorov divides Bakhshi singing with an inner voice into three categories: the first are amateur Bakhshi. These are Bakhshi who did not have a mentor who, in his own way, learned, played and told what he heard from different storytellers. Secondly, imitators of Bakhshi are those who perform dastans and poems that they learned from their teacher, without changing or distorting them in the way their mentor taught them. Thirdly, professional creative Bakhshi who interpret the dastans and poems that they have learned from their mentors, improvising, changing them with a creative approach.

a) in a romantic definition with an open voice (“Ashik Gharib and Shahsanam”, “Ashik Mahmud”, etc.), i.e., with a prose text in narrative form and a poetic text in song form, often performed accompanied by a dutor (later a Tor and an ensemble). The latter is a complete love poem, artistically designed, embodied as a certain poetic and musical path and differing from each other in forms.

In Turkic nations the singer of dastan was called as **Ozans** (outperform, the one that always is ahead, smart poet) (Jirmunskiy V.M. 1962. p. 245).

Mahmoud Kashgari expresses the concept of **jirov** as follows: jirov is a performer, wise, old man who writes poetry and words. The favorite genre performed by jirov is tulgov (tulgov – to think, to reason) (Jirmunskiy V.M. 1962. 248 b). **Ashik**, some Turkologists (A. Nabiev, V. Radlov, M. Tahmasib) scientists believe that the main core of the words “Ashik” and “Ashula” (Ashula – to eat, digest) is one, and the ancient Turkic “Ash” means to digest, assimilate (one’s thought, goal, desire), comprehend, saturate the psyche (Tahmasib M.G. 1965). Bakhshi-Mongolian and Buryat bakhsha, Bagsha-teacher, in Sanskrit – editor, tutor, teacher, educator (У.М.Э. II жилд. Т., 2001. У.М.Е. II-ж.Т.,

2001. O'zME II jild T., 2001y). In our opinion, the educational, mentoring meaning of the word Bakhshi is more consonant with the expression Ashik described above, i.e. to digest, assimilate (one's thought, goal, desire), comprehend, saturate one's psyche than the Arabic meaning lover-loving, in love. In most Turkic peoples, the term Bakhshi comes from the meaning of a shaman engaged in folk medicine, a porkhan (parikhan), a soothsayer, a scribe – scribe of Uighur origin, later in Northern Uzbekistan it was perceived as a Hafiz singer.

Calling people who make dastans Bakhshi was spread in XV centuries Evidence of our opinion can be the fact that Lutfi quotes Bakhshi from the dastan “Gul va Navruz”, saying:

Yanadur o'xshatdim bir yaxshilardin,
Mo'gul savtin bilgan baxshilardin.

(Lutfiy “Gul va Navro'z” O'zSSR Davlat Badiiy Adabiyot nashryoti) among the connoisseurs of the savt, melody and song.

Dastan proficiency can be compared to a **“Theater of One Actor.”** In addition, we will witness how “Alpomish”, “Ravshan va Zulhumor”, “Tahir va Zuhra”, “Ashik Gharib va Shahsanam”, “Aziz va Sanam” and other stage works created by Uzbek composers, their music is masterfully processed on the basis of dastans. In modern composer's art, we can also see an appeal to the melodies of dastans. In particular, Mirsodyk Tazhiyev's Third Symphony in the 2nd movement contained the initial introduction of the melody “Nolysh”, and Rustam Abdullayev's fifth piano concert in the 3rd movement masterfully and artistically used the melody “Ilgor I”.

The Dastan “Timur and Bayezid” was created around 1975, when the despotic regime condemned Amir Timur as an invader and murderous. That's why it was sung so little in public. Years later, after the death of Kadyr Bakhshi, his son Kahkhor Bakhshi Rakhimov recorded him on radio Uzbekistan. This performance was published in Ankara in 2019 in the publishing house “Gece Akadem” in the form of a book co-authored with our professors of the music faculty of the Basic music

of Ardahan University in Turkey, head of the department, PhD Sedat Tamay. It is recommended to listen to an excerpt from the dastan “Timur and Bayezid”:

Figure 3. *Fragment from a dastan “Temur and Bayezid” performed by Kahkhor Bakhshi Rakhimov (Duration is 32 minutes)*



Conclusion

It would not be a mistake to say that the above works, created on the basis of dastan titles that served as a source of inspiration, are masterpieces not only of literary and artistic, but also of the musical treasure of our lives. The glorious dastan traditions of Uzbekistan, Turkmenistan, Karakalpakstan, Kyrgyzstan, Kazakhstan, Azerbaijan, and Turkey briefly embody beautiful, attractive national and local musical notes of common Turkic fiction.

At the initiative of the President of the Republic of Uzbekistan Shavkat Mirziyoyev and a number of resolutions of the Cabinet of Ministers, the attention paid to the art of Bakhshi and Makom in our country increased over the next four years. In particular, Resolution No. 304” On the development of Bakhshi art” opens a Bakhshi school in the city of Termez in Surkhandarya region, Bakhshi classes and boarding schools based on local styles are opened in children's music and art schools of the republic. In 2020, the Uzbek National Institute of Musical Art named after Yunus Rajabi began its work. In these educational institutions, along with young Makom singers, it is important to teach Bakhshi and produce musical literacy.

The parallel activities of the Dastan and Makom departments at our institute indicate that they have long been a common field.

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