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## THE ROLE OF GAZELLES AND CONTAMINATION IN THE PERFORMANCE OF SHASHMAKOM

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### Abstract

In traditional singing, who compositions in makoms and makom ways are performed, special attention is paid to their texts. Syllabic issues during performance, the influence on the musical content of the work, and the singer's performing state during the pronunciation of syllables are considered particularly noteworthy topics. That is why it is so important to teach students studying in the field of traditional singing their laws, as well as to provide information about the vazns present in our classical literature, in particular about the vazns of aruz. It is because of this relevance that this article will talk about the role of Gazelles in Shashmakom and their contamination.

**Keywords:** *makom, makom performance, Shashmakom, Gazelles, contamination, makom singing*

### Introduction

Gazelle is a very common type of Oriental classical poetry. It is known that it originated from the common roots of Nazm and Navo. It was the musical factor that played a leading role in the separation of the Gazelle from the kasyda and its formation as an independent genre. As a result, while the recitation of the qasida became the profession of storytellers (roviys), the performance of the Gazelle became the profession of the mutrib, that is, the performer. In addition, the distinctive feature and priority of the Gazelle from other lyrical genres is its fluency, singability. This is also the reason why most makom singing paths are performed with a Gazelle. Muhammas, Rubai, Mustakhzod and other genres are relatively rare and in some places focused on him.

Mustakhzod is located in the eponymous part, Rubai are found only in melodies, and Muhammas is found in savt and mogulcha.

### Research method

It is known that classic ghazals consist of seven – eight or more verses. When a gazelle is recited in maqom lines, it usually takes six to seven verses. The musical form is designed for this size. According to the scale of their form, Talqin and Nasr are a “middle” model between the “big” leader and the “small” Ufor. This serves as another additional proof of the basic principle of formation of categories of makom from big to small, from heavy to light.

Ufor usually appears as an abbreviated form of the melodic base of some preceding part. In Khorezm makoms, all Ufors originate

from Tanimaqom, while in Shashmaqom they are linked to Talqin or Nasr. The degree of compression has its own form in each makom. In comparison to the main support point, you can find more Ufors shortened in Miyonxat, furovard or in some samples and culmination pieces. Due to the omission of some parts of the melody form in the Ufors, the standard number of Gazelle verses is usually 7–8. As a result, the total number of verses of the poem is greater than that of the melody fragments, and therefore a certain melody structure can be repeated and recited with new lines. In terms of method, there are two categories of Ufor: “moderate” and “faster”. Under the figure are two different structures in Ufor. In the first case, Ufor can be seen as single integrated works, but they are formed as directly connected “double” parts.

In the makom system, the number of actual poems recited in the hafiz program is more than that of melodies. The total number of Shashmaqom songs is about two hundred. But next to the real hafiz, there are handles with hundreds of poems written on each of them. As a matter of fact, depending on the mood of the listeners and the inspiration of the hafiz, the paths of makom are told in different poems. Modern scientists call this characteristic of makom “contamination”. This word means “mixing” in Latin and partially reflects the characteristics of makom poetry. Because the mixing of different texts is found only in Sarahbor and some Tarona and Ufor. There is also a traditional concept of “manzuma” in this place. Manzuma – means that it is written in a certain regulation. In makom, poems are usually selected according to a specific melody, its method and weight. That is, a new text is composed for the melody.

### Results analysis

Although the selection of poems is voluntary and open, there is a set of texts of each school of hafiz and makom. There are many poems that have firmly established themselves in the Hafiz program. They are familiar to listeners audience. It is easier for them to digest such poems. And some listeners get into a mental state under the influence of the performance, get excited and enjoy it as if they are singing along. Therefore, not only the system of tunes, but also the texts

that are sung to them, are determined as a historically formed tradition. If the makom tunes are a regulated system, the poems they recite appear instead of an open voluntary performance program. Poems in the framework of maqam are distinguished by the fact that they are more popular than others. They were usually passed down orally from teacher to student. As such gazelles have been mentioned a lot, the manzurnafas has come to the attention of listeners and has been preserved as a part of the makom traditions. The qualities of fluency, power, closeness to the musical theme in terms of meaning and content, and harmony in the poetry of makom have been harmonizing for centuries.

The concepts of “open and closed” poetry are common between Performer and Listener, and the first of them refers to light, lively poems, and the second refers to poems with a deep philosophical content. A closed poem expresses the meaning in hidden forms. Confused about fixed meanings, searching for them gives special pleasure to the audience. To a certain extent, the state of pleasure derived from music is similar to this “ma’no ul ma’no” in poetry. The difference is that the meaning of the ghazal has a starting point and you can think about it. In music, there is no primary dictionary meaning of melody and it is impossible to find it. Mankind has not yet found a language that can translate the meaning of melody into words. But there is a poetic text in the makoms that matches the meaning of the melody, which makes it possible to express the musical state, at least to a certain extent. A poem is not only vazn, rhyme, radif, raviy, rukn, that is, in a word, a form, but also a complex of ideas, thoughts, figurative meanings within it. Moreover, the form appears in structures, and the meaning seems to be hidden behind figurative symbols, words, or between lines. Such secrets are especially common in the poetry of closed meaning makom, which has been spoken since ancient times. It is necessary for the listeners of makom to know the essence of such poems, to be aware of their subtitles. Such skills can be acquired only by experience, by listening to the subtle definitions and interpretations of virtues in elegant gatherings. Therefore, a master of makom or a skilled listener must be aware of the interpretation of the meanings of tunes and

poems along with mastering theoretical and practical knowledge.

Today, the internal characteristics of maqom poetry, from the point of view of its unique musicality, are not sufficiently studied. Poems written by maqom teachers, manuscripts, and maqom texts written in notebooks have not been analyzed from the aspects of linguistics and musicology. The most important thing is that the traditions of description and interpretation of poems recited in classical songs by maqom teachers and advanced hafiz in the circle of fans have not been thoroughly studied. So, the texts of the poems accompanying the statuses for centuries were not covered as a special topic. Compilation and classification of maqom texts helps to clarify the issue of choosing a poem in the context of traditional music. It is a great task of today's youth to shed light on the unexplored aspects of the system of positions, to make scientific and practical observations.

The musical heritage of the Uzbek people has a very rich and ancient history. Its wonderful traditions, great musical works, and priceless creations are preserved to this day and occupy a place in the hearts of young people. In fact, tune and melody are an expression of the human psyche. The idea and imagination of any work first appears in the creator's imagination, then comes to life through the means of performance, and a specific work is formed. If the benazir navo, which is the product of this imagination, can find a place in the heart and soul of the lis-

tener, its life will be eternal, it will delight the tongue of the listeners for many years. When poetry is familiar to the tune, the perfection of the work increases, becomes richer in content, and takes a deeper place in the heart of the listener. The harmony of melody and poetry is manifested at a very high level in the highly specialized art of maqom. In it, the melody adds additional wings to the poem, and the poem to the melody, calling for deep meanings and mental states.

### Conclusion

A poem is not only a vazn, rhyme, radif, raviy, rukn, that is, in a word, a form, but also a set of ideas, thoughts and metaphorical meanings inside it. In this case, the form appears in structural sentences, and the meaning seems to be hidden behind metaphorical symbols, words or between verses. Such secrets are especially common in the poetry of maqom, which has been sung and recited for a long time. It is necessary for the listener of maqom to know the essence of such poems, to be aware of their subtleties. The common bridge between poetry and music, the factor that ensures the inner musicality of the gazelles, is vazn. Vazn full poems, like a melody, involuntarily drag the listener into its vortex. This situation allows you to enjoy the work of art, to be excited, to perceive the world with the help of emotions. He invites the human heart to nobility, to the world of spirituality, to enjoy music, poetry, and artistic image in general.

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