

IMPORTANCE OF DASTAANS (FOLK EPICS) IN YOUTH UPBRINGING

Rahimov Rustamboy,
PhD on Pedagogical Science Interim
Docent of the Department of Musicology.

Allabergennova Malika Ilhomovna
Year 2 Master Student of Specialty "Music and Art"

Abstract:

This article depicts the Khorezm epic, which is a genre of literature and musical reality distinguished by its long ancient background, unique style, dialect, and attractive melodies of narration as in other nations. It has been mentioned that Khorezm epics are mixed with narrative and poetry, and in some cases, they are expressed only in poetic form. The difference between Khorezm epics and other genres is in their breadth of lyrics, pleasant and sonorous music, smooth climaxes, and unique preludes.

Keywords: value, dastaan(epic), folk art, song, fairy-tale, bakhshi(folksinger), poet, custom, spiritual enlightenment.

Introduction

High human qualities mixed with philosophical, religious, and moral views, customs, and lifestyles of our ancestors are described as a product of artistic thinking and glorified through this emotional power in the epics. Khorezm epics are narrated in a mixed style that is mostly prosaic but sometimes poetic, as with that of most Turkic peoples.

Dehqonchilik(Country) is a sub-genre of Khorezm folk art in which the spiritual values of our people are embodied in the epic, which describes an event or sequence of incidents by glorifying artistic, moral-aesthetic, and high human qualities and is performed by bakhshis as a song that tugs people's heartstrings. The epics reveal the religious, philosophical, and moral views, traditions, and lifestyle of our ancestors in a lively and clear way. The word 'dastaan' is from Persian, with prose and/or poetic text, and is sung as a folk song with special musical instruments. "Dostan is a poem, fairytale, history, etc. based on a prose or poetic text and told with music. Many parts of these epics are sung to the accompaniment of a musical instrument (doubira, dootor) in a certain tune of voice, which is called the path of the epic.

Dastaanchi (epic-narrator) is a bakhshi (folk-singer), poet, and jyrov (singer) who performs the lines of epics. ("Dictionary of Music's" 102p.T.1987)

Due to the fact that the epic ways of narration are a type of donation, a decree by the president, Sh. Mirziyoev, PP No. 4320 on May 14, 2019 was issued "on further development of the art of bakshi."

So, this field of folk was important in shaping the spiritual maturity of each person, in developing their intellectual potential, in the realisation of his noble dreams, is important in raising a mature person, glorifying one's language, tone, customs, and values, to respect the good ideas of our people, a healthy way of life, kindness, to be proud of one's country, history, and culture, and



serves to fully understand the meaning of human qualities such as strong faith, good conscience, and honest work.

In particular, the Khorezm dastaan is a literary and musical reality that is distinguished by its long ancient roots, unique styles, dialects, and catchy melodies. As in other nations, Khorezm epics are a mixture of narrative and poetry, and in some cases, they are expressed only in poetic form. The difference between Khorezm's epic and other genres is that it is distinguished by the breadth of lyrics, pleasant and sonorous music, smooth climaxes, and diverse preludes. The singers sing them clearly and fluently in an open voice with dutor or string accompaniment.

The epics glorify high human qualities and are performed by Bakhshis. Through the emotional power of epics, the mixed philosophical, religious, and moral views, customs, and lifestyle of our ancestors are described as a product of artistic thinking. As with most Turkic peoples, Khorezm epics are mixed—that is, narrative, sometimes poetic. Usually, the Khorezm epic singers sing lively, playing the musical instrument of a solo dutor or string.

The term "dastaan" was coined by A. Fitrat and describes it as follows: "Bakhshis played their songs and sang appropriate epics, boastings, airs, and dirges in public gatherings such as funerals, mourning, and weddings of ancient Turks." (Uzbek classical music and its history, p. 37, T. 1993) It is known from the opinions of Fitrat that the dastaan-epics embodying literature, poetry, music, spectacle, and a number of art forms are rich in form and content, a multi-part literary work in the literature of the peoples of the East. If we look into the past, we can see that the roots of the Khorezm epic go back to ancient times. There is some information about the development of epic traditions in this land, which provides valid evidence that the traditional dastaan-epics belong to the first civilizations in Central Asia, in the 11th–10th centuries BC. That is, in the sagas and legends about the gods and heroes called "Yasht" in the holy book "Avesta" of Zoroastrians, in which Sioyush is represented as Siyovarshin and Jamshid as Yima, religious rituals and rules called "Vandidod" are performed to the accompaniment of musical melodies, as reflected in the findings of the Koyqiryrgan-kala (ancient castle). It is written in the book "History" by Herodotus that the people living on the banks of "Araks" (the Amu-darya) burn dry fruits and branches of the tree, get drunk from this smoke, and play and sing joyful songs.

God Rider Sioyush was depicted in metal coins of ancient Khorezm dating from the 3rd century BC to the 13th century AD. Countless figurines of the heads of horses are famous in Oasis and related to the origin of the legend of Khazorasp (which means thousand horses in the ancient Khorezmian language), and other evidences witness that Khorezmian people worshipped and loved the horse as a magical mythical creature. According to the legends, once there used to be five springs in the place of present-day Khazorasp, and magical, divine horses flew there to drink water. The prophet Solomon poured wine into the water to catch them. The horses who drink water become overjoyed and unable to fly. The prophet Suleiman cut off their wings, gave them to people, and ordered them to be tame. There were one thousand horses, and the name of the place 'Khazorasp' came from that legend. Later, this tradition found its reflection in the image of the horse named al-Buraq in the story of the 'meroj' night of Prophet Muhammad and in a number of dastaan-epics, such as Duldul in Hazrat Ali, Rakhsh in Rustam, Boychibor in Alpomish, and Ghirot in Goroghli.

As a result of it, the ground was created for the origin of the songs "Rakba'ni" (Horse Race) and "Suvora" (Cavalry-Rider), and dastans appeared.



All kinds of stories, epics, and stories rich in music were created and spread widely, promoting the principles of Sharia on the basis of the Holy Qur'an: "Meirojnoma," "Sultanbabo's Meroji," "Baba Ravshan," "The Story of the Prophets," "Yusuf and Zulaiho," "Kiyiknoma," and other stories.

According to historical sources, the Oghuz tribes of Turkic peoples lived in the plain of Central Asia, the lower reaches of the Syr Darya, and the banks of the Aral Sea in the 11th and 13th centuries. In the first half of the 11th century, under the leadership of the Seljuk sultans, they conquered the northern lands of Iran, the southern regions behind the Caucasus, and Asia Minor, and mainly spread the Oghuz language there. At the same time, other types of culture, as well as epic art, are also widespread. "Among the Turkic peoples, the dastaan tellers were known as ozanchi (one who goes ahead, an advancer) in ancient times. The Ozanchi sang by playing the kobooz and considered Grandpa Korqut to be their master. Grandpa-Korqut is embodied as a legendary singer and is considered one of the founders of dastaan poetry among the Turkic peoples living in Asia and beyond the Caucasus. The book "Kitobi dada Korqut," an ancient literary monument of the Turkic peoples of the 16th century, is an antique piece of folk epic creation consisting of 12 songs and telling about the Oghuz governor of Boyondurkhan and his great heroes. Grandpa Korqut sings the epic as a participant in the events in the book and a singer who tells what he has seen and known about the people's history as a wise adviser to the khans, begs, and the whole nation. (Uzbek encyclopedia, volume 4, page 113, T. 1973)

Actually, Korqut was called not Korqut but Korqit Baba. This is how it is described in the narrations: When Korqit Baba was born from his mother, he was in a sack, and those who saw him were afraid, and when they opened the sack, they found a small baby lying inside. Seeing him, everyone was happy and rejoiced, and he scared us from the beginning, so his name should be Korqit (Scare), so they called the boy by that name.

In another narration, the old Grandpa Korqit was constantly being followed by death to take his life. But grandfather Korqit sings the "Song of Life" (epic) day and night, and as a result, death cannot come near him. One day, when he was tired and exhausted and his eyes fell asleep, death in the form of a poisonous "snake" bit him, and Grandpa Korqit died. Since then, there has been a constant struggle between the "Song of Life" and death. (B. Madrimov, "Techniques of using Khorezm musical folklore in the process of providing spiritual and moral education to students," p. 28; T. 2010)

It can be seen from the above narrations that singing epic songs and performing them appeared in ancient times and are interpreted as a musical heritage passed from generation to generation.

According to the Bakhshis' own words, there were two styles, i.e., Shirvani and Iranian styles, in Khorezm's dastaan singing. Although the Bakhshis of the Shirvani style knew well how the names of the epics were called, they often kept them a secret from anyone. Bakhshis in the Shirvani style mostly told epics accompanied by dutor (similar to guitar), tor(string instrument), garmon(accordian), gijjak(a type of violin), and doira(a type of drum).

And Iranian-style epic tellers mostly sang the epics with dutor. They were often accompanied by a player of blomon and gizjakchi, but there were no doira players.

The melodies of Iranian-style melosies of epicsingers are distinguished by the simplicity of musical weights, restraint, melody, and limited sound range.



Two types of dutor are used in the Khorezm epic; one of them is large (with a length of 970–1040 mm), and the other is longer (with a length of 1300 mm). These musical instruments are made of mulberry or apricot wood. They are known as ribbed-slat dutor and carved-drilled dutor, and the lid is made of thin mulberry wood. Both of the dutor are tuned with the upper string approximately a small octave "re" and the lower strings a large octave "sol" or "lya," sometimes "double string.". The educational importance of Khorezm dastaans is that they sing that the only way to achieve high beauty and happiness is to strive for the goal, to show patience and endurance, fortitude, bravery, and heroism. In the epics of Khorezm, love is praised as a universal value, a factor that determines the spiritual image of a person, a force that ensures victory over any evil, a tool that encourages a person to be brave and realises all the noble qualities in his heart, and inspires students to this feeling in the form of heroes who are loyal to their homeland and people. That is why Khorezm's epics have a great educational value and encourage students to show patience, perseverance, bravery, and heroism in order to achieve spiritual height, beauty, and happiness. If examples of Khorezm epics are used in music lessons, the students will have a special understanding of the historical heroes and their courage, as well as the diversity of the ideological content of the epics created in the land of Khorezm.

As well as stories on different topics, "Mehtarlik Legend" was also formed. The following narration is given in one of these treatises: After the Almighty created Adam's body from clay, the messenger angel Hazrat Gabriel, the angel who moves the world, Hazrat Mikail, the storm angel who plays the trumpet in the afterlife, Hazrat Israfil, and the life-taking angel Hazrat Azrael were entrusted to bring the soul of life into Adam's body. The soul refuses to enter there because there was dark inside Adam. The angels thought long and hard and finally decided to make the soul enter the human body in a magical way. They take out mulberry wood from paradise and make musical instruments such as the tanbur, dutor, flute, and violin (gijjak). But no matter how hard they try, they can't make a sound out of them. The angels are tired and fall asleep. Shaytan (Satan), Alayhulanna, who was watching their affords, thought that nothing would happen if I didn't interfere, so he pinched a piece of wood under the ears (tuners) of the tanbur, dutor, and gizjaks and made another small hole near the holes of the flute, which is where the expressions "Shaytan kharak" and "Shaytan hole" in Khorezm musical instruments came from. When the angels woke up and saw the instruments, they were ready to play, surprisingly.

After that, Hazrat Gabriel came up with the idea of a peasant song, played it together with other angels, and made the soul enter the body of Adam.

Such narratives and legends about the emergence of songs and melodies are of particular importance in enriching the mental-intellectual development, historical consciousness, and aesthetic outlook of students. Therefore, acquainting students with stories, proverbs, and legends about the birth of epics in music lessons and extracurricular activities has a special pedagogical value and increases their interest in the masterpieces of our past art and culture in the education process of secondary schools, music schools, colleges, and universities.

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