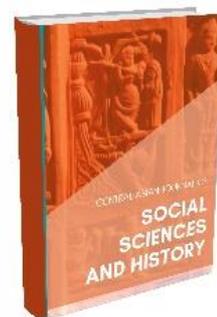




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Karakalpak Baxshi and the Art of Music

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Abstract:

The article notes that Karakalpak music culture has a long history, rich musical folklore, professional music in the oral tradition, as well as examples of compositional creativity that developed in the twentieth century.

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Karakalpak folklore, with its ancient and rich history, is based on all kinds of lyrical and epic works on the art of baxshi. The lyrical genres include folk epics, folk songs, proverbs and ceremonial songs, such as yor-yor, khaujar, joqlov, yamazon, gulapsan, badik, etc., as well as in the direction of baxshichi proverbs and sayings, parables, quick sayings; epic genres include fairy tales, short stories, epics, and epics. Epics are the main genre of Karakalpak folklore and are divided into four types (heroic, lyrical, socio-historical, historical epics). In Karakalpakstan, the popular epic "Alpamis", as well as the famous epics "Edigey", "Qublon", "Forty Girls" are sung.

The work of the poet Jiyen Jirov (Uncle's son 1730–1784), a great representative of Karakalpak classical Bakhshi literature, is significant. In his epics "Ulug Tog" and "Posgan Yel" he sang the history of Karakalpak migration to Khorezm. Another wonderful poem of the poet "Goodbye, friends" is dedicated to the migration of Karakalpaks from Turkestan. Another poet, Kunkhoja, dedicated his life to the people of his time. Ajiniyaz's work is one of the leading Karakalpak poets of the 19th

century. His works have been published as separate collections in Karakalpak, Uzbek, Kazakh and Russian. The poet's lyrical, satirical, didactic poems, historical epics ("Aydosbiy", "Amongeldi", "Ernazarbiy") in the direction of baxshi are noteworthy. Poems of Otesh Alshinbay oğlu (1828–1902), Kulmurat Qurbon oğlu (1845–1926), Kurbanboy Tadjibayev (1876–1958), Omar Sugirimbet oğlu and other poets. Epics and various works have a worthy place in the history of Karakalpak literature.

The epic "Forty Girls" by Kurbanboy Tadjibayev was first written in full by folklorist A. Begimov in 1940 and published in subsequent years. One of the first singers of the famous epic "Forty Girls" is the nephew of the great nephew. The epic depicts the struggle of the Karakalpak people against foreign invaders (Kalmyk khan Surtaysha and the Iranian ruler Nadirshah, in general, the Red Army), in the battles forty girls led by Guloyim and Khorezm hero Arslan demonstrate endless heroism. Kurbanboy Jirov, who lived in the Turtkul district of Karakalpakstan, learned the secrets of storytelling and, in part, playing exercises from the famous poet of his time, Kholmurat (died 1902). The Karakalpak jirov lived in Kholmurat Nurata (Samarkand region), where he lived and worked with local bakhshis. This means that the epic traditions of Turtkul and Nurata Jirov and their bakhshi grew up in the same cradle and enjoyed the same spring. These similar relations between the two, of course, influenced the development of the schools of epic poetry of the later period, as a result of which the common traditions of epic poetry flourished.

In the early twentieth century, Karakalpak literature was dominated by poetry related to baxshi. The founders of modern Karakalpak literature are A. Musayev, S. Majitov, K. Avezov, K. Yormanov, I. Fozilov, N. Dovkarayev, A. Begimov, J. Aimurzaev, D. Nazberganov, M. Daribayev, A. Shomuratov, S. In the works of Kurbanniyozov and others, culture and enlightenment, education, labor, nature, friendship of peoples, equality of women and other universal issues were among the main topics. In the Karakalpak literature of the 20s and 40s of the XX century, the rich traditional heritage of folklore and baxshi poetry is widely described in the works of Qazi Maulik Bekmuhammad oğlu (1885-1950), A. Dabilov, S. Nurimbetov.

Karakalpak music culture has a long history and today has a rich musical folklore, professional music in the oral tradition, as well as examples of compositional creativity that developed in the twentieth century. The basis of musical folklore forms are songs. A number of genres associated with folk ceremonies, such as the seasonal songs sung by bakhshis, call for the wind "Aydar-aydar", religious ceremonies "Yaramazan", family ceremonies and household songs "Yar-yar", Heujar ”,“ Olen ”,“ Xinsiu ”,“ Joqlau ”and others form its oldest layer. In terms of artistic content, folk songs consist of romantic-lyrical, historical, ceremonial, women's (girls), children's songs. Most of them are based on diatonic scales, and their tones are rich in melisma ornaments, with melodic features. In Karakalpakstan, such rituals as "Badik" and "Gulapsan" performed by porkhans (parishons) to call the spirits of pre-Islamic culture and use them to treat patients have also survived. Folk music includes women's music, theatrical performances by boys and girls, and lapars ("Fat Spring").

Epic music is a central part of Karakalpak professional folk music. Karakalpak epic performers are divided into 3 types: zhyrovs, bakhshis and qissahans, each of which originated in a specific socio-political environment. They also differ from each other in the content of the epics in their repertoire, the style of performance, the special narrations of the epic, and the musical instrumentation. The activities of the Jirovs belong to the oldest layer of traditional art, and heroic epics ("Qoblan", "Sharyar", "Yedige", "Alpamis", "and Maspasha"), historical events are heard in the inner voice. Plays in the background. B a x sh i (bakhshi) are open to romantic-lyrical and heroic epics ("Yusuf-Zulayho", "Zaure-Tayir", "Yusuf-Ahmet", "Gorogly") and classical poetry. In a voice, accompanied by a dutar

and a gijjak (sometimes a bolamon is also added). The complexity of the melodies differs from the zhyrov in the richness of the means of expression. Storytellers are often literate people who read or recite epic manuscripts at public gatherings. They perform the poems in a clear voice, without any musical accompaniment, in a unique way, close to the intonation of the speech.

In addition to girjek and bolamon, there are dust mites, reed trumpets and children's whistles ("iskirauik"). In the past, heroic epics contain information about the existence of instruments such as chindovul, trumpet, drum, dap (circle) in Karakalpakstan. Among them are kobyz and dutar, played by Karakalpak classical musicians by skilled musicians. Especially among dutar melodies, such series of melodies as "Muhalles", "Nalish" are distinguished by their complex form and richness of means of expression. Karakalpak folk music was developed in the 20th century by Nurabullo Jirov, Yerpolat Jirov, Hoqiz Jirov, Jumaboy Jirov, Qiyas Bakhshi Hayratdinov, Japak Bakhshi Shomurotov, Yesjan Bakhshi Kospulatov, Kenjaboy Bakhshi Tilevmurotov, People's Artist of Karakalpakstan T. Kurbanov and others made significant contributions.

In the Karakalpak dramaturgy of 1960-1980 P.Tulegenov's "Mothers", "Shadow", "Human destiny", J.Aymurzaev's "Berdaq", "Dear doctor", S.Khojaniyazov's "Don't fall in love", "Stupid king", Plays by T. Seytjanov, I. Yusupov (together with A. Shamuratov) are of great importance. During this period, the content and theme of lyrical-epic poetry, its genre specificity developed and enriched. I. Yusupov made a significant contribution to the ideological, thematic artistic and aesthetic enrichment of modern Karakalpak poetry. In the second half of the 1980s, K. Mambetov's "Khujdan", O. Abdurahmanov's "Bosaga", A. Otepbergenov's "In Hell", K. Rakhmonov's "Fate", Shahri Seytov's "Khalkabad" were created. K.Karimov, K.Reymov, N.Toreshova, M.Jumanazarova, O.Seytayev, O.Satbayev, J.Khushniyozov, H.Dauletnazarov, J.Izboskanov, X, who have their own voice in poetry Talented artists like Aimbetov joined.

From the second quarter of the twentieth century, the national compositional creativity began to take shape. Musical dramas, small symphonic works, choirs, chamber works, etc. Were written. Japak bakhshi Shomurotov and O. Halimov made a significant contribution to this field. In 1970-1990, the first experiments of works in major genres such as opera, oratorio, symphony, concert, sonata appeared: N. Muhammeddikov's opera "Ajiniyaz" (1974), "The first Karakalpak symphony" (1971), the first national ballet Oyjamol (1996), G. Demesinov's 2 symphonies, piano and orchestra concerts, etc. O. Shomurotova, G. Sheraziyeva, R. Seitov, S. Mambetova, O. Otamurotova, I. Rafikova, D. Kaipov and others made a significant contribution to modern music culture. A symphony orchestra, a large choir and a ballet troupe take an active part in the cultural life of the republic. There are also the Berdakh Philharmonic (1946), the Karakalpak State Television and Radio Committee's Folk Instrument Orchestra, the Aykulash Song and Dance Ensemble, the Mukhalles Dutar Ensemble and other musical groups. In the field of mass (pop) music of Karakalpakstan, the vocal ensemble "Oynasin", groups "Gulzor", "Saubet", "Miyras", "Jigitlar", Z. Khojanazarova (1961-1992), R Popular singers such as Kutekeyeva, M. Sapayeva, D. Mambetmuratov, G. Munteyeva, M. Otamurodov, G. Ollabergenova are famous. In the field of music education, there are music departments in children's music schools, music colleges in Nukus, colleges of culture, universities (Nukus University, etc.).

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