

THE DEVELOPMENT OF THE KARAKALPAK BAKHSHI TRADITION

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Abstract: This article talks about the development of the national music of the Karakalpak people and the traditions of professional bakhshis, the expansion of the life of the bakhshis who are its performers, and their rise to the level of fame.

Key words: bakhshi, art, epic, music, musician.

It is worth noting that the influence of heroic songs, terme tolg'ov, epics, and folk songs, which are the musical treasures of our people, on promoting patriotism, loyalty to the motherland and native land, the best qualities of humanity, and their spiritual, cultural, and aesthetic education is of paramount importance. The art of the Karakalpak people, their rich literary heritage, national melodies and songs, as well as the art of “jırawshılıq”, “baqsishılıq”, and “qıssaxanlıq” (storytelling), have been passed down through generations from teacher to student and have survived to this day. The Karakalpak people, with their centuries-long history, have created their rich literary and cultural heritage in various genres reflecting their lives. They have also created numerous oral folk works and are among those who have composed magnificent melodies and songs.

Currently, great attention is being paid to our national culture and its comprehensive development, with great attention being paid to the growth and flourishing of musical culture. The musical culture of our people, both past and present, including their music, songs and melodies, epic poems, is widely taught in music educational institutions, music schools, cultural and art colleges, and in the curricula of music departments at pedagogical institutes and universities.

A person who listens to music and engages in music will certainly be far from evil. It is well known that love for music, art, and musical culture are formed in our people from childhood, starting with the family. It would not be an exaggeration to say that in our country it is difficult to find a person who does not have a dutar or other musical instrument at home and does not feel the life-giving influence of music in their life.

Most importantly, today musical art has a greater and stronger influence than other art forms on the development of our young generation with high moral values.

It is necessary to comprehensively develop the talents and raise the cultural level of the younger generation, create the necessary conditions for their wide acquaintance with the best examples of national and world musical art, radically improve the system of primary music education, and develop children's music and art schools. The spiritual world of every nation has its own culture, language, ethnography, architecture, literature, and national musical art.

Karakalpak folk music began to emerge as a result of the development of the oral professional tradition of bakhshi, the expansion of the creative life of its performers - bakhshis -



and their gradual elevation to a higher level. In order to effectively convey the epics to listeners by our people's melodies, songs, and bards, they are considered programmatic works that emerged through the growth of their mastery in creating melodies to depict the characters' figurative appearances, heroic deeds, the swiftness of their steeds, and the beauty of the natural landscape.

For example, the depiction of women's work processes such as carving, embroidery, and felt-making in the "Ilme Sulton" melody, the transmission of bird songs through performance techniques, the sound of a stallion's hooves in the "Qarajorg'a" melody, and other similar techniques, all resonate resonantly in the hands of skilled professional musicians. They created favorable conditions for the growth of each performer's individual work and musical vocabulary. The dutor is the main musical instrument used by bakhshis in performing epics. Therefore, dutor playing holds an important place among the Karakalpaks. Dutor melodies, however, hold a prominent place in Karakalpak oral professional music due to their developed, complete form, melodic completeness, and multi-variant nature.

Among them: «Nama basi, Nar iydirgen, Miń túmen, Ilme sultan, Suw serper, Qara jorǵa, Siy perde, Tarlan, Ziyada, Boztorǵay, Aq ishik, Sayra duwtar, Muxalles, Nalish, Qoshim palwan, Dás nama, Sárbinaz, Górqız, Muwsa sen yar, Torǵay qus and others, several of which are widely known. Among these words, it is widely spread and has a mass character among the people «Nama basi» performed as a "hymn" of the art of bakhshi, and bakhshis would begin with this melody at weddings and celebrations. Therefore, among the people, this instrument has been called the "Bas nama" the beginning of maqoms and the best of melodies. As the First President of our country, I.A. Karimov, noted, "A nation that does not know its history and forgets its past has no future." Certainly, the spirituality of any people or nation cannot be separated from its history, unique customs and traditions, and life values. It is natural that spiritual heritage, cultural values, and ancient historical monuments serve as one of the most important factors in this.

Currently, great attention is being paid to the development and flourishing of musical culture. The musical culture of our people, both past and present, including songs and melodies, epic poems, is widely taught in music educational institutions, music schools, specialized cultural schools, and the curricula of music departments at Pedagogical Institutes and universities.

It is clear that not all the melodies created by our jirov-bakhshi and musicians have fully survived to our time. Only those melodies that have found a wide place in the hearts of our people and resonated with the masses have reached us through their performers. The melodies that have reached us have been developed with broad content and constantly refined through the skill of performers.

If the performers weren't skilled, these melodies would have long been forgotten if they hadn't been well-received by the people. It is known that as the ranks of our jirov-bakhshi musicians grow, and their performing skills improve, our songs, epics, and melodies become more beautiful and meaningful, appealing to the people.

If we look at our people's legendary, historical music and song, we see that a considerable amount of our ancestors' cultural heritage has been preserved. Our goal is our people's national musical artistic and cultural heritage, and we believe that the history of folk songs and melodies will nourish the spirit of our future generation, the youth.



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