

**“PEDAGOGICAL TECHNOLOGIES FOR TEACHING THE “XURLIKHO-HAMRO”
EPIC TO STUDENTS IN THE MUSIC SCHOOLS BASED ON THE ART OF
BAXSHICHILIK” TO STUDENTS**

Nietbaeva H.A.

Master’s Student of Tashkent State Pedagogical University named after Nizami

ABSTRACT: This article analyzes the methods and techniques of teaching the epic “Xurlikho – Hamro” to students. In particular, it highlights the pedagogical significance of the traditional master-apprentice system, learning through listening, working with the text, step-by-step instruction, and interactive teaching methods used in the process of teaching the art of bakhshi performance in music schools.

Furthermore, the effectiveness of an individual approach and the use of modern educational technologies in developing students’ performance skills is substantiated. The study concludes that ensuring a balance between theoretical and practical components in teaching the epic plays a crucial role in developing students’ artistic thinking and their appreciation of national values.

Keywords: bakhshi art, epic, “Xurlikho – Hamro”, music education, method, master-apprentice system, performance skills, interactive methods.

INTRODUCTION

Today, preserving national cultural heritage and instilling it in the consciousness of the younger generation is considered one of the most pressing issues. In particular, the art of epic storytelling, which is an important part of Uzbek and Karakalpak oral folk traditions, including the epic “Xurlikho – Hamro,” deserves special attention due to its rich artistic content, educational value, and musical expressive means. Teaching this epic to students in music schools plays a significant role not only in developing their performance skills but also in enhancing their aesthetic taste, intellectual capacity, and respect for national values.

In the process of music education, teaching epics requires a specific methodological approach. This is because the process involves not only memorizing the text but also understanding its content, perceiving the characters, and artistically expressing them during performance. Especially in music schools, where lessons are conducted individually, it is necessary to apply specialized methods and techniques that take into account students’ abilities, vocal potential, and level of preparation.

From this perspective, the main objective of this article is to identify effective methods and techniques for teaching the epic “Xurlikho – Hamro” to students, to analyze their pedagogical potential, and to develop practical recommendations. The epic “Xurlikho–Hamro” is one of the widely known works among the Karakalpak people since ancient times. Moreover, poetic works based on this сюжет have also spread across Central Asia, Kazakhstan, Transcaucasia, and the countries of the Near East.

The renowned scholar Arminius Vámbéry, while discussing the book and epic “Xurlikho–Hamro,” emphasized its wide распространение throughout Central Asia and referred to it as the “Tatar Adonis.”



The first scientific recording and publication of the epic were carried out in the last century by академик Vasily Radlov, who published two abridged versions in Kazakh and Uyghur languages. These versions are very close to the Turkmen and Karakalpak variants in terms of their main conflict, compositional sequence, narrative style, and the fate of the main characters.

In addition, several lithographic editions of the epic were published. After the October Revolution, the epic was printed in Turkmen in Ashgabat in 1941, 1950, and 1957.

Several Karakalpak versions of “Hurlikho–Hamro” were recorded from performers. At the same time, there are many unrecorded versions preserved in the memory and repertoire of bakhshis and storytellers. To date, the number of performers who have recited the epic has exceeded one hundred. One version was recorded in 1962 from Jan’aboy Jumanov, the son of the famous bakhshi, and another from the bakhshi S. Sadiqov. Among these, the version recorded by A. Jamolov from the bakhshi Madireyim Matjanov became the basis of the currently widespread version. Madireyim learned the epic by listening to the renowned bakhshi Arzi and mastering his performance tradition, performing it for many years.

As in other epics, “Hurlikho–Hamro” clearly depicts the struggle between two opposing forces—good and evil. However, rather than external dark forces, deceit and betrayal dominate as manifestations of evil. These negative traits are not found in foreign lands but within close relations: Hamro encounters them among his own brothers, while his beloved Hurlikho faces them from her sister. Thus, Hamro’s greedy and envious brothers stand in opposition to his noble, generous, and kind nature. Due to his good deeds toward the Shinmashin people, Hamro is ultimately saved from death by Azrael at the request of many.

Main Part:

The plot of the epic not only resembles that of romantic epics but is also closely connected with the magical and fantastical fairy tales of Eastern peoples. This is especially evident in the second part of the epic. Supernatural forces, mythical birds with magical powers, giants, and fairies appear as ordinary characters. One of them is Hurlikho, Hamro’s beloved, who is portrayed as immortal. She possesses magical abilities, transforms birds into fairies, and commands powerful giants.

One of the important features revealing the social character of the time is the последовательное depiction of social motifs through the images of ministers, mullahs, ishans, judges, and palace servants. The epic advances the idea of a just society and expresses the hopes and dreams of ordinary people to transform the world through unity and righteousness. The working people develop these aspirations in accordance with their worldview through the treasury of artistic expression.

The epic “Hurlikho–Hamro” is regarded as one of the authentic epics of the Karakalpak people and holds a valued place among beloved works due to its celebration of love and justice.

Teaching the epic provides an opportunity for systematic and individualized instruction. The teacher identifies each student’s individual characteristics and selects appropriate methods and techniques accordingly. This approach is especially important in teaching “Hurlikho–Hamro,” as performing the epic requires not only memorization but also musical and artistic expression.

A distinctive feature of music education in specialized schools is that lessons are primarily conducted individually. This creates a methodological advantage, particularly in teaching



traditional bakhshi performance and epic narration. An individual approach helps reveal students' performance potential while also developing their artistic thinking and aesthetic worldview.

To organize this process effectively, the teacher must first carefully study each student's individual characteristics, including vocal range, timbre, musical hearing ability, sense of rhythm, memorization speed, and stage expressiveness. Based on this analysis, an individual learning trajectory is developed for each student, corresponding to modern principles of differentiated and individualized education.

The process of teaching the epic "Hurlikho–Hamro" is carried out in several interrelated stages adapted to individual lessons.

1. Theoretical–Introductory Stage:

At this stage, students are provided with comprehensive information about the origin, historical and cultural significance, plot, main idea, and system of characters in the epic. Methods such as discussion, explanatory narration, and question-and-answer are used.

In the next stage, the musical features of the epic are studied in depth. Elements characteristic of bakhshi performance—melodic expressiveness, rhythmic structure, melismatic ornamentation, pronunciation clarity, and breathing techniques—are taught individually. The teacher selects an appropriate tonality based on the student's vocal abilities and gradually expands the performance range.

For example, the first song of the epic:

Babajan, hear my plea,

I weep as if a path has opened for me,

If you do not hear my cry and lament,

Take back the life you once entrusted to me.

This song can appropriately be performed to the melody of the Karakalpak folk song Qiyalim, as the syllabic structure and melody correspond well to the text. Both the melody and lyrics share a mournful character, making them harmoniously compatible.

Purpose: to understand the unity of poetry and music and to enhance artistic-aesthetic perception.

Emotional Analysis Method:

Students determine which musical tones or melodies correspond to each character. The process follows the principle of "model – imitation – independent performance." First, the teacher demonstrates a model performance; then the student repeats it and gradually moves toward independent performance. Work is carried out on small fragments, gradually increasing complexity.

The use of modern information and communication technologies in individual lessons significantly enhances learning effectiveness. These include:



use of audio and video recordings,
listening to professional bakhshi performances,
recording and analyzing voice through mobile applications,
visualizing the epic through multimedia presentations.

These tools promote independent learning and make the process more engaging.

Conclusion:

Teaching the epic “Hurlikho–Hamro” individually in music schools requires a high level of methodological approach. The integration of individualized instruction, the master-apprentice tradition, step-by-step teaching systems, and modern technologies contributes to the comprehensive development of students’ performance skills.

As a result, students not only acquire the ability to perform the epic but also develop respect for national musical heritage, artistic thinking, and aesthetic taste. This, in turn, serves as an important factor in ensuring the continuous development of the bakhshi tradition.

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