



## Karakalpak Folklore and Art

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### ABSTRACT

This article deals with folklore, Karakalpak folklore and folk songs, the history of development, traditional folk songs and the essence of their content, scientific research.

#### Keywords:

FOLKLORE, Karakalpak folklore, culture and art, tradition, research, scientific research, spoon.

Since each nation has a unique identity and wealth, the people of Karakalpakstan have a wealth that has always aroused in each child a sense of national pride. One of them is Folklore. There is a lot of scientific work and research on folklore with a long history.

Folklore (English. Folk - people, lore - knowledge, wisdom) - a term that describes folk art. Science was introduced in 1846 by the English archaeologist U.J.Thoms. 1880-90 "Folklore" the term has been used in many countries, including Russia. In Uzbekistan, the terms "oral literature" were first used. "Folklore" the term began to be used in the mid-1930s. After the publication of Hodi Zarif's chrestomathy "Uzbek folklore" in 1939, the term became firmly entrenched in Uzbek folklore. In folklore, of course, we can cite examples of folk wisdom, proverbs, riddles, folk songs, epics, poems and much more. Among them are Karakalpak folk songs, Karakalpak folklore and music. Karakalpak oral literature dates back to ancient times and has many folk songs.

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.

Songs form the basis of musical folklore forms. A number of genres related to folk ceremonies (from the seasonal songs "Aydar-aydar" - calling the wind, religious ceremonies - "Yaramazan", family ceremonies and household songs "Yar-yar", "Hawjar", "Olen", "Sin'siw", "Joqlaw" and others) form its most ancient layer. In terms of artistic content, folk songs include romantic lyric, historical, ceremonial, women's (girls) and children's songs. Most of them are based on diatonic scales and their tones are rich in melisma ornaments, with melodic features. In Karakalpakstan, the preaching of spirits, which are considered to be a pre-Islamic culture and the rituals performed by por-khans (parixons) to treat the sick are also preserved ("badik", "gulapsan"). Folk music includes women's (girls') music, theatrical performances by boys and girls, songs and lapars.

Epic music occupies a central part of the professional music of the Karakalpaks in the oral tradition. Karakalpak epic performers are divided into 3 types; giraffes, bakhshis and storytellers. Each of them originated in a

specific socio-political context and differs from each other in the content of the epics in the repertoire, the style of performance, the melody and the accompaniment of the musical instrument. The Jirovs are one of the oldest layers of traditional art, performing heroic epics ("Qoblan", "Sharyar", "Yedige", "Alpamis" and "Maspasha"), accompanied by historical melodies. Bakhshi (baxsi) compose romantic-lyrical and heroic epics ("Yusuf-Zulayha", "Zahra-Tayir", "Yusuf-Ahmet", "Gorogly") and classical poetry in open voice with dutar and gijjak accompaniment (sometimes crowded) perform. The complexity of the tunes varies by means. Storytellers are often literate and read or recite epic manuscripts at public gatherings. They perform lions only in open voices in melodies close to their intonation.

National musical instruments include the kobiz, the dutar, the gijjak (girjek), and the chingo, the cane trumpets, and the children's whistle. Among them are kobiz and duwtor. Karakalpak classical instruments are played by skilled musicians. Especially among the duwtor, the tutjumip days such as "Muxalles", "Nalish" are distinguished by their complex form and richness of means of expression. Nurabulla Jirov, Yerpolat Jirov, Jumaboy Jirov, Qiyas Bakhshi Kairatdinov, Japak Bakhshi Shomurotov, Yesjap Bakhshi Qospolatop, Kenjabay Bakhshi Tilevmurotov, People's Artist of Karakalpakstan T.Kurbanov and others contributed to the development of Karakalpak traditional music in the XX century.

From the second quarter of the 20th century, the national composition began to take shape. Musical dramas, small symphonic works, chamber works, etc. was written. Japak bakhshi Shomurotov made a significant contribution to this field. Opera in the 1970s and 1990s. The first experiments in major genres, such as symphonies and sonatas, were performed in the opera Ajiniyaz (1974) and the First Karakalpak Symphony (1971). The first national ballet "Oy-jamol" (1996), 2 symphonies by G.Demesinov, concertos for piano and orchestra and others O.Shomurotova, Y.Sheraziyeva, R.Seshpov, S.Mambetova, O.Otamurotova, I.Rafikova. D. Kaipov and others made a significant

contribution to modern music culture. Karakalpaks are one of the spoon-rich peoples. Well-known folklorist and historian of the XIX century Shokhan Valaykhanov called "Karakalpaks the first poets and singers in the desert". The meaning of the word spoon is derived from the word "Qoshish", which means to add to a word, to add to music.

Folklore is the origin of all art and therefore it is compatible with many other arts, but it is also a unique art form with its own uniqueness. The field includes music, dance, handicrafts, fine arts, arts and other arts. In other words, oral art is a creative process that expresses a nation's past, present and future, and is closely linked to its destiny. That is why our scholars called it folk literature. To know what a nation is, one must first look at its folklore.

The collection and printing of Karakalpak folk songs began during the Soviet era. In carrying out this work K.Ayimbetov, N.Davkaraev, N.Japakov, I.Sagitov, K.Maksetov, A.Tajimuratov, M.Nizamatdinov, O.Erpolatov, N.Kamalov worked hard on the collection, publication and scientific research of folk songs. Among them, A.Tajimuratov sang the songs of the pre-revolutionary period, N.Kamalov during the Great Patriotic War, O.Erpolatov researched pre-war folk songs in his own direction.

S.Bawetdinov studied folk songs of the independence period and S.Kazabaev studied modern Karakalpak national songs. Who in recent years has researched folk songs related to the new era. It was Y.Pakhratdinov. Of course, A.Tajimuratov divided folk songs into labor songs, love songs, religious songs, children's songs, national anthems and historical songs. They differ in their meaning. Traditionally, spoons have a big role to play. Each of them has been passed down by word of mouth through the people to this day.

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