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## Preliminary Studies of Karakalpak Folklore and the First Classifications of Karakalpak Folk Art

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**Abstract:** The oral traditions of the developed peoples of Central Asia have a greater heritage than others. This article discusses the study of folklore in Central Asia and their specific features.

**Keywords:** folk art, folklore, literature, epics, fairy tales, bakhshi, lyrics, poets, jyraus.

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When we look at the history of the peoples of Central Asia, it is no exaggeration to say that ancient myths, legends, myths, and various stories arose out of society's need for history and shaped people's social consciousness. At the heart of every myth is the spiritual perfection and maturity of different times and peoples. It combines the above aspects with the content, which includes various traditions, religious, moral, local customs, historical events, heroic tales.

The development of the national musical culture of the peoples of Central Asia is influenced by such factors as historical-political and socio-economic processes, the regional location of the peoples. We also witness the closeness of scientific foundations, religious and moral features, spiritual values, musical and stylistic layers. In the culture of the peoples of Central Asia, along with local and national creative trends, the existence of historically formed regional creative traditions plays an important role. In this regard, musical instruments, melodies, vocal genres, epics, and professional music styles are important in the formation of general and specific forms.

In the study of the folklore and history of the Karakalpak people, it is important to first make an objective scientific analysis of their spiritual values, which is based on the art of epic poetry and bakhshi. The history of bakhshi and epics, which are deeply rooted in the art of folklore, is inextricably linked with the ethnic history of the people and the deep world of oral thought that has been formed over the centuries. That is why the Karakalpak folklore differs from other types of art by its richness and diversity. The oral art of the Karakalpak people is an invaluable treasure, and it is important to inculcate it in the minds of young people in the spirit of love for the motherland, loyalty to the people, boundless respect for national traditions and values.

All types of lyrical and epic compositions form the basis of Karakalpak folklore, which has a rich history. Lyrical genres include folk, traditional songs (haujar, khaujar, joqlau, yaramazan, gulapsan, badik and others), aytishuv (aytishuv, song contest), proverbs and sayings, parables, quick recitation; epic genres include fairy tales, tolgau, terme, dastans (epics).

Epics are the main genre of Karakalpak folklore and are divided into 4 types (heroic, lyrical, socio-economic, historical epics). The most widespread epic in Karakalpakstan is the epic "Alpamis". Along with the latter, the epics "Yedige", "Koblan", "Qiriq qiz" are known.

The activity of the great representative of the ancient Karakalpak literature, the poet Jiyen

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Jiraw (1730 -84), is of great importance. In his epics “Ulli Tau”, “Posqan el” he wrote the history of the arrival of Karakalpaks in Khorezm. Another song of the poet “Xosh boling, doslar” (Goodbye, friends) is dedicated to the arrival of Karakalpaks from Turkestan. Another poet depicts the life of the people of the period in which he created in Kunkhoja's poems. Ajiniyaz's work occupies a leading position among the Karakalpak poets of the 19th century. Its works have been published as separate collections in Karakalpak, Uzbek, Kazakh and Russian languages. Berdakh's lyrical, satirical, didactic poems and historical epics are noteworthy. Along with him, the son of Otesh Alshinbay (1828-1902), the son of Kulmurot Qurbanali (1845-1922), the son of Omar Sugirimbet and other poets in the history of Karakalpak literature.

In the early 20th century, poetry dominated Karakalpak literature. The authors of modern Karakalpak literature are A.Musayev, S.Majitov, K.Avezov, K.Jarmanov, I.Fazilov, N.Daukarayev, A.Begimov, J.Aymurzayev, D.Nazberganov, M.Daribayev, A.Shamuratov, and others, the issues of culture and knowledge, education, labor, nature, and the balance of dreams were discussed.

Methods of working with folklore and ethnographic groups specializing in folk music performance, staging of ceremonies and rituals, study of folk instruments, folklore solo singing, national dance, folk dances, scenarios at folk events and they can be successfully implemented when they are closely linked to acting skills and other specialty disciplines.

Folk music lessons are an important tool for ideological and aesthetic education of students. It must be of a high standard and selected in accordance with the conditions of ideology and populism. A well-chosen range of activities will develop students' creativity, develop their artistic taste and increase their love for the profession.

The musical heritage of the Karakalpak people, which has its roots in ancient times, is still alive today in various genres and rich visual aids. It combines professional folk music (i.e., original folklore) with professional oral music, including songs and musical instruments (including cyclic maqom and other genres) that are highly developed in terms of melody structure. Epics – heroic and lyrical epics – also play an important role. Karakalpak music folklore, like any other folk art, is embodied as the thoughts, dreams, hopes, life and morals of the working people. The diversity of Karakalpak folk music, the richness of genres and the diversity of its place in life are also connected with this. The genres of Karakalpak songs and instrumental music are divided into two groups according to their place in the life of the people.

The formation of Karakalpak folk art goes back a long way. Karakalpak folklore originated in the early twentieth century. The first Karakalpak folklore works were studied by A.I.Belyayev and A.Divayev. The work of local scientists A.Begimov, N.Daukarayev, K.Aimbetov, O.Kojurov has been very fruitful in the study, writing and publication of Karakalpak folk art on a scientific basis. They wrote these works from bakhshi, jirau, kissakhan, historian, ethnographer and representatives of the people.

These works are the main principle in the formation of the hundred volumes of Karakalpak folklore. Folk songs have been popular among our people since ancient times.

The arts of musicianship, bakhshi, and jirau have long been a part of the minds of our people, and in the course of their development, they have passed from generation to generation, from teacher to student, behind the skills of many talented performers. it is no exaggeration to say that it has reached its great peaks.

For example, “Bozatau”, “Qora jorga”, “Poshsha torgay”, “Nama basi”, “Qizlar uyge kir”,

“Arukhan”, “Adingnan” and many others. When we look at each of them, we see that they are not like each other, they are depicted with a sense of mastery of color, the unique turmoil of the inner streets, each of which is covered with its own rhythm and patterns.

The fundamental basis of Karakalpak pedagogy was also developed and scientificized due to folk art. Proverbs, sayings, sayings, and legends have long served as a school for educating young people. Karakalpak folklore is very comprehensive and unique in its own way. President Mirziyayev said that the Karakalpak land is unique in the world and amazes us with its unique art. Indeed, Karakalpak folklore is a folk art that has been polished for centuries. Now it is better to stage these works in the life and upbringing of young people.

Especially on holidays and performances, folk songs are performed. It can also be delivered through stage performances. There are also special programs on television. However, given the current curiosity of young people, it seems that the scale of this work should be taken to a new level with the help of modern innovative methods.

Methods of working with folklore and ethnographic groups specializing in folk music lessons, staging ceremonies and rituals, studying folk instruments, folk solo singing, national dance, folk games, folk events they can be successfully implemented when they are closely linked to screenwriting and acting skills and other specialty disciplines.

Folk music lessons are an important tool for ideological and aesthetic education of students. It must be of a high standard and selected in accordance with the conditions of ideology and populism. A well-chosen course of study will develop students' creativity, develop their artistic taste and increase their love for the profession.

Teaching folklore, bringing it deeper into the lives of young people and breaking it down has always been one of our main tasks in the spiritual development of young people. Representatives of the arts and culture should be people with high intellectual potential. The role and importance of folklore in understanding our national culture and identity is incomparable.

Music is a powerful theology. It contributes to the spiritual strength of the human soul, to its formation as a perfect human being. He has always been a companion of humanity, supporting and helping her spiritually, even in times of joy and happiness, even when the human heart is sad and depressed.

National songs should be used in the staging of folklore. Because national songs are recognized as a great socio-political and artistic-aesthetic factor in the formation and education of human spirituality, as well as a pedagogical tool that contributes to the proper development of the education of young people.

We all know that today the head of our state pays great attention to culture and art.

In particular, the art of bakhshi is recognized as an integral part of universal culture, embodying the national identity, ancient history and language of our people, its way of life, traditions and customs. with its creative thinking has been going on for centuries. They are working tirelessly to inspire humanity to do good and inculcate our age-old values in the minds of our young people.

Regarding these processes, President Mirziyoyev said: “The art of bakhshi, one of the most ancient forms of folklore, skillfully sings the ideas of high humanism, peace and friendship, justice and truth. For this reason, bakhshi, akin and zhyrov have long been revered as singers of the people's hearts, noble people who unite different nations and peoples. I consider folk art to be a childhood song of humanity, a living source of any national culture. It is not only our duty but also our sacred duty to keep these songs clean and tidy and to make them always

sound proud,” he said.

Certain work is being done in our country to preserve and develop this unique art, created by the great artistic genius of our people.

In this regard, the millennium anniversary of the epic “Alpamish” was widely celebrated in our country. should be noted.

Today in Termez there is a school of bakhshi, folklore classes in children’s music and art schools of the republic. Many volumes of “Karakalpak folklore” collections have been published in our country, and a 100-volume collection of “Uzbek folk art monuments” is being published. The works of Bakhshi-poets are being recorded and studied. It should be noted that over the past years, the International Festival of Bakhshi Art in our country has been widely recognized as a major international cultural event.

At the same time, in the current era of globalization, “mass culture”, which has become a means of trade, is declining in attention and interest in folk art in an environment where the negative impact of show business is growing. Epics performed by bakhshis are also one of the most popular and major genres of the Uzbek people. Its creation is closely connected with the spiritual and social image of our people, socio-political struggles, moral and aesthetic views, ideals of justice and fairness, freedom and equality, heroism and patriotism.

Bakhshi must know the life and culture of the people, the history of the country where he lives and play an instrument, and master the art of singing. He should be able to make effective use of various forms of the vernacular, word games and phrases, proverbs and sayings. Being able to find a melody that captivates the audience, making the epic attractive and interesting are the main requirements for narrating a story.

This, in turn, requires natural talent, strong intellect, and regular hard work and perseverance.

Bakhshis love to sing epics of various meanings, glorifying devotion, love, friendship, brotherhood and heroism to the motherland. The art of performing by bakhshis is called bakhshi art. For example, the poet Pulkan memorized more than seventy epics. Given that each epic contains from two to three thousand lines, ten to fifteen or even twenty thousand lines of poetry, as well as almost as many verses, the potential of folk singers, their amazing ability to memorize and memorize , the power of creation is self-evident.

To further develop the art of bakhshi, which is a living source of culture of our people, to increase its role and importance in our national culture and art, to educate the younger generation in the spirit of national identity, devotion to the motherland, respect for historical heritage. In order to organize their time meaningfully, to further expand the ranks of creative youth, to widely promote the traditions of teachers and students in the life of young people, many competitions and festivals are held.

All these cultural and educational events help the people of our country, especially our youth, to have a cultural holiday, to show the talents of young people who are familiar with the art of bakhshi, and in the future to become masters in the field of bakhshi. lib formation. Among such cultural events, the role and educational significance of the festival, which is the bright star of our national culture, is incomparable.

In the words of President Shavkat Mirziyayev, the art of bakhshi, which expresses the national identity of different peoples, their language and way of life, traditions and customs, is valuable for all of us as an integral part of universal culture. These immortal works of the world cultural heritage tell us that the lineage, historical roots and noble ideals of mankind are the same, and therefore the aspirations of different nations and peoples for the future are common.

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