

Karakalpak Zhyrau Art: Current Situation, Important Issues of Future

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Abstract. The article tells about the ancient art tradition of the Karakalpaks - zhyrau. There are material remnants of ancient civilizations in the world today. However, Karakalpak Zhyrau art is a well-preserved cultural heritage. The author fears that if the government does not develop the art of singing, it will not reach the next generation. The author also comments on establishing close relations with the Nurata Zhyrau school.

Key words. Zhyrau, Bakhshi, Zhyrau school, Nurata, Aral Sea region, Kobyz

Thanks to independence, the art of Zhyrau and Bakhshy has re-emerged and returned to its original form, and the people began to use this art more often. However, in addition to this, it would be appropriate to implement a number of measures to develop the art of Zhyrau.

The first steps to be taken to preserve and develop the art of Zhyrau are: including it in the programs of folk weddings and state concerts;

perform of zhyraus in parallel with bakhshies;

to establish the traditions of zhyrau's singing at ancient folk weddings.

That's right, we have zhyraus that have been performed at international festivals and national concerts. However, they are not allowed to perform any number other than three-minute thermas or tolga or excerpts from epics.

Now it should be noted that this art of zhyrau is the basis of our ancient national music. Epics performed by zhyraus are the largest epic genre of our folklore. Each of the epics, such as heroic epics, is performed for at least four or five hours. Zhyraus can describe a whole story and explain its events in the course of time. If this is the case, then in three minutes the zhyraus will perform excerpts from the epics and how explain to the people, and what will the people who hear them understand?!

Recently, these three-minute performances have been declining also. As for the mixing of kobyz with pop music, many of our young people today are using this way. However, our professional musicians and elders, who understand the Zhyrau art, may not support this idea. However, it means that our young singers want to appear on the stage and show their art in front of the people. This is also a positive phenomenon. This is due to the fact that there are no frequent concerts or competitions on Zhyrau or Bakhshi Art, so they try to present their art in a modern way, to appear on the stage and to appear in public. Really, if they can sing, clap and perform, who will benefit from the fact that they continue to sing and perform at home, if they do not hear and evaluate their talents on the big stage or at international competitions or public weddings and support them in time ?!

In the capital of Karakalpakstan, Nukus, it would be expedient to open a center of zhyrau and bakhshi, where all zhyraus and bakhshies from all over Karakalpakstan would gather, and frequent meetings would be held. This is because when concerts are held in memory of our late zhyraus and bakhshies, only then young zhyraus and bakhshies perform kobyz and dutar melodies on the stage without breaking them. Moreover, they would have contributed to the preservation and development of this Zhyrau and Bakhshi art.

And one thing is for sure - we want to say that our zhyraus and bakhshies have a number of problems to continue their music schools and higher education after graduating from music colleges. This is because the young man, who studied at a music school and is also a college graduate, wants to continue his studies in higher education in the field of zhyraus and bakhshies. But, unfortunately, they apply and study there in the departments of vocal and musical instruments, or folklore and ethnography. We strongly support the acquisition of these skills. However, the possibility of acquiring the opportunities of the art of zhyrau and

bakhshi in the above-mentioned skills is not as wide as the level of professional skills. Therefore, we would like to see zhyraus and bakhshies open as a special place for learning their skills, legends and melodies.

We know that the Uzbek National Institute of Music and Arts named after Yunus Rajabi in Tashkent has a department of "Epic (Bakhshi)." Moreover, the Kazakh State Conservatory named after Kurmangazy in Almaty, one of the neighboring republics, has a department of "Traditional songs" based on their national music.

Each nation has its own national executive style, based on local national music, and there are departments and specialties in higher education institutions [1]. It would be one of the great opportunities for the development of this art, if we could teach our young zhyraus and bakhshies large-scale epics there, prepare and teach them on the world stage.

In this regard, the opinion of Professor K. Allambergenov, published in the newspaper "Erkin Karakalpakstan" on January 30, 2021, №13, entitled "Cultural heritage to be immortalized" on the preservation and development of kobyz and zhyrau, the art of zhyrau. According to the article, the Assembly of the People of Kazakhstan and the Karakalpak Ethnocultural Union "Jaihun" and the Center "Zhyr" recently held an international online scientific conference "Forty Girls - a heroic epic of the Karakalpak people" in Nur-Sultan. The author is interested in the fact that in Kazakhstan, a lot of positive work has been done and is being done in the promotion of kobyz and zhyrau, in the development of this art. For example, in Kazakhstan, the Center "Zhyr" is known for its work, the main purpose of which is to develop the art of kobyz and zhyrau.

"Four years ago, Turkey, Azerbaijan and Kazakhstan - three countries - were included in the list of intangible cultural heritage of UNESCO" Heritage of Korkyt Ata ", - said the scientist. Also, a memorial complex dedicated to Korkyt Ata's kobyz was erected in the Kyzylorda region of Kazakhstan, near the Aral Sea.

This memorable kobyz makes a brown, sad sound with the wind.

Today, this innovative monument serves as a calling card of the Aral Sea region. Every year thousands of tourists come to the memory of the wind-blown kobyz. The monument was erected by the Kyzylorda mayor's office [2].

In fact, as the professor rightly pointed out, our cultural heritage should be widely studied at the international level, attract the attention of foreign countries and be given special care.

At the same time, the professor asks bold questions to today's young generation:

"The question is, why can't we build such monuments?" If the heritage of Korkyt Ata was born in the Aral Sea region, why were we left out of its inclusion in the UNESCO World Heritage List? Why don't we create a center like the Center "Zhyr"? Why don't we bring our national art to the world arena ?!" [2]

These ideas are important for us young people to study and research. In short, in response to the above, we hope that our society will pay attention to these issues. This is because the art of kobyz, zhyrau, the main object of that art is not only the past, but also the history of our people. These are the most important national symbols of our past, which we can use today as a nation, a people.

The art of zhyrau is sacred, the art of our people. In the science of history, the history of human development is divided into several epochs. At the forefront of them is the ancient civilization. It is considered to have developed and flourished in ancient Egypt, ancient Rome, ancient China, ancient India, ancient Babylonia, and ancient Khorezm. There are monuments, cities, temples and other material objects from these civilizations, which have epochs of beginning and end of civilizations.

And now, at the time of its birth, it has reached the XXI century from the beginning of ancient civilization and has a wonderful art, which is preserved in the Karakalpak people. It is safe to say that it is Karakalpak zhyrau [3, p. 79]

The Karakalpak zhyrau art is an undiscovered phenomenon before the world of folklore. This is because Zhyrau is an artist who performs large-scale epics. How did Zhyrau memorize such a large number of songs? This is a mystery. Moreover, the student memorized a large number of works from his teacher only by word of mouth. This is just one aspect of the art of Zhyrau. Its executive skills are also an unresolved issue.

The classical version of the poet, who sang epic songs to us until the twentieth century, is preserved in the Turkic peoples of Central Asia and Siberia.

The most giant type of epic song is the Kyrgyz epic "Manas". It consists of more than 700,000 lines of poetry. The largest version of the epic in the world is the Uzbek epic "Gorugly". 105 versions of it were recorded. Each option is about 10,000 songs in a row. Thus, the epic "Gorugly" consists of 1,050,000 poems.

The multi-cycle epic belongs to the Turkmen people's epic "Gorugly". Karakalpaks have the largest number of Zhyrau melodies in terms of performance of epic melodies. Karakalpak Zhyrau performed about 130 melodies at the time of the epic, and there were 4-5 variants of those melodies. There were about 650 variants of melodies in Karakalpak zhyrau. The volume of Karakalpak epics consists of 15,000 - 25,000 lines of poetry. If there are more than 20 epics in the repertoire of one zhyrau, then zhyrau performed and memorized a song consisting of 500,000-600,000 lines with 650 melodies [3, p. 68].

Kobyz and Zhyrau were present in almost all Turkic peoples. With the passage of time, with the change of history, the kobyz and zhyrau were replaced by another type of singer, instead of the kobyz, by other musical instruments. For example, in the XIX century, zhyrshi came to the fore in the Kazakhs to play epics on the dombra. And Kobzar is only in the history of Ukrainian folklore. The people of Karakalpakstan brought the kobyz, played by Korkyt Ata, in its ancient form, in the same style of performance. The Karakalpaks of the twentieth century are known for how Korkyt Ata made the Kobyz through a folk tale written by K. Aimbetov. The first technology of kobyz forging was developed by Karakalpak kobyz masters until the twentieth century [1, p. 72].

Today's era of globalization threatens the extinction of national culture. It would be absurd to force today's generation to listen to the epics performed by zhyraus. But our ancestors listened them for 2-3 days gave up all their work. However, it is a great task to preserve the art of singing.

It should be noted with regret that the Karakalpak school of Zhyrau in the Bukhara region was destroyed.

Bukhara Zhyraus are also called Upper Karakalpak Zhyraus.

The Upper Karakalpak Zhyraus mean the Zhyraus inhabited by the Karakalpaks living in the steppes of Kokand, Balykshy, Dangara, Nurata, Bulyngyr, Zhanbay, Kenimekh, Baisyn districts.

The name Upper Karakalpak originated in connection with migration as a result of constant attacks on the Turkestan region.

There was a high interest in the art of singing in these regions. Many talented singers have grown up there. Among them are Jiye (muiten), Aituvay and Kabyl (kayshyly), Kulmurat (muiten), Shankhay (karamangyt), Yerbai and Bekmurat (keneges), Allanazar (aiylly), Fergana Boribay and Seitmurat pana (kepe), Kazakhbay (anna) and others. Several Karakalpak zhyraus spread their art [4].

Bukhara zhyraus are the most skillful zhyraus. The zhyraus of the Aral Sea went to the Bukhara zhyrau and learned the secrets of zhyrau. For example, Khalmurat Zhyrau was the teacher of Kurbanbay Zhyrau.

Kurban Baksy is very interested in finding out the secret of Shankhay Zhyrau's voice. Because his voice becomes magical after midnight. It turns out that it can control people's imagination. One day he asked his teacher about this. But teacher did not answer. He asked again and again. Then Shankhay agreed to tell the secret of his amazing voice. But he made a condition. "Look at my head after midnight. Silence whatever you see. Be strong with your tongue," he said. The two went to a deserted place. Shankhay Zhyrau began to sing. At midnight, his voice grew louder, and a two-headed snake appeared over Shankhay's head. The Baksy shouted, "There is a snake on your head." Thus the condition is broken, and the disciple cannot keep his promise. Then Shankhay Zhyrau, offended, returned the Baksy without blessing.

Begmurat Zhyrau from Bukhara wrote the following poem for his teacher Shankhay (Shauket):

Sháwkettiń shákirti Qurban shayırdı, Hawazası kóp jerlerge jayıldı, Qaraqalpaq, ózbek, túrkmen, qazaq, Hátte tájikler de buǵan qayıldı. Íqlas qoyıp júrer edim jasımnan... [9, p. 30]	Kurban poet became a student of Shauket, His fame spread to many places, Karakalpak, Uzbek, Turkmen, Kazakh, Even the Tajiks agreed. I would be attentive from an early age ... [5, p. 30]
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Even when Shankhay Zhyrau died, Begmurat Zhyrau was very sad.
My teacher is Shauket,
He taught them to sing,
In the morning,
The camels whined.

People say that when Shankai Zhyrau died, there was an eclipse and camels cried.

Bekmurat Zhyrau was a well-known figure among the Zhyraus. Bekmurat Zhyrau was born in 1878 in the village of Kotyr in the Nurata Beglig of the former Bukhara Emirate in the village of a middle-class farmer. Zhyrau used to describe the miserable conditions of his native village's people.

During the Second World War, Bekmurat recited the epics "Alpamys", "Auezkhan", "Birth of Gorugly", "Er Ahmet and Ernazar", "Abu Raikhan", "Akhmetzhan" and several other poems. At that time, several military divisions were being formed and training exercises were being held in Katta-Kurgan. Interestingly, the first national division of Karakalpak soldiers was formed here.

Bekmurat Zhyrau came to Kattakorgan and sang "Alpamys" to Karakalpak guys several times. In the last years of the war he left Nurata and came to Bulyngyr, Shanbai, Nurata, Kenimeh, Gijduan, Romitan, Katta-Kurgan, Khatirchi, Tamdy, Kyzyltobe, Karakalpakstan.

Bekmurat Zhyrau was a very big man. He was also called "Bekmurat Paluan". Probably because of his size, his voice was loud. His soulful voice amazed and delighted anyone who heard the magic music.

Wherever he went, the people listened with great interest and respect. Most of the music and voices on the kobyz are based on the nationality of the listener. That is why he is famous among Uzbeks, Karakalpaks, Kazakhs, Tajiks and Turkmens.

Bekmurat Zhyrau also had an improvisational training. He was awarded the title of People's Poet of Uzbekistan.

Bekmurat is a typical representative of the Karakalpak Zhyrau. He came from the Akmangyt tribe of Karakalpak. He is one of the disciples who spread the Shankhay tradition. He also became a favorite zhyrau, who sang epics and poems in Uzbek and Kazakh languages. His work has made a significant contribution to the development of performance traditions and epics of Karakalpak, Uzbek and other peoples. He died in 1955. His monument is located in the alley of zhyraus in Samarkand.

In short, the art of Karakalpak poetry should be widely propagandized. It is necessary to develop the relationship between the Karakalpak Zhyrau School and the Nurata (formerly Bukhara) Zhyrau School. In particular, it is necessary to celebrate the art of singing by organizing various international events.

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