

THE PERFORMANCE SYSTEM OF KARAKALPAK FOLK EPICS AND ITS INFLUENCE ON YOUTH EDUCATION

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Summary

The article examines folk Karakalpak epics, the system of their performance and the role of folklore in the formation of a spiritually mature personality, harmonious upbringing of the younger generation.

Key words

dastan, karakalpak, heroism, folk art, jiraw, kobiz, baksi, kissaxan.

Introduction. Meaningful conclusions related to the thinking, customs, rituals, spiritual and moral education of our nation are reflected in our cultural heritage, ancient and rich literature, folklore, including folk epics. They, in turn, are a means of upbringing that leads the younger generation to spiritual maturity, instilling moral qualities based on national and universal values. One of the main issues that never leaves the focus of philosophy is the education of the younger generation in the spirit of a perfect person, their worldview, free life, and the formation of a spiritually and morally mature, courageous, and dedicated individual.

Literature Review. The contribution of performers to the preservation of the rich heritage of our people - dastans, terme[1,313]-tolgovs[1,335], legends, and fairy tales - to this day is invaluable. Despite the difficulties of the time and difficult lifestyle, these examples of national heritage were memorized and passed down from generation to generation as a treasure of our people. Thanks to the "rich treasure" they left us, a solid fundamental base has been and is being formed. Folklore serves as the basis for the formation of such qualities as morality, respect, loyalty, patriotism, friendship, and humanity in the younger generation. Therefore, both performers and storytellers of epics are zhyraus, bakhshis, and storytellers [2,220]. At this point, we would like to dwell on the performers of heroic epics, the zhyraus.

Discussion. Among the Karakalpak people, the performers of heroic epics, which are one of the examples of oral folk art, were called zhyrau. The word "jir" has existed among the Karakalpaks since ancient times, and based on this word, the word "jirov" was introduced. Scientists such as N.I. Ilminsky, V.V. Radlov, I.I. Budakov, Sh.Sh. Ualikhanov also note that the word "zhirov" comes from the word "zhir" [3,74]. Academician V.V. Radlov expressed the following thoughts about this: "The word "jirov" comes from the word "jir" and in Kazakh and Tatar languages, the word jirov means one who performs historical jirs" [4,120]. At the same time, E. Ismailov, who conducted research on the oral literature of the Kazakh people, cites the following thoughts about the origin of the word jirov: "In one of the examples of Kazakh oral literature, the jirov seems to be the oldest type of akyndyk in the Kazakh language... The root of the word "jirov" undoubtedly comes from the word "jir-jirlaö" [3,74].

Since the history of the origin of the word zhyrau encompasses a long period, its history is connected with the poems of Korkut-baba. According to him, the zhyrau was revered as a wise, intelligent person. Every time the storytellers played the kobyz, they remembered Grandfather Korkut and considered him their mentor. Grandfather Korkut (Dada Korkut) is a legendary



singer, the founder of epic poetry, not only among the Karakalpaks, but also among the Turkic peoples of Asia and the Caucasus. That's why legends and tales about "Grandfather Korkut's dome supposedly fell from the sky" have spread. Thus, the zhyrau was not only a performer, but also a wise poet.

Scholars sometimes link the origin of this word to the 11th century, and sometimes to the events of the 14th century. In the 11th-century book "Devonu lug'otit turk" by Mahmud Kashgari, the word "qubiz" appears, and the person who plays the qubiz is called "qubizgul kishi," which in modern language means "the person who plays the qubiz" [5,232]. He also emphasizes that the word *jirov* means a *jirov*, a poet, a musician, and a wise elder.

There are also suggestions that the word "jirov" may have been used among the Karakalpaks around the 14th century. The reason we say this is that we can find opinions about zhyraus in written sources of the XIV-XV centuries. As an example of this, it is appropriate to cite the following: There are also views that the word "zhyrau" has spread among the Karakalpaks since the time of Soppasli Sipira zhyrau, who is considered the founder of Karakalpak zhyrau art [5,233].

The art of bakhshi and zhyrau has existed among the Karakalpaks since ancient times, and they are interconnected, but also have distinctive features. A *jirov* is a talented musician with a melodious voice who, holding a *qobuz*, recites epics, historical songs, the dreams and aspirations of their time, as well as proverbs and sayings, wise sayings, advice and counsel, and *terma-to'lg'ov* - examples of oral literature - along with the *qobuz* [3,72].

The repertoire of zhyraus consists only of heroic epics, examples of which can be such epics as "Forty Girls," "Alpamysh," "Koblan." Zhirovs performed heroic epics and terma-tolgovs with the kobyz. When performing epics, the zhyrau tuned his voice to the instrument of the kubyz, clipping his throat. The repertoire of bakhshis included only love epics, for example, epics such as "Oshiq Gharib," "Yusuf and Ahmad," "Sayod and Hamro," and lyrical songs. Bakhshis performed their repertoire with the help of the dutar, freely singing their voices to the tune of the dutar.

Results. Among the Karakalpaks, the art of zhyrau emerged much earlier than the art of bakhshi and storytellers, and has lived alongside the people for centuries. Among the Karakalpak people, the zhyrau is considered a highly respected person. Being together with the people, they artistically enriched and skillfully conveyed to the people the patriotic work of people who defended their homeland. In battles and conflicts, jirovs stood shoulder to shoulder with soldiers, encouraging them and lifting their spirits.

A *jirov* was expected to be a skilled performer and also possess a rich and beautiful voice. Zhirovs were not only living preservers of many dastans, but also skilled musicians and improvisers. At the same time, he was a connoisseur of new poetic lines, a creator of new musical melodies, a humorist, and a master of entertainment, making his listeners laugh heartily when necessary. Indeed, it can be said that a talented zhyrau performed the role of a large ensemble. Songs and dastans are a rich source of material for studying the language, poetry, philosophy, ethnography, and local way of life of the Karakalpaks. Therefore, ethnographer Sh.Sh. Ualikhanov described the Karakalpaks as: "The Karakalpaks are considered the first poets and singers in the desert" [7,13].

Conclusion. Before the audience gathered, the Karakalpak zhyrau began to recite didactic words, terme-tolgaus, and then began to recite dastans. Before performing the dastan,



zhyrau informed the people about the dastans in his repertoire. From among them, he only performed the epic he wanted to hear from the people.

One of the genre features of Karakalpak dastans is their performance with the help of a koryz or dutar, that is, their musicality. For example, you don't need music to tell a fairy tale or story. But in the dastan, this is reflected differently. When it discusses the manifestations of human feelings, the animal world, and Mother Nature, each of them is performed through its own unique melodies. Therefore, the koryz and dutar instruments in the performance of the dastan have become an integral part of the dastan.

References:

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