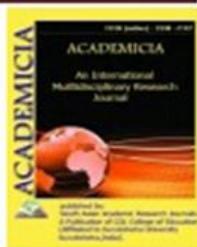




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THE EVOLUTION OF MUSICAL PEDAGOGY OF THE KARAKALPAK PEOPLE OF THE HISTORIAN - THEORETICAL ASPECTS

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ABSTRACT

This article is devoted to the problem of studying the evolution of musical pedagogy of the Karakalpak people of the historian - theoretical aspects. The art of human development is measured in a number of periods. And the heyday of ancient civilization refers to ancient Egypt, ancient Rome, ancient China, ancient India, ancient Babylon, ancient Khorezm. Monuments, cities, temples, and material culture as a whole have been preserved from these civilizations. This civilization has a beginning and an end. But there is another civilization that has come down to our days from the depths of centuries. This is a Karakalpak narrative art. This culture of Karakalpaks was highly developed precisely in the Middle Ages, the so-called time of the existence of the Golden Horde Empire. Such outstanding storytellers among Kazakhs, Karakalpaks entered the arena of the 12-14th century. They saved SapyorZhyrau, ShalkizZhyrau, DospambetZhyrau, KaztuganZhyrau. In the narrative art of zhyrau, the main musical instrument was kobyz. The first musical instrument - kobyz, is of Turkic origin. And the first to call this instrument kobyz was the storyteller Korkytata, whose unique guttural voice, thundered throughout the entire universe, was carefully conveyed to our days by the Karakalpakzhyrau.

KEYWORDS: Music, Pedagogy, Karakalpak Folk Music, History.

INTRODUCTION

Music is a reflection of the soul of the people. It combines its history and traditions. It reflects the characteristics of the ethnos, its characteristic distinguishing features. In the musical culture of the Karakalpaks, the history of the people is most clearly reflected. All Karakalpak epics are imbued with the spirit of patriotism and pride in their country.

It should be noted that Karakalpak music is closely related to folklore. Numerous legends and folk epics were shifted to music. Karakalpak music and folklore carry features of both Turkic peoples and Iranian ones.

Among the Karakalpaks, the singers of Zhyrau and Bakhshi predominate. These are folk singers who, playing national musical instruments, perform their works in a special melodious manner. Bakhshi singers are also found among Khorezmians, which indicates the proximity of two cultures.

The throat singing of zhyrau became widespread at the end of the 18th century, when, in fact, the development of Karakalpak literature and musical art began. Such famous Karakalpak music poets Jien-zhyrau (1730-1784), Kunhodzhi (1799-1880) lived and worked during this period. They were outstanding representatives of the musical and literary art of the Karakalpaks. They told their works to the piercing trills of music, which gave the poems and epics a unique, tragic sound in their own way, since many of these poems narrated about the heavy share of Karakalpaks who were forced to leave their native lands.

The art of human development is measured in a number of periods. And the heyday of ancient civilizations refers to ancient Egypt, ancient Rome, ancient China, ancient India, ancient Babylon, ancient Khorezm. Monuments, cities, temples, and material culture as a whole have been preserved from these civilizations. This civilization has a beginning and an end. But there is another civilization that has come down to our days from the depths of centuries. This is a Karakalpak narrative art. This culture of Karakalpaks was highly developed precisely in the Middle Ages, the so-called during the existence of the Golden Horde Empire. Such outstanding storytellers among Kazakhs, Karakalpaks, Soppasly Sypyr Zhyrau, Shalkiz Zhyrau, Dospambet Zhyrau, Kaztugan Zhyrau entered the arena of the 12th and 14th centuries. In zhyrau narrative art, the main musical instrument was kobyz. The first musical instrument - kobyz, is of Turkic origin. And the first to call this instrument kobyz was the storyteller Korkytata, whose unique guttural voice, thundered throughout the entire universe, was carefully conveyed to our days by the Karakalpak zhyrau.

The time of the appearance of the kobyz, the fact that it is the most ancient musical instrument, is recognized by all. In the oldest written monument of Turkic peoples, the book "Kitabi Dedem Korkut" says that the creator and first performer on the kobyz Korkytata, taking his instrument in his hands, traveled to cities and villages, sang the thoughts and tea of ordinary people, was a seer, the most revered person. He was always among the people of the afflicted, giving them advice, singing the deeds of the batyrs, and bringing peace to the souls of people.

In the book of the XI century scientist Mahmoud Kashgari, "Devon Lugat-it Turk", kobyz is commented on as a musical instrument of Turkic tribes. Information about Kobyz and Zhyrau are found in the works of Rashid-ad-din, Lutfiy (XV century), Navoi (XV century), Khorezmiy (XV century). Kobyz is the first musical instrument invented by man; all other musical instruments appeared on its basis. The kobyz melodies symbolize the time when there were still few people on earth, when Cosmos ruled, when a person proclaimed with all his voice: "I am the master of the Universe!" This symbol was conveyed in a special hoarse, guttural voice. This voice itself is a monument, similar to the monument of ancient Rome. The words "kobyz" ("kob" - many kind words, a long-lasting event, "yz" - a melody) means the transmission through a melody of a story about amazing heroes, historical events. As the most ancient musical

instrument, kobyz influenced musical instruments of other nations. So, the storyteller of the poem "The Word about Igor's Regiment" Boyan ("bayanlaush" - storyteller) in our language also means storyteller. And the Ukrainian word "kobzar" came from the word "kobyz". Kobyz influenced all peoples having a musical instrument like him. Almost all Turkic-speaking peoples had Kobyz and Zhyrau. Over time, other types of storytellers began to appear in the changing political eras, and other types of musical instruments began to take the place of kobyz. For example, in the 20th century among Kazakhs, zhyrshy-akyns came to the forefront, performing epics accompanied by dombra, and the kobzar remained only a fact of Ukrainian folk history. Only the Karakalpak people conveyed to our days the kobyz in that ancient form in which Korkutata made it, as well as that manner of performance.

Zhyrau among the Karakalpak people enjoys special respect and love. Talent zhyrau is regarded as a magical property, bestowing from above. It is known that in a dream all the famous zhirau were visited and blessed by a dervish sent by Allah. After that, they became true storytellers. Such information is carried out in the biographies of NurabylZhyrau, EsemuratZhyrau, KurbanbaiZhyrau, ErpolatZhyrau. As history testifies, in ancient and Middle Ages, among the Turkic-speaking peoples, the Zhyrau lived in the palaces of the Padishahs, were their confidants. They performed works that have a society - political, national significance.

Altaians, Shors, Khakasses, Dolgans, telewits, telenguts of storytellers are called "kaichi". The word "kai" comes from the word "kyu" ("kayak", "kai") and means a musical instrument, and the word "kaichi" ("kyuchi") - performers on it. Among Tatars, the storytellers were called "zhyrshy", Bashkirs - "sesen", Turks - "asyk", "dastanchiasyk", Turkmen - "bakhshi", Uzbeks - "bakhshi", "fats", Yakuts - "olonkhosut". Thus, all the Turkic-speaking peoples of the storytellers were designated by a word originating from the same root-kyu, zhyr-yr, sasenshen, asyk, bakhshi, olonkho-deer, olonkhosut.

Among different peoples, storytellers played a different social role in society. Altaians, Yakuts, Shors, Dolgans, Teleuit, Telenguts, Gagauz narration was not the main profession. The Karakalpakzhyrau were professionals, they improved their art in the famous storytelling schools, were masters of their craft.

Karakalpakzhyrau performed accompanied by a kobyz heroic dastans about the exploits of the batyrs. The lyrical dastans were performed by bakhs accompanied by the dutar in a completely different manner. The art of zhirau and bakhs was done only by professionals. In the history of Karakalpak folklore, there are no facts when Zhyrau was simultaneously Bakhs or vice versa.

The study of Zhyrau's creativity is the study of amazing folk art, which has conveyed to our days through the centuries the civilization of ancient eras. The study of a living epic tradition, its styles of execution, the field of distribution has always been the focus of world folklore.

It should be noted that the epic storytellers were also agents of the politics of the kings. They were advisers to the kings, along with this, during the battles of hostilities they were ahead of the troops and inspired the soldiers with their poetic words, even led them. For example, SoppaslySypyrazhyrau was an adviser to the padishah, and Kaztuganzhyrau (XVI century) and Dospambetzhyrau (XV century) - generals. One of the European travelers to Central Asia, Marco Polo notes the public role of the narrator in the 13th century. According to him, the storyteller usually sat next to the padishah, poured him various drinks, he ate food along with the lord, was a free man in his actions. The meaning of the word "zhyrau" in some Turkic-speaking peoples is

conveyed as "bakhy, bakhshi, bakhsy". In Karakalpaks, Bakhs is a performer of lyrical dastans accompanied by a dutar. Among Kazakhs and Kyrgyz, the word "Bakhs" is used to refer to healers, people who drive out evil spirits.

Indeed, one of the most ancient properties of bakhsha is the treatment of people with a word. V.V. Bartold notes that the word "bhisshu" in Sanskrit means a Buddhist monk, a clergyman. Among the Mongols, this word was called a doctor, surgeon, among the Kalmyks, Manchurians - high-ranking servants of religion, enumerators, among the Uighurs - also enumerators, among the Chagatai, Zolotoordynsky, Kazan, Crimean khans - secretaries of military records, among the Turkmens - ancestral elders. Therefore, "bakhshi" ("bakhshi") is a Turkic-Mongolian word for military accountants, secretaries, courtiers and, along with this, singers, people who sing out evil spirits by song. The word "bakhshi" was used in the meaning of "narrator" among the Turkmens and Uzbeks, and "sorcerer" was used by the Kazakhs and Kyrgyz.

The origin of the word "zhyrau" has been sufficiently studied in science. Zhyrau is a performer of the epic, taking origin from the most ancient historical times. The art of storytelling was especially pronounced among the Turkic-speaking peoples.

The performing traditions of the epic narrator are fully preserved among the Altai, Yakut, Kazakh, Uzbek, Turkmen, Kyrgyz, Karakalpak, Azerbaijan, Turkish, Khakass peoples. An epic storyteller-talent who keeps in memory several epics, several thousand poetic lines and can reproduce them.

The basis of Zhirau's life is made up of narrative schools, or the science of this art, its methodology and experience. A storytelling school is similar to a university where bachelors and masters are trained. The high intelligence of the performer largely depended on whose pupil he was.

N. Davkaraev [4], K. Aimbetov [1], T. Adambaev [2] classifies the Karakalpakzhyrau into two schools - the storytelling school of SoppaslySypyrzhyrau, or the XIV century - the period of development of storytelling art, as well as the storytelling school of Zhiyenzhyrau, or the eighteenth century is the heyday of storytelling. In the development of the narrative school of SoppaslySypyrzhyrau, Kaztuganzhyrau, Dospambetzhayrau, Shalkiyizzhayrau played a large role. Their repertoire consisted of dastans to "Edige", "YerShor", "Alpamys", "Maspasha", "YerSaiyin", "Sharyar".

Thus, by the end of the 18th - beginning of the 19th centuries, due to well-known historical events, the storytellers are also divided into the "upper", concentrated in the vicinity of Bukhara, Zarafshan, Samarkand (the storytellers Shankai, Kazakhbai, Halmurat), and the "lower" Karakalpaks — Aituar, Kabyl, Zhiyemurat, Nurabylla, Yesemurat, etc. The tales of the "upper" KarakalpaksShankai, Kazakhbai, Halmurat, Bekmurat were considered more powerful. The storytellers of the "lower" Karakalpaks often went to their colleagues to hone their performing skills. IN AND. Zhirmunsky classifies Uzbek bakhshis into the Nurata and Bulungur schools, notes Fazylyuldash (1873 - 1953) and ErgashZhumanbulbul (1870 - 1938) as their largest representatives. The Karakalpakzhyrau more often came into contact with the zhyrau and bakhshi of the Bulungurschool. If in the Nurataschool more often performed romanicdastans, then in the Bulungur school - heroic dastans.

Recent studies have noted the presence among Turkic-speaking peoples. Central Asia Oguz and Kypchak storytelling schools. The Oguz storytelling school prevailed in cities with highly developed trade (Uyghur, Turkmen, Azerbaijani, Turkish, Uzbek) and the Kypchak storytelling school, or the finger (barmak) system, was among the population with a nomadic way of life, mainly livestock breeders. In the Kipchakschool, preference was given to the dostans "Alpamys", "Koblan", "Edige", "YerTargyn", and in the Oguz school, dastans "Yusuf-Agmed", "Gorogly", "Garip-Sanem", "Tahir-Zuhra", in which the Persian-Arab book tradition dominated.

From the position of a common Turkic narrative school, Karakalpak storytellers have their roots closer to Kypchak traditions. Along with this, among the Karakalpaks, book dastans built on novel plots, i.e. related to the Oguzschool.

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