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Article



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THEORETICAL BASICS OF THE SIGNIFICANCE OF FOLKLORE SONGS IN KARAKALPAK ETHNO-CULTURE

Abstract: This article describes the originality of Karakalpak ethnoculture, the historical sources of Karakalpak folk songs, their role and importance in the people's way of life.

The peculiarities of Karakalpak ethnoculture, historical sources of Karakalpak folk songs, their role and importance in the national way of life are described in the scientific-theoretical study.

Key words: culture, folklore, ethno, song, jirav, bakshi, art, music.

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Introduction

Academician of Karakalpak J. Bazarbaev describes Karakalpak folklore works in terms of their role in the ethno-culture of the people as follows: "...the first stone inscriptions and writings created by the mind and wisdom of our ancestors, from folk oral samples, are preserved in the treasures of our libraries today. thousands and thousands of manuscripts are our great spiritual wealth. A nation with such a great heritage is rare in the world. "

Ethnoculture includes the processes of studying the origin of a nation, its culture, lifestyle, spiritual and educational characteristics, which have flourished in historical processes (periods) and are developing to this day. The term ethnoculture is composed of two words: ethno and culture. Ethno is Greek for people, people, and at the same time, it refers to a certain people or nation.

Culture is said to originate from the Arabic word Medina (city, town). The interpretation of the word culture, which comes in the meaning of the city, has been used to refer to two types of people's life, i.e. peoples living in nomadic steppes and deserts and

peoples living in the city and living a lifestyle typical of the city. In the article, from the point of view of cultural studies, the role of folklore songs in the culture of the Karakalpak people is theoretically studied and the importance is shown:

Ethnoculture reflects the elucidation of the following principles and qualities: ethnoculture as a historical process has been formed and manifested certain achievements and shortcomings over time. that he was able to create a foundation for his future;

- conscious study of the past culture, without learning it, there is no basis for using the cultural heritage for the welfare of the new society;

- deep study of religious and Islamic heritage, its high quality of national spirituality and culture;

- that the territory of Central Asia is the center of formation and development of material and spiritual culture;

- the correct understanding of the historical development of the spirituality of the peoples of Central Asia and its essence;

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- Pays attention to such things as studying the fundamentals of the spiritual culture of the Eastern peoples in full (on the basis of research).

In order to comprehensively study the qualities and principles of ethnoculture and apply them to daily activities:

First, the achievements of our ancestors during the historical evolution;

Secondly - the cultural and educational heritage of our people, national values, traditions, paintings;

Thirdly, it is the perfect assimilation of examples from the moral lessons of our people.

Ethnoculture has a great role in the further development of our national culture, and only when the spiritual foundation of every independent state is strong, it can be strong and develop on a large scale. For this, it is necessary to restore and develop the priceless heritage of the ancestors created for thousands of years: the traditions of the national culture and use it intelligently.

Karakalpak folk art, which has been formed over thousands of centuries and has reached today, is distinguished by its uniqueness. Folk art is literally the language of the people. Because the works of folklore were created by the people, embodying the people's lifestyle, hopes, and desires, and have been handed down from generation to generation until today.

"A 100-volume collection containing the folklore of Karakalpak has been published. In this collection, the art of bakhshiki, Karakalpak epics and their singing forms are described, and it is literally a folk art in poems that reflect the history, events, and lifestyle of the Karakalpak people, - says the "Nuroni" Foundation Karakalpak Khusniddin Sharaf, head of the Istan department.

The first copies of the book of folk art were published in the 30s of the last century, and it is a complicated process to collect all the epics one by one and bring them to the people.

Since Karakalpak folklore works have a variety of themes, they are developing closely with the complexity of the genre of music. Folk songs are so important in the way of life and culture of the people that we cannot separate them from each other. Doctor of philological sciences N. Dawqaraev said about this "... the people of Karakalpak cannot live without songs, music, oral poetry in their sad days and in their happy days. "- he emphasizes.

A song accompanies a person from birth. Russian researcher A. Belyaev started collecting and researching folklore from the Karakalpak villages since his student days at St. Petersburg University in 1903. After hearing the folklore works of the people, he did not for nothing describe them as "Korakalpak desert nightingales".

The uniqueness of the Karakalpak people is embedded in the folk songs, national traditions, ritual and performing arts, which reflect the ethno-culture, and the daily life of the people. For example: Just as

salt-da'stur jirlary occupies an important place in folk poetry, music folklore also has such a valuable place. Because each song matches its own voice, and the more rhythms it has, the closer it is to the hearts of the people.

Therefore, the fact that the songs of the program have been preserved in the memory of the people since ancient times depends on the permanence of musical folklore.

The Karakalpak program songs include the traditions, entertainment and national symbols of the Khal, and were created in close connection with the process of its historical development. These songs are performed in all ethnographic programs of the people, from the time when the human being was born, when he was lying in the hut, to marriage, handover of a girl, wedding and similar programs. When a mother took her child in her arms and said "Alla", boys and girls praised each other and sang jokingly at parties. When the women who were in trouble said goodbye, the young people went from house to house at night and said Ramadan spoons. Not all of this is said without music, and the people dedicated the best music to them. One of the most popular types of Dástúr jirinin is "alla". Alla is called "hayyiw" and "besik jiri" in Karakalpaks.

"Besik jiri" is one of the delicate types that have been spoken in the oral poetics of the people for a long time. In order to comfort her child, the mother expresses her best wishes for the child's future through music. In "Besik Jiri", the child is trained to listen to music by singing songs from infancy. he did not sing a song without thinking, he sang it with the best moral characteristics of his time.

A well-known scientist of the East, Abu Ali Ibn Sina, in his book "The Laws of Medicine", paying special attention to child education, says the following: "In order to strengthen a child's client, it is necessary to apply two things to him. One is rocking the baby slowly, and the other is music and lullabies, which are customary to tell him to sleep. Depending on the amount of intake of these two, it is shown that the child develops a talent for physical education with his body and music with his soul. Depending on the amount of acceptance of these two, the child develops the ability to physical education with the body and music with the soul.

Also, "hayyiw" is performed by men, mostly grandfathers, in the Karakalpak people, and it is called "gañ-gañ" or "hannay". "Hayyiw" in the grandfather's repertoire is called "termishlar" among the people. Its example is as follows:

Don't worry,
Alañ kewlim jay bolja,
Child of six percent,
I can't tell you,
Hánnay, hánnay, hánnay.nay....

"Ha'wjar" is the song of the program, which is sung singly as a chorus. wjar" and "yor-yor" are the

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same word. Turkic peoples who speak "J" called "Ha'wjar" and "Y" speakers called "yor-yor". "Ha'wjar" used to mean "die". also called

It is often broadcasted by the girl saying goodbye to her parents, relatives, and people from whom she was born.

The door of our house,
Jupar esik hawjar,
If I sing, I'm in a hurry,
Siypar esik hawjar.
My father-in-law's door,
Sheñgel esik hawjar,
If I sing, I'm in a hurry,
The door is closed.

The music of the song is very simple, its range does not exceed a fifth.

In Karakalpak folk legends, we often hear the saying "He started a wedding and died." Indeed, the initiator of the wedding begins by saying the terme, or in the form of an olan song. In the Karakalpak language, the word olan is not actively used in recent times, it has been preserved only in Kazakh and Uzbek languages.

There were also some sorcerers who were engaged in starting weddings. The wedding officiant praises the bridegroom by singing the wedding song he has learned and adding his poetry to it. Hawjar can also be seen in folk epics. For example, Gulshin's maidservant and Kultay's singing of hawjar in the Alpomish saga is the embodiment of folk dances. Here are some examples of Hawjar songs:

Polish it, polish it,
The wedding is yours.
It's over there,
It's yours in half.
In the garden, the bedew blooms,
Saying that I was able to ride,
The long girl cried,
I am happy to say that I am Jat.

The master of words, who started a wedding, sang hawjar, chirped, and entertained many people, put the words he spoke according to his poetic mastery to the tune of his song, directs the gathered crowd to his mouth.

Beth Ashar. Betashar is started by a poet and singers who are good at words. Bet ashar is of two types. The first is "say", the second is "bet shar". Betashar's saying is that the bride came to a foreign country, and when she was walking, it was said in order to announce the wedding to the people. An example of this saying is as follows:

The bride has arrived.
Please let me know.
Don't say anything
Don't say your name.

After the end of "Bet Ashar" the headscarf on the face of the bride is opened. It will be continued with Bakhchi-jirov music, wrestling, and other games.

In addition to this, in Karakalpak oral art, the songs of Yoglov have been preserved and are living as an example of folk oral art.

"Om̄ir bar jerde ol̄im bar", "Shaykalmaytuğın teñiz, terbelmaytuğın taw bolmaydı" are folk wisdom sayings. He sent the person to the last destination by saying 'ql̄ov'. In the Karakalpak literature, such songs are called "muñ-sheer" songs. "Yoql̄ov" are said to cheer up and comfort a person who has lost a close relative, who is suffering from separation. The difference between "Yoklov" and other songs is that it is performed only by women. When disaster strikes, the most lively person in the house, or else, calls the professional women to tell the story. On the contrary, women who faced a light loss cried for this person or their relatives who died before.

Saying "Yokhlov" has existed in the Karakalpak people for a long time. Examples of "Yokhlov" can be seen in the "Gorugli" epic. How can you cry remembering me when I die without dying? when he said:

Agha Yunis Fairy:

There is a trace of a horse neighing from Shamli's waist,

The forty-year-old boy did not like the salt he gave like that.

Góruğlinin's uli tuwe daughter liked,

My sultan, who has passed two percent of the world. - also indicates that the song is one of the old programs of the Karakalpak people. (Folklore of Karakalpak)

"Bádik". In ancient times, people tried to heal the "bádik" (vegrenyaya ospa) wound on the body of a child with the power of song. Before sunset, they laid the sick child in the middle and sang together:

Take care
Bádikti kóshire kór, "Alla tala",
Iziñnen jiberermen horse carriage,
Where does it stand?
Heals when I shoot,
When frying, sizzle and absorb the oil.

In the folk folklore and musical heritage of Karakalpak, songs with a historical theme occupy a large place. Songs with such a content are based on the historical events of the nation, and they have been sung and performed by folk singers since ancient times. That is why such music is called "historical songs" or "historical songs". We often find that music belonging to this category is called "jilar" in the Karakalpak language.

Historical records of the Karakalpak people are briefly as follows:

To sum up, there are many methods and tools for educating today's youth to become perfect human beings and raising their spirituality. It is known that each type of art has its own history and theory of development. There are also fields of science related to certain types of art, such as literature studies, theater studies, music studies, cultural studies, visual arts

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studies. The question arises as to what is their relationship with folklore. There is a scientific relationship between folklore and theories of art. The roots of theories of art are based on the theoretical methodology of folk art.

Summing up from the above, it can be said that in our developing New Uzbekistan, the rich folklore art that embodies the national identity is being

enriched and developing with modern opportunities. Because the country has a great past and a great future. Therefore, we, researchers, can achieve a good result if we take the great heritage of our nation and instill it into the minds of young people, and if we conduct a lot of research and give scientific theoretical conclusions.

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