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OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2022 Issue: 12 Volume: 116

Published: 29.12.2022 <http://T-Science.org>

Issue

Article



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THE ROLE OF KARIMBAY TNYBAYEV IN KARAKALPAK ART

Abstract: In this article, it is discussed in detail about the great features of the Karakalpak art. The role of K. Tnybayev is very important in the development of the art of bakhshihiliq in our country in the early days. It is analysed that Karimbay Tnybayev was contemporary of Qiyas jiraw, Khojambergen jiraw, Japak bakhshi, Eshjan bakhshi, Shaniyaz bakhshi, Shernazar bakhshi, Amet bakhshi and Genjebay bakhshi, as well as took lessons from great teachers and learnt our national music.

Key words: National art, bakhshi, jiraw, culture, heritage, national music, tradition, music.

Language: English

Citation: Tnybayev, P. K. (2022). The role of Karimbay Tnybayev in Karakalpak art. *ISJ Theoretical & Applied Science*, 12 (116), 1047-1050.

Soi: <http://s-o-i.org/1.1/TAS-12-116-83> **Doi:**  <https://dx.doi.org/10.15863/TAS.2022.12.116.83>

Scopus ASCC: 1201.

Introduction

The Karakalpak people, like other people of Central Asia, were considered to be one of the people who held a rich culture from early history. The Karakalpak people based on their rich history hold a colourful literary legacy in various genres, depicting the life of the Karakalpak people. Such as folk song, love songs, folk tales, folk proverbs, epics of bravery and romance. And among them the most important one is "Milliy muzika" (National songs).

Main part

The root of Karakalpak national songs is related with the musical instrument "kobiz" and the person who plays it, that is "jiraw". Fast success of this type of national music gave birth to other musical professions such as "baksi", "qissakhan" and "sazende". These people have been hugely admired and respected among Karakalpak people. Because they not only performed in front of thousands of people with their phenomenal talent but also shared their knowledge with many representatives of young generation. As a result of it there is appeared a notion called "ustaz-shakirt" (teacher – learner). One of the best examples of this tradition can be Korkit ata and Akhimbet bakhshi who were the founders of bakhshi school and contributed to raise many young musicians. Even today you can easily notice this tradition among Karakalpak musicians.

The nationality of the people will never be lost. Each nation is proud of its own national customs, culture, music, and its own unique nation. About Karakalpak culture and its traditions were remarked by a famous Kazakh ethnographer Chokhan Valikhanov, "Karakalpaks are the first poets and musicians in the great desert".

We know that our national music is closely connected with historical events. The reason is that the past historical stories are connected with music, and our stories and legends are told among the people. So that national music is the face of time, people's life, their happiness and their sadness.

From the earliest times music has been closely connected with the life of people. Music was created based on their lives so that it became so popular. Even though the authors of many songs are unknown many songs became as a national song because people learnt the lyrics by heart. And this is the reason of appearing the term "xaliq namasi" (national song). Of course that songs were created by many talented people, who were good at music, but there were no written lyrics or the names of authors to give credits. So that's why we just have to consider them as national songs.

The most powerful and rapidly developing thing in the Karakalpak people is "folk items", as well as the national heritages, customs, dishes, and arts that have been passed from generation to generation thanks to people who had a great memory (since there was no

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written language) and teacher-student tradition. However, one thing that makes us happy is people are loyal to their nationality and tried their best to keep it. In particular, national music is one soul, one body with the nation. As every child is brought up by listening to national music, and also at that times national music was closely connected with children's education.

The well-known scientist Abu Ali Ibn Sina in his book "Kitabi Shypa" paid special attention to the upbringing of children and said: "You need to follow two things to satisfy your child's wishes. Firstly, you have to cradle the baby gently, secondly, helping him sleep with the help of national music. Following these steps makes the baby physically and mentally strong. So, music mixes with the world of a person from the moment he enters the world. As it has been mentioned above, in national music, words of wisdom have a great place in the education of a person. Such advices, should be carried out with the help of music rather than simple words. Since it is clear for all of us that in the former way they will reach the heart of a person in a meaningful way.

People's poems seem to be an image of human love for beauty in all directions, giving aesthetic education to humanity with their best ideas. National music plays a huge role in people's aesthetic education, mental health, upbringing, ethics, world-view. So that our people appreciate the national songs and consider them as the image of the most beautiful things in nature, and the pearl of national art.

The great part of our national music is *bakhsishiliq* (the profession of *bakhsi*). National music cannot be separated from people, and people cannot be separated from national music. The reason is that national music has been with people since the past, history, happy and sad times. In this way, it should be kept as an apple of an eye and passed to the next generation. After getting its independence, Uzbekistan began to pay a serious attention to re-establishing national culture and identity. Our national traditions, customs, and great nationalism, which we had built up a lot, were regained.

Due to this attention, our national music has been renewed. In order to teach our national music, which has been taught to our students for a long time, all the children in our republic have started to create departments under the name "Folklore" in music and arts schools and cultural centers. One of the people who took the responsibility to run that schools was K. Tnybayev who was a contemporary of Qiyas jiraw, Khojambergen jiraw, Japak *bakhsi*, Eshjan *bakhsi*, Shanyaz *bakhsi*, Shernazar *bakhsi*, Amet *bakhsi*, Genjebay *bakhsi*.

Tnybayev Karimbay was born in Kegeyli region in the village called "Kum shungil" in the family of Tnibay, who is a *bakhsi* (a folk singer/narrator, performer of folklore among the Turkic peoples, usually perform at holidays and weddings) as well as a farmer, on 15 of March in 1941. His father Tnibay

was not only a well-known *bakhsi* but an experienced farmer as well. Tinibay's mentor was his father Khudaybergen, Khudaybergen's mentor was Artik *bakhsi*, Artiq *bakhsi*'s mentor was Muwsa, Muwsa *bakhsi*'s mentor was a famous *bakhsi* Akhimbet *bakhsi*. Tinibay *bakhsi*'s brother Koshkarbay, was also a *bakhsi* and his son Tilepbay was also one of the well-known *bakhsi* of his time.

Karimbay is the descendent of a well-known *bakhsi* family. Karimbay went to a school situated in Khalkabad city in 1957 and successfully finished it in 1957. While he was studying at school, one of his teachers was, a well-known *bakhsi* among Karakalpak nation, Genjebay *bakhsi* Tilewmuratov. Karimbay was interested in being a *bakhsi* from his early childhood, and whenever his father was going to some kind of toy (wedding), he used to take Karimbay with him. Despite of his mother's disapproval, his father never stopped this action. Being interested in this field from his childhood, Karimbay was able to perform well some compositions from the age of 10-13. By providing his father in many events, he learned a lot of compositions performed by experienced and well-known artists of that time.

After finishing the 10th grade, he continued his studies at school, specialized in driving tractors. One day when he was passing through the cultural centre, he heard the music and unintentionally he entered the centre. And it is there he met and got acquainted with Raman Sultanov who is the head of that ensemble.

Noticing his talent and enthusiasm, Raman Sultanov asks him to come in his spare time to attend the classes. Attending the classes gives him a chance to go on tour with this ensemble. Successfully finishing his studies, he comes back to his hometown and starts working as a tractor driver.

Unfortunately, after losing his mother in 1951 and his father in 1959, he moves to Nukus city. His serious journey related to being a *bakhsi* starts here, namely. However, at the very start of his life in Nukus he had to do various jobs in order to make a living, however, one day being able to find some free time he goes to one of his father's apprentices called Oten Toreshov, to ask him to be his mentor. Nevertheless, Oten Toreshov explains him that he can not be his real mentor as he hugely respects him and his late father (usually mentors are very strict with their apprentices) so that he sends Karimbay to Ubaykhan *bakhsi*, and from that day he starts his studies as an apprentice of Ubaykhan Sadikov.

Becoming the apprentice of a famous Ubaykhan Sadikov from 1962, he learns many compositions. Apart from being a *bakhsi* he also learns to play in the *girzhek* (a national Karakalpak musical instrument with a three-string bowed with a gourd-shell resonator and a leather soundboard, usually accompanies a *bakhsi* who is playing in the *dutar*) and while his mentor was singing, he played in the *girzhek*. Seeing his great ability, one of the famous poets, Sadiq

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Nurimbetov appreciated his talent by remarking “- you have become a great bakhsi my son”.

In 1962, he meets Genjebay bakhsi again and learns many songs from him. In 1976, under the leadership of Genjebay bakhsi, he contributes to the organization of the ensemble called "Mukhalles" and becomes one of its members. Working along with Genjebay Tlewmuratov he also contributes to the training of many students. In 1977, as a part of the "Mukhalles" ensemble takes part in the cultural days of the Republic of Bashkortostan. In 1977 and 1982, together with Genjebay bakhsi, he participated twice in the "People's Music" symposium held in the Moscow city.

In 1981, he participated in the Days of Culture of Uzbekistan, which took place in the Republic of Tatarstan, and in 1984, in the Republics of Azerbaijan and Dagestan.

Moreover, he successfully participated in Berdakh poet's 150th jubilee which is held in Tashkent and Moscow, and the 100th jubilee of Karakalpakstan's accession to Russia. Beside that attends Culture Days held in Tashkent city and Khorezm region.

Also he attended an international festival called “Goruglunin at oynatishi” in Turkmenistan, bakhsi Maqtumquli Garliev's 100 year jubilee, three times participated “Ashik Aydin” in Old Urgench and together with Turganbay Kurbanov attended an international festival about Makhtimquli's poetry.

Since 1976, he starts training many students, most of whom have been awarded by the state. Among them are the national artist of Karakalpakstan, late bakhsi Turganbay Kurbanov, a honored artist of Karakalpakstan, late Gulbahar Rametova, national artists of Uzbekistan, Gairat Utemuratov and Tenel Kalliev, national artists of Karakalpakstan, Ziyada Sheriyova and Gulnara Allambergenova, cultural

workers of Karakalpakstan, Inzhigul Saburova, honoured artists of Karakalpakstan Tlepbay Koshkarov and Uzakbay and Nasyr Nuratdinov Penen Genzhebay Sultamuratov, the winner of “Nihol” (special award given to young artists) Lola Makhammadinova and etc.

Till 2000, worked in the ensemble "Mukhalles" named after Genzhebay bakhsi. During the 1992-2013 he worked as a teacher of bakhsi, music and girzhek in the department “Milliy muzika” (National music) of Nukus college culture and art.

Nowadays his two sons Murat and Polat Tnybayevs, four daughters Aygul, Tamara, Fatima and Ziynequl Tnybayevs, three daughters-in-law Bekzada, Azira and Bazarkhan, three sons-in-law Eliwbay and Bazarbay are National zhiraw of Karakalpakstan, and Bakhbergen Sarimbetov are continuing his work. He has 25 grandchildren and six great-grandchildren, among them Alimbay, Quatbay, Dauletbay, Ayzada, Manzura, Biybinaz, Guldaste, Islam, Sultan, Dildora are continuing their grandfather's way.

K.Tnybayev was the master who mastered many national songs and knew the history of them as well as he learned the various options of national songs created and redesigned by other musicians. Nowadays his heritage is continued by many students and we hope that this tradition will continue and never disappears.

Conclusion

In conclusion, it should be noted, K.Tnybayev was the master who mastered many national songs and knew the history of them as well as he learned the various options of national songs created and redesigned by other musicians. Nowadays his heritage is continued by many students and we hope that this tradition will continue and never disappears.

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