

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHII (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
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: 2023 Issue: 02 Volume: 118

Published: 14.02.2023 <http://T-Science.org>

Issue

Article



Jamil Allaberdievich Charshemov

Uzbekistan state Conservatory

An assistant teacher of the Chair of "Socio-humanitarian subjects"

Nukus Department

sarsenovjamil@gmail.com

KARAKALPAK BAKHSHIS AND SCHOOLS OF BAKHSHI ART

Abstract: This article talks about the life and work of Karakalpak bakhshis, as well as the schools of Karakalpak bakhshis, the Karakalpak school, and the epics performed by Karakalpak bakhshis.

Key words: Jiraw, bakhshi, misagan, note order, ashug, singar.

Language: English

Citation: Charshemov, J. A. (2023). Karakalpak bakhshis and schools of bakhshi art. *ISJ Theoretical & Applied Science*, 02 (118), 278-280.

Soi: <http://s-o-i.org/1.1/TAS-02-118-22> **Doi:**  <https://dx.doi.org/10.15863/TAS.2023.02.118.22>

Scopus ASCC: 1201.

Introduction

In the field of arts of the Karakalpak people, the bakhshis are the people who have gained special respect for their rich music, singing, and performing arts, and they are the developers and spreaders of the art of bakhshi.

Main part

Among Karakalpak people, one of the masters of playing the dutar and singing is called "bakhshi". Bakhshi's performance of lyrical epics is widespread in the countries of Central Asia and Transcaucasia. In Karakalpak language the word "bakhshi", in Uzbeks and Turkmen "bakhshi", "singer" in Kazakh "singer", in Azerbaijan "ashug", in Georgian "misagan", "husan" in Armenian "husan" not only explain the similarity of the music in terms of character, but also show their closeness in performance art. Such affinities of the art of bakhshi give evidence of the wide spread of the deep roots of their multi-century economic and cultural ties. In Karakalpak music, the art of bakhshi is divided into several schools according to their ways of performance.

Doctors of philological sciences N.Daukaraev, K.Aimbetov divided the school of bakhshi into two groups: Musa and Suyeu schools. We have to say that there were bakhshis before them, but the names of most of them are not known. Eshbai, a legendary bakhshi from "Chagatay", whose name is mentioned

in the songs, lived in Khorezm long ago before Musa and Suyeu. He became widely known in the whole Khorezm region and the Uzbek, Karakalpak, and Turkmen people call him as their national bakhshi [1].

Eshbay sang together with Nurzhan and Atash...
Garipniyaz continued this after his death...

The fact that Eshbay was a contemporaneity with Nurzhan and Atash in the same period of time and their friendship can be reflected in the lines of the song called "Eshbay". According to the line "After his death, Garipniyaz continued singing" the tutor of Suyeu bakhshi Garipniyaz became a disciple of Eshbay and continued his path.

The scientist divided the schools of bakhshi into two groups due to the fact that Musa followed the way of his teacher Aqimbet and Suyeu with his tutor Garipniyaz and they developed the art of bakhshi and national culture with new styles and methods of performance. In fact, they were not only bakhshis, but they were powerful composers and enriched the music of the Karakalpak people. In the repertoires of Musa and Suyeu bakhshi schools, Although the names of songs and music in the repertoires of Musa and Suyeu bakhshi schools have commonalities, they are completely various and differ from each other.

The activity the bakhshi Musa has a different color, which is completely absorbed by the performance methods of a real Karakalpak bakhshi.

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

The raised second Phrygian cadence is often intensified in his tunes. And in the music of the bakhshi Suyeu, the number of seconds does not increase significantly. The fact is that it depends on the individuality of each bakhshi. Even if there are bakhshis from the same school, it should not be interpreted that they do not change the details of that school and say whatever their teacher says. Even if a bakhshi himself recites one melody in the same way, it is certain that he repeats the same melody in the second place in different way than before.

In this situation, each bakhshi's performance skill, composition, taste, mastery of the repertoire, excellent mastery of playing the sounds depends on his improvisational approach.

One thing that stands out here is that each performer creates his repertoire based on the environment, looking at the demands of the majority of listeners, and adjusts them accordingly. For example, the bakhshi Shernazar lived near about Shimbay and recited in the Karakalpak style, while the bakhshi Zhuman did in Beruni and Turtkul and added their own style to the music, even if both of them recited the same school of art by the bakhshi Musa.

One of the last generations of Musa school Eszhan bakhshi and Shaniyaz bakhshi have big differences between the songs. The reason is that, despite the fact that they graduated from the school of Musa, Eszhan bakhshi sang like Musa bakhshi, while Shaniyaz bakhshi's singing was close to the way of Arzy bakhshi. Also, there are big differences in the performance of Zhapak bakhshi, Orinbay and Zhanabay bakhshis who descended from the school of Suyeu bakhshi. If Zhapak bakhshi sang in the real style of Suyeu bakhshi, it can be seen that the way of singing of Orinbay and Zhanabay bakhshi has been influenced by the local people, that is, the Aral region Uzbeks. In addition, in the repertoires of the Orinbay bakhshi had tunes in his repertoires, which we cannot in the repertoires of Japak bakhshi.

For example there are many melodies titled as: "Shirwani Qatar", "Shaiki shiwar", "Zerletme", "Molla Arman", "Saikal", etc. (It would be appropriate to mention that Orinbay and Zhanabay are famous bakhshis from Kungrat, they originated from Aral Uzbek people. Performance art, which has continued throughout the ages in Karakalpak music, has strengthened the connection between epic and drama.

Bakhshis do not tell the basic content of the epics, they make their narrations in music. In Karakalpak music, the tunes in singing epics play great role. That's why bakhshis performed "Garip lover", "Sayathan-Khamra", "Hurlika-Hamra", "Najep lover", "Yusup-Akhmed", etc. Lyrical epics of Nawayi, Makhtimkuli, Ajiniyaz, Berdak, Utesh, Omar and others are given to the additions of classical resins in terms of their artistic richness.

If we talk about the melodies of Karakalpak bakhshis, it is appropriate to mention the music of

bakhshis of neighboring people contributed to its development. Among Karakalpak bakhshis Japak bakhshi continued the style of the famous Turkmen bakhshi Suyeu, Musa and Esjan folloed the way of Aqimbet bakhshi. Edenbay bakhshi also had his progenies. One of the modern Karakalpak melodies known as "Kungrat" came from the melodies of the ancient Aral Uzbeks [2]. Karakalpak bakhshis had relations with neighboring Uzbek, Turkmen bakhshis, they helped each other, exchanged repertoires, celebrated weddings together. It is also worth noting the close connection with the bakhshis of Khorezm Uzbeks called "Aral" at the end of Amu Darya [2]. Most of the Uzbek bakhshis of Aral were tutored by the Turkmen chief Suyeu bakhshi. Adilbay, Kutim, Alliyar, Avez, Gurbek, Zhanabay, Orinbay were the most popular among the disciples of Suyeu bakhshi. These were the bakhshis who continued the art of Suyeu bakhshi.

Suyeu bakhshi, whose talent spread to the Khorezm valley, was the most famous bakhshi of the Turkmen people. He was also recognized as a famous bakhshi of other nations who lived in Khorezm. Suyev bakhshi came from the Bozachi region of the Shaudir clan of the Turkmens in the present-day Porsy region of the Tashavuz region. Suyeu bakhshi used to practice his art talent among the Karakalpak people. It was a tradition to call Suieu bakhshi to big weddings among the Karakalpak.

He lived during the period of Musa, the national bakhshi of Karakalpak people, and was in good relations with him. Together, they celebrated many weddings, respected each other, and exchanged repertoires. Another thing to be mentioned here is that our scientists Tazhigul Adambaeva, Kirikbai Bayniyazov, Asen Alimovlar confirm that Suyeu bakhshi was a disciple of karakalpak bakhshi Garipniyaz. Also, it is clearly stated that the melody and text of famous songs "Eshbay" and "My eyes" were written by Garipniyaz bakhshi.

The folk bakhshi of Karakalpak people Zhapak Shamuratov says that even in the last years of his life (1913-1914), Suyeu bakhshi came to Karakalpakstan and held big feasts in Iyshan city (Khalkabad) and Khozheli.

Academician A. N. Samoilovich also reported that in 1908, he listened to the songs of 58-year-old Suyeu bakhshi in Persian language. (A.N. Samoilovich. Report on a trip to Tashkent, Bukhara and Khiva in 1908). Suyeu bakhshi was also a teacher of Amet and Atazhan, famous bakhshis of Karakalpak people in Mangit. The famous bakhshi Zhapak Shamuratov was a disciple of Amet and Atazhan bakhshis, who learned from Suyeu bakhshi, so he fully learned the songs of Suyeu bakhshi from their teachers, mastered them, and became our famous bakhshi who contributed to Karakalpak music.

Suyeu bakhshi recited 12 chapter of the "Gorugli" epic by heart. In the legends of the Turkmen

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

people, it is told that “When the Khan of Hiva called Suyeu bakhshi and made him to recite the Gorugli epic, comparing it to the published book of the epic, Suyeu bakhshi sang it correctly in front of the Khan.” There are many legends about Suyeu bakhshi among Karakalpak people. At one wedding, one of Karakalpak bakhshis asked Musa bakhshi to compete with Suyeu bakhshi. At the end of the wedding, when the question appeared, “Which shaman sang better?”, Suyeu bakhshi stood up and said, “Musa bakhshi did better than me, because he recited words only with dutar, and I gave the people the power of the sound not only with dutar, but also assistants with girjek and balaman, that's why Musa bakhshi sang well than me.”

Karakalpak bakhshis not only learned the art of bakhshi from the neighboring peoples, but also reworked and adapted their own repertoires, and additions to them. It was a tradition for bakhshis to train apprentices and pass on their art to future generation. They started to teach the student after

trying and choosing each method, and after the student started to learn how to sing, they followed him to parties. When the sorcerer clicked the words together, the disciple was next to his teacher, clicking the words on the floor and adding his words to the teacher. This is a big school in itself. The student tried to memorize the tune, to complete the melody with the dutar and to memorize it in the compound lines told by the teacher. The future bakhshi followed his master's footsteps for a long time, years passed, he learned words and music, got blessing from the master, became a bakhshi himself, and attained the rank of a bakhshi.

Conclusion

The disciple received a blessing from the teacher and passed the test in front of a large crowd. Only when the teacher considered that the disciple had fully learned his art, he allowed his disciple to practice witchcraft in front of the people. This tradition is preserved among our bakhshis even today.

References:

1. Adambaeva, S. T. (1976). *Music of the 17th century before the October Revolution*. “Karakalpakstan”, (p.58).
2. Ayimbetov, Q. (1988). *People's wisdom*. publishing house “Karakalpakstan”, (p.129).
3. (1968). *Essays on the history of musical culture of Uzbekistan*. Tashkent. Uzbekistan.
4. Allanbaev, R. O. (2022). Ispolnitelskoe iskusstvo karakalpakskogo eposa: istoriya, razvitie. *Problemi sovremennoy nauki i obrazovaniya*, (pp.50-53). Moskva: Presto. ISSN 2413-4635.
5. Charshemov, J. (2021). *Ballet "Tanovar" by A. Kozlovsky*. Innovation in the modern education system: a collection scientific works of the International scientific conference, Washington, USA. "CESS", Part 7.
6. Kamalova, D. E. (2020). Theoretical and practical study of the genre of novella in karakalpak literature. *International Scientific Journal Theoretical and Applied Science*, Philadelphia, №03(83).
7. Kamalova, D. Je. (2021). *Rol` hudozhestvennoj detali v karakalpakskih novellah [The Role of Artistic Detail in Karakalpak Novels]*. Doneckie chteniya 2021: obrazovanie, nauka, innovacii, kul`tura i obrazy sovremennosti: Materialy VI Mezhdunarodnoj nauchnoj konferencii. (pp.139-142). Doneck: Izd-vo DonNU.
8. Kamalova, D. Je. (2022). *Rol` hudozhestvennoj detali v kompozicii proizvedeniya (na primere karakalpakskoj literatury)*. Donetskie chteniya 2022: obrazovanie, nauka, innovatsii, kultura i vizovi sovremennosti: Materialy VII Mejdunarodnoy nauchnoy konferentsii. (pp.194-197). Donetsk: Izd-vo DonNU. Retrieved from http://science.donnu.ru/wp-content/uploads/2022/10/dch_2022-tom-4-filologicheskie-nauki-chast-2.pdf
9. Marziyaev, J.K. (2020). The principles of the development of present Karakalpakstan's mass media. *International Scientific Journal (ISJ) Theoretical & Applied Science*, Philadelphia, USA. 03 (83), pp. 274-277. <http://www.t-science.org/axiv/DOI/2020/03-83/PDF/03-83-52.pdf>
10. Marziyaev, J.K. (2022). Use of information genres in the print of Karakalpakstan. *Science and Education in Karakalpakstan*, 3/2 (27), pp. 205-208. <https://karsu.uz/wp-content/uploads/2023/01/2022-3-2-%D1%81%D0%B0%D0%BD%D1%8B.pdf>
11. Marziyaev, J.K. (2022). *ISJ Theoretical & Applied Science*, 10 (114), 182-185. SoI: <http://s-o-i.org/1.1/TAS-10-114-34> Doi: <https://dx.doi.org/10.15863/TAS.2022.10.114.34>