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## Karakalpaks Songs Art

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Songs art occupy a specific place in the development of Karakalpak musical culture. Evolving during many centuries, songs genres were born by rituals, traditions, thoughts and expectations of people. Songs ability to reflect not only ethnos world perception, but also the whole system of its life, having pressed the layers of their historical experience, determine deep richness of content of this type of folk art.

Karakalpak ceremonial songs, having very ancient roots, are various; they have appeared in connection with numerous circumstances relating to human life: birth, maturity, marriage, death, religious views, etc. Among ceremonial songs there are shepherd, calendar ("Naurus"), wedding ("Toy baslay", "Khaujar", "Sinsy", "Bet ashar") and funeral.

Karakalpak wedding songs accompanied the basic stages of a wedding ceremony. "Toy baslay" is one of the first wedding songs sounding when the bride is being seen off to her groom's house. Being an original beginning of a wedding ceremony, as a rule, it was performed by professional singers – a woman or a man who showed their art of poetic improvisation, felicity and witticism of the language, with beautiful voice and knowledge of tradition:

The wedding is the beginning of joy.

Having heard about a wedding, anybody can come,

This wedding I shall begin with a song,

Be generous with presents, oh, lovely people.

"Khaujar" or "Yor-yor" is the most popular song of a wedding rite. Its performance starts during bride's seeing-off from her parents' house. Girlfriends and relatives of the bride participate in singing. After the arrival into the house of the groom they are joined by his relatives as well. Frequently "Yor-yor" gets the form of a dialogue - competition between two parties. In song's couplets different sides of the wedding rite - courtship, payment of bride money, the bride's seeing-off and many other things are reflected. Therefore, the content of these songs are of various nature - lyrical, sad, comic and even satirical.

Songs "Khaujar" or "Yor-yor", under that or other name ("Jar-Jar", "Yar-yar", "Leeran") are known among Turkic peoples which can be explained by generality of life conditions, occupations, and the language.

"Sinsy" (bride's weeping) — bride's saying farewell to her parents, relatives, and girlfriends occupy a special place among Karakalpak wedding ceremonial songs. Wedding lamentations can sound from both the bride and her girlfriends. Depending on the performer's talent and abilities the text of the song can be prosaic or poetic. The bride with a thin and drawling voice sings about her sad destiny, the necessity to leave her relatives, about humiliation and injustice which she is going to be gone through. "Sinsu" melodies are often of improvisation nature, sometimes they base on a variant of the known tune enriched with doleful intonations.

One of Karakalpak folklore genres widely spread in the past is funeral-memorial songs. Historical sources did testify that it is the most ancient song form of Turkic tribes. One of the earliest information is the description of a funeral rite described by Ammian Martselline (the IV century): "...during ten days all the people feasted, having divided into groups by tents and sang special funeral songs, mourning a royal young man" (B. G. Gafurov).

Weeping and lamentations over a dead man were performed by professional mourners or close relatives. There are various kinds of weeping depending on circumstances – before or after funeral, sex or age, the lonely or family deceased, etc. But, no matter how concrete details in the content of songs – weeping might differ, its melody reproduces grief and woe of those around. As a rule melody – declamation pronouncing of the text prevails, tune diapason is narrow enough, and descending intonations of improvising, glissando nature are typical.

Let us give a quatrain from the weeping-lamentation written down by N. A. Baskakov:

Among relatives he (deceased)  
Was a flying white swan,  
And in my own house

He was like a strong golden banner...

As among other peoples of Central Asia in Karakalpak song art alongside with ceremonial ones there is a huge layer where singing does not connected with certain circumstances, activities or seasons. These songs are lyrical, historical, terma, tolgau. Lyrical songs are one of the widespread types of Karakalpak people song art. Having the roots in the deep past of ethnos, this genre sensitively reflects changes in conditions of people's life, new trends in their world perception.

Lyrical songs are various by their content, they are different in riches of poetic images and means of musical expression, harmony of composition. In their most advanced samples the musical beginning frequently starts to prevail above poetic, becoming the basic means of feelings expression. Such features of national musical language as the melody beginning with wide seventh step, intonational moves up and down on third, songs, glissando, plentiful use of grace notes together with completely particular performing manner, give to lyrical songs unusual colour. Most brightly these qualities manifest themselves in love songs in which sincere feelings; deep experiences get huge power of emotional influence. Such popular songs as "Kelte nalish" (Complain), "Pakh-ay, (Oh raptures), "Chimbay", "Mukhalles" (pentastich) are different in shades of expressing feelings - from a joke up to love languor, due to fine, easy to memorize melodies, word poetics excite and attract the listener up-to-day.

There are many legends about the origin of one of the known Karakalpak melodies "Ariukhan", created by the mentor of the famous bakhshi Musa Akimbet. One of them says: "One old woman had five daughters. While visiting one of the wedding parties she liked Akimbet performance so much that she presented him one of her daughters by the name Ariukhan".

Among singers loved by people, a special place is occupied by Oyimkhan Shomuratova (1917-1993). The actress of musical drama and comedy theatre, a soloist of the philharmonic society and radio of Karakalpakstan, she became famous, first of all, as the incomparable performer of folk songs. Having a beautiful, bewitching voice, Oyimkhan Shomuratova, due to the records on the

radio made the listeners of all Central Asia to be fond of such Karakalpak songs as "Ariukhan", "Kiz Minayim" ("A girl by name Minayim"), "Dembermes" ("Without breathing space"), etc. The song's options "Boz atau", (poetic text by Ajiniyaz) performed by Oyimkhan Shomuratova, are marked by deep internal tragic element, deprived of outer effects. It is the interpretation of this well-known song until now is perceived as a symbol of drama events in the history of Karakalpak people.

Terma represents by itself instructive songs. The majority of them is devoted to moral problems, admonitions how to distinguish good from bad, reprimand of such shortcomings of people as greediness, self-interest, boasting. One of terma features is direct reference to listeners which is expressed in the composition of the text by a principle "question – answer". The most typical questions are the following "What is good?", "What is bad?", "Who is the friend?", "Who is the enemy?", etc. There are various options of answers to those ones: "The enemy of a lean jade is kamcha, of a yurt full of holes - rain drops". Representing a small genre of oral folk art, terma, due to expressive melodies, deep content and sharp language, during long time are kept in folk memory.

Being a mandatory part of every jirau repertoire, terma is usually sung before heroic dastan performance. To the sounds of the kobuz and jirau voice all the participants of festival gradually start to gather and be placed in a circle, being prepared to perception of an extended composition which demands thorough attention.

Terma by its instructive tone is close to tolgay genre. However, in comparison with terma which touched upon more daily problems and the events reflected by succession of short, aphoristic expressions, in tolgay, genre, which is more dimensional and developed, the basic attention is directed to the display of historical events, outstanding persons – batirs and biys, leaving the lasting memory of Karakalpak people. It is the genre, cultivating patriotic spirit, unity, and fidelity in people.

Tolgay represents by itself archetypal folk genre, from time immemorial existing in verbal communication. It is a developed, very perfect aspect of art

existing in the rhymed form and characterized by the advanced melodic basis. Such characteristics of tolgay as the plot elements rather advanced figurative system allow speaking about its affinity to a legend or a poem. So it is possible to determine the most known and compositionally developed tolgay such as "Ormambet biy", "When Ormambet biy died", "A ruined country", "Nogaets", etc.

Perhaps there is no jirau who would not learn from his mentor a tolgay-poem "When Ormambet died" and did not perform it during all his life. Here is the narration about old times of Nogay Union disintegration into separate clans when Karakalpaks could not resist their enemies' onset and had to leave the banks of Edila and Jayika (The Volga and Ural rivers) and move on to Turkistan.

Historical songs by their content are very close to tolgay and it is often difficult to draw a distinction between these genres. They also reflect the stages of centuries-old people's history, such events as attacks, migrations and anguish for native lands. The period of Khiva despotism, world and civil wars of the XX century which to some extent has touched the life of people are also marked and artistically comprehended by people. Only listing of the songs' names can be the evidence of that: "Karaklpak", "Baysinu", "Iomudi – villains", "Kungrad legend", "Khan's despotism", etc.

The traditional palette of Karakalpak songs genres in the second half of the XX century gradually began to be enriched. In this process the voice of pop music is especially strongly significant. Creative search of composers, soloists, and consorts is directed on synthesizing of world achievements in this field and folk musical tradition. Being in the beginning of its way, this, rather a new direction in Karakalpak music in its best samples, incorporating the most typical, original in folk intoning, timbre, ways of sounds producing, becomes the important component of national consciousness. Moreover, in some cases one can speak about the influence of pop music on traditional poetics. Thus, compositions where popular songs with regard to genre and instrument works incorporated are of special interest, becoming popular during last decade. For example, there are traditional terma, a pop song and dancing item accompanying by the instrument.

In preservation of national musical — poetic heritage and establishing of Karakalpak composers' schools collection and notes recording of folk melodies undertaken by a number of musicians are of great value. In this direction the merit of a Russian composer V. G. Shafrannikov is especially great. Fascinated with Karakalpak music, he recorded a lot of folk melodies and dastans from outstanding storytellers. V. Shafrannikov jointly with G. Kompanejts published the most successful variants in the collection "Karakalpak folk songs" in Moscow in 1959. Undertaken by Shafrannikov harmonization of folk melodies lay down into musical dramas "Alpamys" and "Kirk Kiz"; he was one of the first who opened the road to polyphony, having written the first duets and two-part texture.

Alimdjan Khalimov was among those who continued the efforts of the Russian composer. Since the childhood being the son of known Uzbek national hafiz Domulla Khalim Ibadov he was brought up in an atmosphere of love to music. Having received musical education in Bukhara and Samarqand, Alimdjan Khalimov absorbs knowledge, communicating with known hafizes and folk musicians. In the 30th, he entered Uzbek opera studio under Moscow conservatory; he takes up composition lessons from prof. G. I. Litinskiy. Being sent for work to Karakalpakstan, Khalimov started to be engaged in collecting activity resulted in publication of the collection of records of Karakalpak traditional music "karakalpak xalk namalari" included in volume eight "Uzbek xalk muzikasi" in 1959. Up to date this is the fullest edition of Karakalpak music samples. A. Halimov implemented his rich experience in the field of Karakalpak traditional music as a composer, having written the music to several musical dramas, works for a symphonic orchestra and an orchestra of national instruments.

Karakalpaks voice, pressed in century's traditions of polyphonic sound world of Central Asia, sounds quite distinctly. It cannot be confused with Turkmen, Kazakh or Uzbek musical expression. In spite of the natural processes of mutual influence in artistic conceptualization musical and poetic language of Karakalpaks presents by itself as rather original event, marked by integrity, succession of images, forms and means of expressiveness. Staunchness of this

artistic system is the reflection of ethnos united spirit retained during many centuries notwithstanding all historical troubles.

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