

*Baltaniyazov Sarsenbay Aytmuratovich**docent Nukus branch of Uzbekistan State Art and Culture institute Uzbekistan***Article history:***Received: 09<sup>th</sup> January., 2022**Accepted: 10<sup>th</sup> January., 2022**Published: 11<sup>th</sup> January., 2022***Abstract:** *The importance and place of jiraw and baksi in music of karakalpak are viewed in the present article.***Key words:** *Jiraw, baksi (performer of folk songs and epic poems by musical instruments “kobiz and dutar”), quarter, fifth, epos, heroism, love.*

Since ancient times Karakalpak jiraw and baksi performing Karakalpak folk dastans and tolgaw in literary and artistic form in the form of an actor of the theatre jiraw masters are considered the main performers of heroic narrative preserved and enriched the spiritual values of our people. The creativity of jiraw performers occupies a special place in Karakalpak musical culture so as they show the heavy back-breaking work of the people brought up people in the spirit of love for their homeland, the edge called for heroic accomplishments and self-sacrificing actions [1, 236-p.].

The art of jiraw -performers of heroic legends and dastans originated from the origins of Korkyt ata, Soppasli sipira jiraw and stops at the modern karakalpak jiraw.

Living in the XVIII-XIX centuries b.c. jiraw and others with their performing skills, in particular the performance of historical songs by the reception of throat performance with their creativity, made a great contribution to the development and formation of Karakalpak folk poetry and, through their selfless service to the people, preserved and brought to our days the unsurpassed spiritual legacy of our ancestors famous modern jiraw. Performed jiraw different tunes accompanied by kobiz differ bright colorful shades. The dastan shifted to a melody can carry to such pieces of music “Sholaskhan”, “Kelte ziban”, “Uili ziban”, “Ayga shap”, “Tolqin” and- etc [3, 501-p.].

The special style of a melody to jiraw voice color and a timbre bewitches and creates a special sincere spirit of listeners. Here we have to give broader interpretation of terms “terme” and “tolgaw”. Before big on the maintenance of dastan usually do a performance, performing the pieces of music consisting of lectures of the councils having educational value. They are called terme (literally- «the collection, the favourites»). And execution of any known events including historical carry the name «tolgaw».

So under version Esemurat jiraw in the epos “Alpamis”, where resettlement of people under leadership Baysari, by the basic idea of this work is displayed is epigram. Consecutive disclosing of the basic content of the epos consists in description of Alpamis Barshin of its heroism and courage of friendship with Karajan antagonisms with Tayshaxan and destructions of external and internal enemies. It in the first struggle of Alpamis against for Tayshakhan and the victory shows them struggle of people against conquerors and secondly friendship Alpamis with Ashim and therefore glorification the simple shepherd up to a level of khan. The executor the national idea in this epos widely reveals.

This epos with Jumabay Bazarov, Jaksilik Sirimbetov, Kiyas jiraw and Esemuratov jiraw is executed in genres terme and tolgaw. The basic sense terme - tolgaw as stated above the description in the world of heroes of the epos disclosing of their character promotion on the foreground of melodies showing their beauty external shape.

Heavy fraction of people hard times which it in the past has tested resettlement from native seats in other edges and other pictures executors with greater skill describe to the listeners.

Here such melodies waken at the person of feeling of patriotism of love to native edge to faith in the light future and a happy life.

In Karakalpak song art execution of pieces of music accompanied by dutar - it is considered art baksi. In comparison with jiraw, the Karakalpak art baksi has been generated later. In connection with that region of residing of Karakalpak people is the lowland Turan there are some similarities to others Turkic speaking people on art jiraw and baksi [4, 1253-p.].

The karakalpak art and culture were even more enriched with addition to jiraw to art which there were earlier than art baksi. Ways of progress of karakalpak art baksi went basically in 4 directions. These are directions of Akhimbet baksi Edenbay baksi, Suyew baksi and the Aral Uzbeks.

They too as well as jiraw have prepared their disciples. These schools had been prepared masters of music and song. Many known Karakalpak musicians had the schools. For example, known among Karakalpak people baksi Akhimbet has begun the art baksi one of the first after art jiraws.

Baksi Akhimbet lived in the north of the city of Chimbay. Among the historical information about Akhimbet baksi are such version that when its mother was the pregnant woman she wished to eat nightingale meat. Here therefore at Akhimbet there was a sonorous voice.

The period of its activity was the middle of 19 centuries the end of 20 centuries. Akliimbet has learned art baksi of the Khorezm Uzbeks and Turkmens. He was one of the first baksi left, of the karakalpak people. He had not only learnt this art but also has managed is masterful to possess it. He sang about sufferings and pleasures of karakalpak people enriched the repertoire with music and songs of neighbouring people. In his repertoire there were works of Maktumkuli as well as epos "Gorugli", "Sayatkhan Khamra", "Ashiq Garib" and others. Its most favourite songs were "Kizlar uyge kir", "Beyishi", "Ylgal", "Yagly baxap". He with a view of a wide circulation of the karakalpak art baksi had created the school. One of his first pupils were Musa, Edenbay, Bayniyaz Khojabala, Dosnazar, Berdakh. These pupils became singers and musicians and subsequently they trained the pupils too. Akhimbet baksi made a big contribution to art formation of karakalpaks. The Karakalpak poets and baksi of the 19 th century had left the mark in the history of the karakalpak people. Therefore we consider necessary to tell about the karakalpak poets as about national singers [2, 178-p.].

One of seniors in age of poets of the 19th century is Kunkhoja. He sang songs in the palace of the Khivan khan that demonstrates that he was a singer of the people who sang of pleasures and sufferings of the people.

Tn difference from jiraw at baksi of a song have been called by the names of the performer. For example, music Eshbay Musa Sep of Jara besides the karakalpak baksi was executed by such lyrical poets as Sayatkhan Hamre, Ashyk

Nazhep, Yusup Ahmet and others. Melodic structure of national songs were simple and short its range was narrow quarter fifth and sixth. Texts of this group of songs were short too their lines didn't exceed three coherent. In this regard some couplets have repeated in compliances with that melody.

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