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ON THE PROBLEM OF STUDYING THE KARAKALPAK TRADITIONAL MUSICAL HERITAGE

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Abstract

Purpose: The study of Karakalpak traditional musical creativity, its ethnogenesis, genre-stylistic and performing features is one of the little-covered and urgent tasks of musicology, which served as the reason for addressing the stated topic of this article.

Methods: generalizations, systematic, as well as the musicological method of genre-style analysis and the musical-historical approach.

Results: We learn a lot about the traditions and customs of the people from the musical heritage. They played an exceptional role in the formation and development of the national art of the Karakalpaks. The study of the specifics of the musical language, genre, stylistic and compositional features of Karakalpak traditional music is one of the most urgent tasks of modern musicology, requiring even deeper and more comprehensive consideration.

Scientific novelty: The appeal to the study of the Karakalpak traditional musical culture is primarily related to the need to revive, preserve and transmit national traditions to the younger generation, the increased interest in the processes of artistic creation and the musical heritage of the Karakalpak people, which in turn forms an integral part of world culture.

Practical significance: the main provisions and conclusions of the article can be used in modern music teaching and performing practice of traditional music.

Keywords: *Karakalpak traditional music, dastan, zhyrau, bakhsy, oral tradition, musical heritage, genre-stylistic features, musicology*

Introduction

The foundation of his spiritual culture is embodied, first of all, in epic tales – dastans, in the art of singer-storytellers zhyrau and bakhsy (baksy), various genres of song and dance creativity, as well as in instrumental melodies and tunes (Berdikhanova Sh.N., 2022, 30). The most difficult of these sources

are dastans, which, being passed down from generation to generation, had a great impact on the improvement of personality throughout the socio-historical development of society. According to I. T. Sagitov, “The Karakalpak epic is a great wealth of the spiritual culture of the Karakalpak people, its contribution to the treasury of world culture” (Sagitov I. T., 1977, 102).

Karakalpak epic works, called dastans, are divided into heroic tales, lyrical poems, dastans of a fabulous nature, and historical dastans (borrowed from other peoples).

Methods and degree of study

The history of the epic as a whole goes back to ancient times, as evidenced by the preserved historical monuments of the ancient Turkic tribes. For centuries, and sometimes for millennia, legends and traditions have been preserved orally, passed down from generation to generation, from people to people. According to researchers, the first written sources of the epic formation are reduced to the Orkhon-Yenisei inscriptions dating back to the 8th-12th centuries. These monuments contain small texts on tombstones, which record historical information about the rulers of the Eastern Turkic Khaganate. The *Divan lugat at-turk* (Collection of Turkic Dialects) is an important source reflecting the aesthetic concepts of ancient Turkic literature and epic Mahmud Kashgari, written in 1073. Along with lexicographic comments, this dictionary includes samples of oral folk art and written poetry, which also contains excerpts from the heroic epic (Berdikhanova Sh.N., 2022).

The results of the study

Issues related to the study and promotion of the national musical heritage are always relevant, in demand and in the focus of promising fundamental research by scientists around the world. Studying the rich and diverse layer of musical creativity of each nation gives us the opportunity and broad prospects for a theoretical and historical substantiation of the originality and uniqueness of musical art, at the same time realizing the true historical value and inner spiritual potential of each nation.

The centuries-old cultural heritage of the Karakalpak people, based on oral folk art, is a vivid confirmation of this. Karakalpak traditional music and its musical and theoretical features represent one of the little-studied areas requiring special scientific research in the field of theoretical musicology. The first information about the work of folk performers was presented in the works of folklore philologists.

In particular, the general issues of historical-theoretical, aesthetic-philosophical, etymological, comparative-typological aspects of the study of the epic genre, as well as the specifics of its artistic, pictorial and poetic foundations are touched upon in the works of folklore scholars, orientalists and literary critics A. Lord, V. Zhirmunsky, H. Zarifov, M. Khamraev, H. Khamraev, K. Rayhl and others. others. Karakalpak epic musical creativity, its ethnogenesis, genre, stylistic and performance features represent a little-studied area in Russian musicology. The study of the musical language of the epic of the peoples of Central Asia, including Karakalpak traditional music, and issues of performing art are reflected in the studies of V. Vinogradov, F. Karomatli, T. Adambayeva, L. Kopbaeva, S. Khisamova, A. Azimova, R. Abdullaev, B. Matyakubov, P. Paluaniyazov, G. Khodzhametova, K. Kurbanov, and S. Berdikhanova (Berdikhanova Sh.N., 2022, 27).

In the study of A. Azimova (Daukarayev N., 1977; Berdixanova Sh.N., 2023), the patterns of the syntax of Eastern monody were studied, and in the comparative-typological aspect, the main and specific features of the musical language of the Uzbek, Karakalpak and Uighur peoples were revealed.

It is necessary to note the appearance of such a work as "Metrorhythmic foundations of Karakalpak dastans" by Shakhida Berdikhanova, which became an important step in the study of the national culture of the Karakalpaks and the peoples of the Central Asian region. The difficulty of studying this issue for many years has been due to the lack of musicological research, as well as fixed musical notation (due to the oral transmission of dastans in performing practice) and the specifics of its existence, the lack of full-fledged musical recordings and transcriptions. Studying the Karakalpak epic heritage, it was determined that there are only a small number of audio and musical recordings of dastans. Which undoubtedly caused some difficulties in learning the musical language of the Dastans.

In addition, a significant part of the recordings of dastans and, in general, samples of Karakalpak oral folk art were mainly conducted in the period of the 30–80s of the twentieth century. It should be noted that

there are fairly complete records of the texts of the dastans and considerable work has been done by philologists and folklorists to study the artistic and poetic content of the epic, but at the same time the musical component remained out of the field of view of researchers.

The reason for this, in our opinion, is the underestimation of the musical creativity of the folk performers Bakhshy and Zhyrau, as well as the lack of musicologists. This situation had a negative impact on the fate of the epic, many of the melodies in their entirety did not reach us or were transformed, and the magnetic recordings became unusable, and a significant part of them was lost. Therefore, the above indicates how important it is to preserve and record samples of traditional musical heritage in a timely manner.

Conclusions

In connection with which a number of problems have arisen that require investigation, namely:

1. The studies of Karakalpak scientists lack a complete picture of the genre composition of the Karakalpak epic, which requires further study;
2. The lack of information on the periodization, specifics and content of dastans, which indicates the need to create and substantiate a source base in this area,
3. Identification of the peculiarities of the performing traditions of the schools of Karakalpak Zhyrau and Bakhshy;
4. Lack of educational literature covering historical and theoretical issues of traditional Karakalpak music;

In our opinion, solving the above problems is important for further understanding of all forms of musical language, the foundation of which is oral traditional music, the richest cultural heritage of the Karakalpak people. After all, thanks to the epic, it is possible to know the history, way of life, ethnic roots and, in general, the spiritual world of the Karakalpaks.

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