

THE NEED AND IMPORTANCE OF TEACHER-PPUPIL SCHOOL IN THE DEVELOPMENT OF KARAKALPAK JIROV ART

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Annotation: In the folk art of folk music, the traditions of the teacher-student are very important. Jirovs play an important role in the development of Karakalpak music culture. The tradition of Jirov's master-disciple continues to this day, and their work is passed down from generation to generation.

Аннотация: В народном творчестве народной музыки традиции учителя-ученика очень важны. Жировы играют важную роль в развитии каракалпакской музыкальной культуры. Традиция наставничества Жирова продолжается и по сей день, и их работа передается из поколения в поколение.

Key words: Jirov, folklore, music culture, epic, tradition, national art, kobiz.

Ключевые слова: Жиров, фольклор, музыкальная культура, эпос, традиция, национальное искусство, кобиз.

Formation processes of the school of Jirovs and Jirov art execution: The most basic orientation of art is the music culture. The fact that the art of zhirovism in the culture of Karakalpak music has its own history of centuries-old captivity is reported in historical sources and is known from the historical scientific works of our scientists. When we say the development of the culture of Karakalpak music, first of all we bring to our eyes the National Music of our people, that is, the art of zhirovism. We know from the history of our people that customs, national culture, history, oral creativity of the people, our zhirovs, stories and songs and music performed by them, the epics performed by them have been preserved and reached to this day, which is the reason of our national values coming from father to child,

teacher to pupil as an inheritance for centuries. Of course, this means that within the reason of our art, the art of zhirov has been developing since the early period. Jirov, which is a great achievement of the Karakalpak people, and the ways of their performance have been performed since an early period, in its pure form, it has been performed by our ancestors and further developed, new music has been created and reached to us by the traditions of teacher-pupil. In the hands of Jirov, the owner of a great talent, a great voice carp, a proverbial narrator who transports oral narratives, narrates the dreams of his people by adding to the shell the harmonies of Dreams, a listener telling the people gathered by showing historical sources to the epics of the people with a magnificent cultural heritage, national values. In the people of Karakalpakstan, the art of zhirov was of great importance. They are with the people and teach the brave young girls of the people to protect the love of their native land by describing their services and courage through words the work of guarding the motherland. In order for the zhirovs to continue after him, it was customary to prepare pupil. Through this process, their teacher founded the creation of pupil schools. The tale of the art of zhirovism in Karakalpakstan appeared earlier than in the qissaxonliq. The people have reached out to us through teacher pupil school that has pushed life expectancy for centuries together for years. The kubiz, an instrument played by Karakalpak zhyrovs, is described by the information received from Essemurat Jirov and Kiyas Jirov.

From history, we consider the qobiz master and skilful performer Qorqit Baba and Dyvanayi buriq. In the jewelers of history, the zhirovs of the period before us lived, they used to say so. Qorqit baba dreamed of making a bark from wood and playing the song. Tried to make a shell from them, bleaching a lot of wood. But these wooden crusts were not what he liked. The evil ones saw that the Qorqit baba made a shell. They said to him to show his qobiz, but Qorqit baba . Then the frightened father showed himself as if he had left the taiga .and at this time quietly went to the second path and listened to them the word of the invisible Devils. That's what the Devils say about the Scarecrow father. As long as the Scarecrow

father began to do a very wonderful job. But the drift did not take the lead. If the pig in the dam were to bark from the tree, which had been drained, if the tree was to take out a pot from this place of the earth, cover the pot with the skin of the camel's head, if the horse's tail was narrow, the sound of the harrak yasalsa from the pumpkin would be a As soon as the Scarecrow father heard this tune of the Devils and quickly returned back and made a rich instrument of bark, as the Devils said, from that moment onwards, musical instrument appeared, in which all sorts of music were played.

Aityms in the history of karakalpaks were shaped as a genre by performing and processing them in the continuation of the long years by zhirovs in their repertoires. In the repertoires of all Karakalpak performers historical aityms are also can be seen .Historical aityms of every zhirov are different. Historical aityms were formed on the basis of the events that the people experienced, this is also the reason why aitym is called so.They are performed by folk artists from ancient times to this day as aitym. For this reason, the word "aitym" could be called "historical aityms". The genre of historical aitym of oral Karakalpak literature consists of the following: the historical aitym "Ormambet biidyin tolgaу" tells how the Karakalpaks were destroyed on the bank of the Edil Zhaiyk River and they had to abandon these lands and move to a new river in Turkestan. Aitym, which was created and performed by Jien zhyrau About the separation of the Karakalpaks from Turkestan and the resettlement to Khorezm, is called "Poskal el " tolgaу. Among the historical aityms that were performed about the experience of the Karakalpaks after their migration to the banks of the Amu Darya are the following aityms: "Bozatov" by Ajiniyaz, "Aidos baba" by Berdak the poet, "Ernazar biy", "Amangeldy " works. About the history of the spread of the Karakalpak people, about the origin of their ancestors, is widely discussed in the work of Berdakh the poet " Shezhire".

Folk memory of Qorqit Ata. When it comes to Karakalpak Zhyrauism, the name Qorqit Ata is first mentioned. Also, when it comes to the musical instrument

kobyz, which occupies the main place in the origin of art, the name Qorqit Ata is mentioned. The legendary types of kubyz were named "aikubyz" and "narkubyz". In addition, there is information that the Karakalpaks had other instruments "balakubyz", "dzhelkubyz", "dzhezkubyz", "sazkubyz", "shakkubyz", "changkubyz" and others. In addition, the tool "duncobyz" is mentioned. But among them it is generally known that the creator of kылkobyz is Korkyt ata. Among the Karakalpak people, legends and legends associated with the name Qorqit Ata were widely spread. Traces of what is associated with the name Korkyt ata can be found in folklore. In his monograph "Korkyt ata Kytaby", the scientist K. Palymbetov was engaged in this issue in a scientific way. He tells in detail about the mentoring of Karakalpak poems. In the Karakalpak people, according to shezhir Korkyt Ata, the legend of "Petya of the children of Besim" is told. The word "Bayatlan Korkyt, Bai Korkyt" turns out to belong to the father of zhyrau in question. We heard about this from the Bukhara Karakalpak zhyrau Kurban Navruz.

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