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CREATIVITY AND IMPROVISION OF POETS

Koshkarbay Genjebayevich Matimov*

*Nukus State Pedagogical Institute named after Ajiniyaz,
 UZBEKISTAN

ABSTRACT

Bakhshi sings about the world of art and poetry, the historical events, the heroic victories of the heroes, the events of the war, the suffering of the people, the general didactic, philosophical world of artistic imagination. This ancient bakhshi was a traditional example of bakhshi inherited from his father Korkit. At the same time, our people have been interested in the history of the origins and development of the baxshi word instrument and the art of baxshi. In the social life of the Turkic peoples, the bakhshis formed the spiritual genius of the people, the formation of public opinion, and led to the national unification of the people, the awakening of a sense of national consciousness, the spiritual awakening. One of the distinguishing features of the Bakhshis' creativity is their talent, natural innate eloquence, and a certain degree of poetic skill, which contributed to the formation and enrichment of folklore. representative of the people, as a mountain of soldiers. The poet lives with the pain of the people. He conveys the cries and wishes of the people to the khan. The khan sitting in the palace is far from the living conditions of the people, he does not know much about their living conditions.

KEYWORDS: Karakalpak, Korkit, Orkhon-Enasay, N. Davkarayev, Greek Aeds, Ormonbet, Literature.

INTRODUCTION

In the history of the national spiritual world and culture of the Karakalpak people, bakhshis are especially valued for their great role in the tradition of bakhshi. The tradition of Bakhshi has left a significant mark not only on the way of life and culture of the Karakalpaks, but also on the cultural development of all Turkic peoples. The reason is that the literature, art and cultural development of all Turkic peoples came through the tradition of epic poetry. Thus, the narrator is not limited to music, but also as a narrator of national epics, national-epic epics, narrator, musician, actor (theater stage), philosopher, sociologist, imaginative in society, ideological

politician. The word bakhshi is derived from the word bakhshi singing, which has a very long history. Thus, according to literary scholars, the term baxshi is associated with the epics of Korkit ota in the ninth century. [1.72; 8.99; 17.42; 13.48; 10.177; 11.108] With the full addition of these ideas, the artistic and didactic spheres of Bakhchisaray poetry are the Bakhchisaray with the stone inscriptions of the Old Turkic peoples ("Orkhon-Enasay inscriptions"), the historical inscriptions "Tunyuquq", "Bilgahokan", "Kultegin", it is possible to understand that they are compatible in form and meaning. Thus, the development of the epic genre, its branches are historical epics inscribed on stone ("Orkhon-Enasay inscriptions"), serves as a symbol of art.

Well-known scholar N. Davkarayev states: "Bakhshi is derived from the word " bakhsh "which means " to tell a story "[8.99]. In the Karakalpak people, the telling of great epic epics and heroic epics is a profession, while in Kazakhs it is bakhshi, epic-akin, in Uzbeks it is bakhshi, in Turkmen it is bakhshi, in Azerbaijan it is bakhshi, in Turks it is ozan, in love, ashug, vanshag, in rubies lanxosut, scissors in Khakassia, sesen in Bashkirs, kobarchi.

If we look at the earlier periods of the history of world culture, we cannot ignore the information that the ancient Greek aedas (bakhshis), similar to the Karakalpak epics, were widespread rhapsodes in European nations, which left a big mark on the history of medieval German culture . Ancient, ancient Greek aeds (bakhshis), rhapsodes (bakhshis), legends in the legends through the ancient musical instruments such as lyre, kifara, form, "Iliad", "Odessia" and similar heroic and historical epics, historical songs it can be seen that they sang in an improvisational way. [18.24; 9.46; 7.67] Performing the epic epics of these aeds, rhapsodes, and bakhshis verbally and improvisationally using old musical instruments, using syncretism, is reminiscent of the traditional way of our Karakalpak bakhshis. This means that European culture has a strong and artistic connection with the culture of the ancient Turkic peoples and the tradition of baxshi.

Bakhshi sings about the world of art and poetry, the historical events, the heroic victories of the heroes, the events of the war, the suffering of the people, and the general didactic, philosophical world of artistic imagination. This ancient bakhshi was a traditional example of bakhshi inherited from his father Korkit. At the same time, our people have been interested in the history of the origins and development of the baxshi word instrument and the art of baxshi. It is no secret that Korkit became an integral part of our national spiritual world, creating legends and myths about his father and his sleeping sheep. The term kobiz refers to the komuz ("kobiz") as a musical instrument of the Turkic tribes in the 11th-century Turkic linguist Mahmud Kashgari's Davoni lugatit turk. [15. 346] Abi Nasr al-Farabi (870-950) in his book The Great Book of Music gives valuable insights into the kobiz and its structure. [6. 445] Including information about Karakalpak scholar S. Bahidirova kobiz and bakhshi Khorezmi (783-850), Rashid-ad-din (1247-1318), Lutfiy (1366-1465), Navoi (1441-1501), and Abulgazi (1603-1664). [7. 80]

In Karakalpak literary criticism, the first research on the epic and its performer jirov, jirovchilik profession began to appear in the works of N. Davkaraev. [8. 99] Then about oyrov and its musical instrument kobiz, on its structure K. Oyimbetov [1. 73] and T. Odambaeva [2. 18].

Bakhshi is a great representative of folk poetry in the history of the culture of the Turkic peoples, who, due to his ability to improvise, his artistic and poetic skills, created epics, epics and sang large-scale epics. In the social life of the Turkic peoples, the bakhshis formed the spiritual genius of the people, the formation of public opinion, and led to the national unification of the people, the awakening of a sense of national consciousness, the spiritual awakening. It can also be seen

from the fact that the khans, ministers, and mardum biys consulted and thought with the bakhshi. Thus, Soppasli Supra Bakhshi, who left a deep mark on the history of the Bakhshi of the Karakalpak population, "was directly involved in the administration of the state by paying taxes to the khan in matters of public life" [5. 235] in case of extreme grief (this is mainly due to the fact that the khan was punished for his many appeals and suggestions to the khan), "Ormonbet biy (his son Muhammad) and Janibek khan. that he was walking and that he had a council "[5. 245] can be seen.

In the history of Karakalpak literature, Soppaslı Supra Bakhshi, Nihoyatan Kaygu, Dostpanbet Bakhshi, Muyten Bakhshi, Jiyan Bakhshi and others were mentioned. baxshi-poets are valued separately as baxshi, poet, chechen. Well-known scholar K. Mambetov, commenting on the research of ancient Karakalpak literature, paid special attention to the creativity of these poets: - "The author has the ability to write, propagandize and perform the work himself with a musical instrument. [10: 177].

In Karakalpak literature, the term bakhshi has a very broad meaning, and the Soppaslı Supra bakhshi, who lived between the 14th and 18th centuries, is extremely sad. , is also seen as the respondent Chechen and Bakhshi (performer) and is referred to by the common name Bakhshi. In recent times, the meaning of the term baxshi has narrowed a bit, only the rich oral creations of our people (terma, jir, dostons) formed the performers. Not only did they perform the oral creations (terme, jir, doston) that exist in our oral literature, but the skill of poetry and improvisation prevailed and spread among the population, making that oral creation (epic and sh. .k.) played a special role in the growth of ideological, artistic and plot construction. So, these baxshis are: Hokqay baxshi, Jiyemurat baxshi, Erpolat baxshi, Nurabilla baxshi, Abdurasuli baxshi, Tasadduqbay baxshi, Jumabay baxshi Bozorov, Shamurat baxshi, Jumabay baxshi Seydullaev, Erpolat baxshi, Barobarmurat baxshi, Zardaeniyaz baxshi, Kulamet baxshi, other The bakhshis have turned the tradition of bakhshism into a profession in our people, and have used the skills of improvisation with great skill, not limited to the oral creations that the population is ready for.

One of the distinguishing features of the Bakhshis' creativity is their talent, natural innate eloquence, and a certain degree of poetic skill, which contributed to the formation and enrichment of folklore. That is why the well-known scholar K. Matlabov said: "If we take some extremely talented folk singers, his mastery in the performance of folk epics is more noticeable than his poetry" [14. 32]. For this reason, the bakhshis have a strong poetic and improvisational ability and have played a special role in their widespread dissemination among the people in their repertoire and in their formation as a complete work of art, and we regard them only as performers, not authors of epics.

The historical brotherhood of the Karakalpak, Kazakh and Nogai peoples among the Turkic peoples is confirmed by historical data and the literary heritage of the Bakhshi-poets in ancient times. In particular, the rich spiritual world of our people, Korkyt ota, Ketbuga, Qotan baxshis, who have become legends in the history of Turkish literature, are also mentioned in Turkish literature as piri (teachers) of baxshis. He is known in the Karakalpak and Nogai peoples as the founder of the Karakalpak school of soppasli Supra baxshing, the earliest pioneer, and ancestor. N. Davkaraev, K. Oyimbetov, K. Matlabov and K. Mambetov, Karakalpak scholars, have

positively stated in their scientific works that Soppasli Supra Bakhshi is considered to be the founder and creative ancestor of the Karakalpak Bakhshi school [1, 8, 14, 11].

In the works of Bakhshi-poets, it is difficult for us to evaluate Soppasli Supra Bakhshi, Nihoyatan Kaygu, Dostpanbet Bakhshi and Muyten Bakhshi as representatives of written literature. It differs in the preservation of the author in the written literature, the preservation or dissemination of the work in the written copy, the obvious embodiment of the artistic feature. Despite the fact that the author's preservation in the work of these bakhshis is the only method and artistic feature in the work of each bakhshi, they conveyed the work orally. The main reason for this was the end of the semi-nomadic life of the people. This is also the case in the literature of the Kazakh and Nogai peoples. In such cases, there is a need for improvisation skills of bakhshis (poets, Chechens).

There should be no evidence that the tradition of improvisation originated in the work of these bakhshis. It is believed that this literary form dates back to ancient times. However, the tradition of improvisation seems to have developed considerably in the legacy of poets. Improvisation, or reading, developed in relation to similar situations, and was of particular importance to poets.

Is it possible for poets to be prepared, to speak orally, without standing on paper, without writing, and to be a khan? alone or in the capacity of the people to express their thoughts, appeals, and expressions, and they needed it. This is the reason for the construction of improvisation.

The method of improvisation has become a literary construction that exists in all types of art (fiction, music, theater, jeeps, choreography). This artistic construction has the characteristics of unprepared conversation, quick-wittedness, instantaneous emergence of innate talent, mastery of words. [3: 40-41, 4: 152].

In the general art of speech in Karakalpak literature, bakhshis, poets, orators, and lokki had improvisational construction, that is, mastery of speech without preparation, infinite talent, and ability. Such improvisation is reflected in the repertoire of our people's bakhshis and jiravs.

In the poetry of the bakhshis, the improvisation of Soppasli Supura bakhshi, Asan Kaygi, Dospanbet bakhshi, Muynet bakhshi, nephew bakhshis with the ability to soften the situation through the power of words in difficult situations we can evaluate through. For example, such an improvisational ingenuity is also present in the case of Muyten Bakhshi singing the khan's dream interpretation. The khan of Bukhara had a bad dream in which all his teeth fell out and only one tooth was left. The dream of many sages is, "Taqsir, there will be no one left from your generation. "Everyone will die, but you will live a very long time." The khan was furious and killed everyone. When it was Muyten's turn, he said, "I don't know anyone else, but you will have a very long life." In fact, Muyten Bakhshi had a different interpretation of the earlier sages. The khan liked it and liked it. Here it is not difficult to feel that Muyten Bakhshi also gave his answer through mastery and improvisation. This answer shows that Muyten Bakhshi has strong improvisational skills.

The supura supra bakhshi, a well-known poet bakhshi and state adviser who lived in the 14th and 15th centuries, is known to us through his historical accounts. Syncretism (word, word, utterance, play) was of special importance in the literature of this period. Therefore, we can see that he was able to combine several professions, both as a poet (written by himself) and as a

baxshi (said) and as a musician (he played the instrument himself). Such an intervention of syncritism was one of the abilities of great importance for this period, this time. The ability to use the intervention of syncritism can be found in Asan Kaigy, Dospanbet, Muyten bakhshis, as well as in the Karakalpak classical poets of the XIX century (Kunkhoja, Ajiniyaz, Berdaq, etc.). Along with syncretism, improvisation is widespread in such literary writings. Let's take the example of Supura Bakhshi's song "Ha khan egam, khan egam" as a literary example. For example:

O my lord, my lord,

Listen to me

We were robbed,

Infinite world property eg

I was furious.

Don't eat wolf meat,

Raging like a hawk

Don't eat red meat.

In a rage like a tiger,

Don't eat fox meat... [12.72]

Among the Turkic peoples, we are witnessing a strong development of improvisation in the field of baxshi with the oral literature of the Karakalpaks and Kazakhs. We can see clear examples of improvisation in the famous Soppoli Supura Bakhchisarai, which we have taken as a literary example. The Chechens, who speak in front of the khan or in front of the country, do not have the opportunity to prepare the text of their speech and take a piece of paper in their hands. Relying solely on logic, participants in the current situation were able to express their thoughts and songs in artistic language by studying the psychology of the audience or by knowing the state of society. In ancient times, in addition to fiction, scientific and political statements, scientific works, and historical information were written in the form of lyrics. First of all, it played an important role in the aesthetic impact of this information on the human heart, its long-term memory and memory. Supora Bodhisattva, whom we took as an example, conveyed the people's pain, lamentation, people's thoughts, and thoughts about society in the form of a song. Instead of being written down on a piece of paper, he goes straight to her and describes the khan's actions in a way that resembles the animals of nature. At the same time, by comparing the actions of the khan to the behavior of birds of prey, such as vultures, hawks, and foxes, it is considered one of the requirements of his request, advice, and counsel on how to repel and educate.

To the country you lead,

Early grave digging,

Don't be interested in Russian,

Risk of damage...

Gather your people together,

You are called a victorious khan,

Yeling lost,

What do you need now?

Supura Sopas is not afraid of Bakhshi Khan and tells such a truth. Because behind him were the people who supported him. Both the khan and the bakhshi and the chechen live together with the people. Without people they are nothing. That is why Bakhshi calls on the people to be trampled on, to be respected, not to suddenly start a war, not to harm the people.

Bleeding every day,

He shivered.

There will be traces of war,

How much blood is shed.

From the khan's tax to your people,

The ribs are broken. [12.73]

The legacy of word improvisation is also reflected in the works of the exemplary philosopher and poet Bakhshi Asan Kaygi. Asan Kaygi is a well-known poet of the 15th century in the Nogai period, a well-known poet of Bakhshi poetry, an orator with improvisational abilities, and a wise counselor, a wise philosopher. Several scientists (Sh. Oelikhanov, G.P. Potanin, K. Khalitov, M. Magauin, etc.) have conducted research on the work of Asan Kaygi and expressed valuable ideas.

Karakalpak scholar K. Mambetov, paying special attention to the study of ancient times in the history of Karakalpak literature, paid special attention to the work of Asan Qaygi: "... Asan Qaygi seems to be a real intellectual who guides the lost" [11.128] - a valuable point. Thus, Asan Gaygi is an intelligent, philosophical, wise poet, an improviser with a talent for improvisation, a poet with innate talent for improvisation, an improviser who can make random ideas, puzzles, and arguments without preparation. It should be noted that

O my lord, my lord,

You don't know if I don't say,

You don't agree with me.

You have a drowning people,

You don't even think about the wind,

As if there is no khan but you

Why are you talking without thinking?

How can your people endure,

In this case,

You have replenished your treasury,

Gold and silver

Is the wind happy? [12.72]

These lines belong to the works of Asan Kaygi and were a national tragedy addressed to Janibek Khan. The composition of Asan Kaigy's works is connected with the life of truth. He spoke on behalf of the people as an exemplary representative of the people, as a mountain of soldiers. The poet lives with the pain of the people. He conveys the cries and wishes of the people to the khan. The khan sitting in the palace is far from the living conditions of the people, he does not know much about their living conditions. In such a situation, Asan Kaygi calls on the people and the khan sitting in the palace to be closer and kind. This feature is not available to everyone. He was not even afraid of the khan's politics or his wrath. That's why Asan Kaigy has become a precious person for the people. Asan entered directly into the khan's palace of Kaigy and sang "O khan, my lord, the khan has eaten, you will not know if I do not tell you" to the people's wishes, sorrows and grief, , is found to be a sign of his solo verbal improvisation skills.

The legacy of Dospanbet Bakhshi is also important in the history of Karakalpak literature of the XVI-XVII centuries. Dospanbet Bakhshi is an exemplary representative of Bakhshi poetry, as well as a heroic warrior, known in the history of literature as the leader of the March army. Especially in his work on history and historical information about his heroism.

The period of Dospanbet Bakhshi's life was the sudden death of Ormanbet Biy in the middle of the 16th century, during the reign of Nogayli Horde. Dospanbet Bakhshi lived in such a turbulent period of political turmoil, and he absorbed his thoughts and ideas into the political life of the time, and he also participates as a political figure. During this period of political instability, confrontation, and war, the brave people did not die for freedom. Bakhshi dies bravely in a battle with the Kalmyks. When we study all the examples of Bakhshi's work, the imaginary protagonist of historical events, his philosophical and didactic ideas are deeply rooted in his military activity.

The child of man,

There will be six, there will be five,

They will marry each other,

There will be a place out of the earth,

The settlement will be one,

If the building collapses,

The rest snorted,

The dog and the bird will be fed.12. 85]

Here are the didactic ideas described in these lines, the drops of experience that the bakhshi received from marriage. It is the art of improvisation that gives life experiences, personal thoughts.

We have already mentioned Muyten Bakhshi, one of the exemplary representatives of word improvisation. This bakhshi lived in the XVII century during the period when the Karakalpaks of

Navkstan belonged to the khans of Bukhara (Bukhara). His melodies reflect the events of the Navkistan period in the history of Karakalpak literature, especially the historical events about the Bukhara khans, especially Imamquli khan.

Yes Iymam khan, Iymam khan,

I believe in you, khan,

The crack of humanity,

I believe in this world,

The whole country was devastated.

Alone in the world,

False blasphemous khan. [12. 72]

This song by Muyten Bakhshi is dedicated to Imanquli Khan (1611-1642), the khan of Bukhara, who is said to have been an unbeliever who allowed unjust actions and aggression. His injustice led to a number of popular uprisings. Muyten Bakhshi opposes this injustice and criticizes the actions of the khan. Here's a look at Jirov's improvisational talent.

The best examples of improvisational traditions in the history of Karakalpak literature are in the heritage of bakhshi-poets. From these bakhshis we have received a literary analysis of the rich examples of the tradition of improvisation in the works of Soppasli Supra bakhshi, Nihoyatan Kaygu, Dostpambet, Muyten bakhshi. We should appreciate him not only as a poet and a performer, but also as a genius poet with a talent for improvisation, a great thinker, an orator.

Well-known scholar S. Rustamova suggests studying the songs of Korkyt ota and his creative portrait as the first period, the most ancient period. The second period was the formation and classification of the Karakalpak bakhshis of the XIV-XVI centuries. Jiyemurat baxshi, Erpolat baxshi, Aburasuli baxshi, Tasadduqbay baxshi and in the fourth period Jumabay baxshi Bozorov, Shamurat baxshi, Jumabay baxshi Seydullaev, Qiyas baxshi, Barobarmurat baxshi, Zardaeniyaz baxshi. [7. 86]

It is important for scholars to know that the Karakalpak bakhshis belonged to different periods, and the creativity and performance skills of the bakhshis of each period had artistic and stylistic features. There is no doubt that the bakhshis of the second period (Soppasli Supra bakhshi, Dostpanbet bakhshi, etc.) were not just ordinary performers (musicians) bakhshis, but also improvisational poets, clever Chechens, thinkers, diplomatic politicians, public figures, khan's advisers. Here, with such features, it differs significantly from the bakhshis of the later period. The bakhshis of the third and fourth periods, with their improvisational skills and poetic talent, acting skills, did not have other political and social functions. Furthermore, we consider Soppasli Supra Bakhshi, Nihoyatan Kaygu, Qaztuvgan Bakhshi, Shalkiyiz Bakhshi, Dustpambet Bakhshi, Jironcha Chechan, Muyten Bakhshi as a Bakhshi-poet and know that he performed several of his works as a solo author it is also possible to understand that he has a poetic ability. The scientist I.Sagitov: "... bakhshi - singer - assumes that he was the most ancient type of bakhshis and poets" - [17. 44]. We fully support this idea of science. Literary scholar A. Pakhratdinov said, "Poets have always been professional and different from poets. However, they have the same performance as them." [16. 20] The views of these two scientists cannot be denied, they are

scientifically correct. In later times, the poetic profession was separated from the profession and laid the foundation for the development of written literature.

The program of improvisation is an important literary criterion in the process of performance and creation of epics by Karakalpak bakhshis of later periods. It would have been very difficult for him to perform such an epic if he did not have the skills of improvisation. Here are a few epics told because of this improvisation skill. Well-known scientist I.Sagitov: - "The process of improvisation is based on the specific programs and methods of artistic depiction, although the bakhshis are strong enough to recite the epic without stopping. In the process of creating or studying epics and melodies, poets and poetesses of any nation rely on the methods of artisticization of the programs and examples established by the poets and poetesses who preceded them "[17. 52].

When the bakhshis perform the epic, they have an unlimited creative character. Bakhshi uses epic formulas, artistic means and methods, poetic repetitions in the process of performing the epic. At the same time, Bakhshi sings some epic legends, humorous art, proverbs, interesting sayings, sermons, legends, didactic and philosophical reflections of the people. However, the ancient saga cannot deviate from the traditional way of singing, and the same old saga can show its solitary individual creativity throughout the traditional way of singing. Here is a reflection of the improvisational literary process in the poets' epic singing. Literary scholar Q. Matlabov, who realized this literary structure, commented on the study of the rich national folklore heritage of Tasaddukbay Bakhshi: 14].

Bakhshi did not want the end of the epics that were the national spiritual world of the people he sang in his repertoire. In fact, the population is not used to it. That is why Bakhshi has prepared a disciple to pass on this national spiritual world to the next generation. Over the years, the student bakhshis have learned from the master bakhshi folk epics, bakhshi's performance methods, artistic and creative experiences, vocal skills, melodies, ways to enter the image while singing (acting), improvisational skills. The teacher blessed the student with the ability to sing, and after he was satisfied with his creative skills, he allowed him to practice and work creatively.

Jumabay Bozorov and Jumabay Seydullaev, who studied the epic "Sharyar" from Barobarmurat Bakhshi, do not repeat the method of their teacher, and the student's singing skills are not the same. There is a creative way in each option, as the overall plot structure of the epic, the composition is similar, and the story goes in one direction. Here it is possible to see that the creative impartiality of these Karakalpak bakhshis is the leading skill of improvisation. Well-known scholar S. Rustamova studied the singing features of Karakalpak bakhshi: He wants to listen to Nurabilla Bakhshi "[7. 86]. Of course, the people listened to one epic not from one, but from several. So, the population paid special attention to the world of art, the art of improvisation.

Bakhshi, the tradition of baxshi, and its musical instrument, the kobyz, have existed in the history of all Turkic peoples. Over time, historical and cultural developments in the cultural and spiritual world of each Turkic people have given rise to a new musical instrument instead of the old one. That is why the scientist S. Rustamova said, "The people of Karakalpakstan brought us the kobiz made by Korkit ota in its ancient form, with this style of performance. ... In Kazakh, jirshi-akyns, who performed epics on the dombra, came forward in the 19th century, and they completely removed the zhyrov from the field. "[7. 81] By the way, both the baxshi and the

baxshi program have been preserved in the cultural life of the Karakalpak population until the 21st century.

When singing a good epic, improvisation is as important for him as it is for the instrument of the kobyz, the songs of the kobiz and the audience (mass of the population), the melody of the heart. The art of improvisation gives rise to the possibilities of a natural and creative process during the performance of the epic.

“Improvisation is a natural manifestation of ancient poetic mastery. It stems from the need for modern living language.... Bakhshi improvisation is closely related to music.”[14. 146] Indeed, improvisational devotion is a literary process in which roles are mainly played in the performance process. Bakhshi’s improvisational skill is evident while singing his epic. In order to be a strong improviser, Bakhshi must have a good knowledge of life experience, the spirituality of the people, national consciousness, thinking, and life.

The locals have been appreciating the master's ability to perform epics, the world of art, and the art of improvisation. Which bakhshi felt which epic he could perform with artistic poetic mastery. He was aware of the differences in the performance of each version of the epic. Even one bakhshi had to perform the same epic in different ways in each round. That is why the literary scholar S. Rustamova said: “The epic in Bakhshi's repertoire changed depending on who sang it in front of him. ... If the listener is rich, the elders praise the rich, and if the listener is younger, he praises the youth more. Most of the time, Bakhshi sang in front of a humble population. Therefore, in the Karakalpak epics the life of the hardworking people, their hopes and dreams are strongly given ”[7. 89]. Here is the masterpiece of improvisation.

Bakhshi-poets were able to use syncretic forms to give the earliest forms in the history of Karakalpak culture in the formation of the word craft (poetry), the word craft (music), the craft (acting).

Thanks to the skills of improvisation, Bakhshi poets have been able to recite historical melodies and heroic epics over the years, to develop them artistically and poetically, to turn them into a rich literary heritage.

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