

# The Issue Of Recording the Repertoire of Kurbanbay Zhirov Tazhibayev

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**Abstract:** This article discusses the recording of the repertoire of Kurbanbay Zhirov Tazhibayev, who has gained significant importance among Karakalpak zhirovs. Information on when and by whom more than 20 of his epics were recorded is presented in tabular form.

**Keywords:** Kurbanbay Zhirov, Karakalpak epics, repertoire, folklore, folklorist, recording

**Introduction:** Karakalpaks are a people that stands out among the Turkic peoples with their rich heritage, history, culture, literature, folklore, customs and traditions. This people has been continuing its history from ancient times to the present day, passing on its oral folklore from generation to generation. That is why these noble works have come down to us and will live on as an inexhaustible treasure of humanity.

When it comes to getting acquainted with the skill of composing epics of Karakalpak zhirovs and talking about their repertoires, the art of zhirov singing by Kurbanbay Zhirov Tazhibayev is of particular interest. Because studying the repertoire of Kurbanbay Zhirov means studying the lifestyle, customs, traditions, history, present and future, way of thinking and spirituality of this people. It reflects the thousand-year-old way of life and worldview of the people.

Known for his immortal epics, Kurbanbay Zhirov Tazhibayev has always been the center of attention of scholars. A number of scientific research works have been conducted on this topic and articles have been written. In particular, attention has been paid to it by Q.Ayimbetov [3], N.Dáwqaraev [6], Q.Maqsetov [8], I.Sağitov [12], O.Adambaeva [2], S.Bahadirova [4], N.Madraximova [7], J.Mambetov [11] and others.

Kurbanbay Zhirov's involvement in the zhirovs genre dates back to the former Soviet Union. However, the establishment of the Soviet government, the wrong political conditions, and the preservation of the rich

traditions of the old folk heritage created difficulties for the zhirovs. This could have been a slight obstacle to their creativity and composing epics. Because from this point of view, there was a risk of being accused of being "old-fashioned" and "nationalist". Therefore, they could not compose as they had before. This fact was also confirmed by the research conducted by the scholar S. Bakhadirov [5.3].

It is also known from history that in the past, some rich people, scholars, poets who spoke the truth, and bakhshi- zhirovs, did not like them.

Some wealthy people and scholars did not accept the fact that Guloyim and his friends in the epic poem "Forty Girls" composed by Kurbanbay Zhirov held weapons like men, rode horses, and chose their own mates, and were against it. They even expelled them from the country.

Folklorist K. Maksetov recalls the words of Kurbanbay Zhirov as follows: "I performed the epic poem "Forty Girls" at a rich man's wedding. The rich were surprised to hear me praise the girls' heroism, and when they saw that the girls had chosen a partner for themselves honestly, they stopped me from performing, saying that this did not correspond to Sharia law," says Kurbanbay Zhirov [8]. Indeed, during the time when zhirov lived, many rich people wanted bakhshi-zhirovs to perform the pain and problems of the people at weddings and celebrations. However, despite this, it is a joyful fact that Kurbanbay Zhirov's repertoire, although incomplete, has reached us in a rather rich

form. In this regard, scholars N. Daukaraev, A.Begimov, N.Zhapakov and K.Aiimbetov paid special attention to the fact that Kurbanbay Zhirov did not become separated from the people. That is, Kurbanbay Zhirov was called to work at the Republican Radio Broadcasting Committee and was assigned the task of recording his repertoire.

In 1938-1956, several Karakalpak writers, poets and scholars managed to record the epics from the repertoire of Kurbanbay Zhirov. The epics recorded from Zhirov are kept in the manuscript fund of the Karakalpakstan branch of the Academy of Sciences of the Republic of Uzbekistan. All of them were published in the 100-volume "Karakalpak Folklore". Three epics

from Zhirov's repertoire, entitled "Zhanadil", "Guldirsin Afsanasi", and "Baltekey ugli Farrukh", have not been published and their manuscripts are located in the folklore sector of the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan in Tashkent. The Uzbek version of these epics was written by Feruza Sultonova.

Of course, the role of folklore scholars who collected and recorded the rich epic work of Kurbanbay Zhirov, who knew by heart more than 20 epics, each of which was a book in size, and could skillfully compose them, is incomparable. The names of these folklore scholars, the years in which the epics were written, and the names of the epics are given in the table below:

Recorded epics	Years of epics recorded	who wrote them
People		
"Er Kosay"	1938	Sadibay Mawlenov and Shamshet Khojaniyazov
"Kurbanbek"	1938	Sadibay Mawlenov and Shamshet Khojaniyazov
"Kırıq kız"	1938, 1944	Sadibay Mawlenov, Shamshet Khojaniyazov and Asan Begimov
"Bozaman"	1939	Shamshet Khojaniyazov and Sadibay Mawlenov
"Shyrin-Sheker"	1939	Sadibay Mawlenov and Shamshet Khojaniyazov
"Shirin bilan Shakar" (in Uzbek)	1957	Feruza Sultanova
"Jaskelen"	1939	Shamshet Khojaniyazov and Sadibay Mawlenov
Boltakay botir (in Uzbek)		Feruza Sultanova
"Bozzhigit"	1939	Sadibay Mawlenov and Shamshet Khojaniyazov
"Haji-Gerey"	1941	Saypnazar Beknazarov

"Er Ziywar"	1941, 1953 and 1958	Saypnazar Beknazarov and Genjemurat Esemuratov
"Kanshayim"	1955	Kabil Maksetov
"Jahansha"	1956	Maten Seytniyazov
"Salimjan"	1956	Maten Seytniyazov
"Hatamtay"	1956	Maten Seytniyazov
"Menlikal"	1956	Maten Seytniyazov
"Alpamis"	1956	Artiq Karimov
"Janadil"	1956	Feruza Sultanova
"Güldirsın apsanasi"	1956	Feruza Sultanova
"Er Sayim"	1957	Maten Seytniyazov
"Ilimkhan"	1957	Maten Seytniyazov
"Baltekey ulı Farrukh"	1957	Feruza Sultanova
"Yusip Mergen"	1958	Artiq Abdireymov

The work of writing down the epics from Kurbanbay Zhiron was not easy. Of course, there were also some difficulties. Because at that time, technology was not well developed, there was no radio, television, or other recording equipment. The work of writing down the epics was done only by hand. Even scholars traveled long distances to write down a single epic. This process was carried out simply by writing down the epics on paper, word for word, with the zhiron next to them. For example, about the recording of the epic poem "Kanshayim", K.Maksetov emphasizes the following: "K.Maksetov comes to Turtkul from Moscow to get the epic poem "Kırk kız" from Kurbanbay Zhiron. However, Zhiron tells him that this epic poem was previously recorded by Sadyrbay, Shamshe and Asan, and that he cannot set it now as he did then. However, Kurbanbay Zhiron gives K.Maksetov, who came from Moscow, the epic poem "Kanshayim" to him so that he will not leave empty-handed. Thus, in 1957, the epic poem "Kanshayim" was recorded by K.Maksetov [10.4]. The second copy of this epic poem was recorded again by U. Khojaniyazov in 1957 [9.113-114].

The repertoire of Kurbanbay Zhiron also includes epics set in two languages, namely Uzbek and Karakalpak. Among them are "Shirin bilan Shakar", "Zhanadil", "Güldirsın apsanasi" and "Boltakay batır" (in Karakalpak "Zhaskelen"). However, the epics "Zhanadil", "Güldirsın

afsanasi" were not recorded in Karakalpak [1.104].

## CONCLUSION

In conclusion, the article mentioned the recording of epics by Kurbanbay Zhiron Tazhibayev. Thus, work on recording the repertoire of epics began in 1938. Also, general books, dissertations and articles were written on the work of Kurbanbay Zhiron, and reports were made at international conferences. However, no scientific analysis was conducted on many of his epics. Therefore, detailed research on his repertoire is necessary.

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