

The Place Of The Thermo-Tolgov Genre In The Repertoire Of Kiyas Zhírov Kayratdinov

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Abstract: This article discusses the role of terma-tolgovs, which are expressed in Karakalpak folklore, in the formation of the Qiyas jirov repertoire.

Keywords: Dastan, jirov, ustoz-shogyr, terme-tolgov, folklore, radio, bakhshi, jirov, aqin, jyr.

Introduction: Folk oral art encompasses many genres. Each genre is a golden heritage. Therefore, whichever genre of folk oral literature we consider will be thematically focused on the people's livelihood, customs and traditions, dreams and aspirations, inner turmoil, and the political events taking place within the people. One such genre is terme-tolg'ov. Terma-tolgavs are mainly performed on the kobyz or dutar.

Terma is a common term for the peoples of Central Asia. It exists among almost all Turkic peoples. If we consider Turkic peoples, including Uzbek or Kazakh folklore, the folk songs of these peoples are similar to Karakalpak folk songs and rhyme, appearing in a didactic form and performed accompanied by melodies. The only difference lies in the performer's instrument and the name of the performer. Kazakh and Uzbek folk songs are performed on the dombra and sung on the kobyz in Karakalpak folklore.

In Kazakh and Uzbek folklore, performers are called "aqin" or "baxshi," while in Karakalpak folklore, a *terma* performer is called a *jirov*.

Professor Kamal Mambetov states: "When discussing *jirov*, it's often not just about improvisers who sing epics, but also about those who write and perform *qo'shiq* and *to'lg'ov* themselves.

For example, Alisher Navoiy:

Áy yíraw sen hám áshikni kurkuz,

Etuón birla ulug yiriń tuz,

- this verse is clear evidence of this. This is because the *jirovs*, besides being performers themselves, were also the authors of the historical songs and poems of that time. [1].

Methodology (Methods). The following methods were used as the basis for the research:

Dialectical approach: they engage in discussions about the development of nature, society, and knowledge.

The scientific cognitive approach: through this method, it is possible to understand the essence of the set of knowledge and the subject, but also to indicate the path leading to it.

The moral-philosophical approach illuminates artistic lessons through the actions of historical figures and heroes.

RESULTS

What is the main purpose of the terme? Terma is one of the earliest examples of Karakalpak poetry. Among our people, *jirovlar* (folk singers) recite folk songs from their predecessors at weddings, celebrations, gatherings, and festivals before the gathering of the people. This is a collection of spiritual and psychological experiences passed down through generations from father to son, based on centuries of life experience, such as moral norms, what is good, what is bad, what is

happiness, what is sorrow, what is a good friend, what is a good child, and what is a good life partner. Professor Qalli Ayimbetov says the following about this: "Before beginning long epics, jirovs sing abundant proverbs, advice, and educational songs. This "poem" is called a *terme*[2]. In this case, the professor combines the term "terma" with the term "jir."

The origin of the term "terme" lies primarily in the selective use of words. The term's structure differs from other genres; each stanza concludes a separate thought, and each stanza skillfully uses proverbs, sayings, and oratory. Folklorist Q. Ayimbetov says the following about this: "Another difference between *termas* is that each stanza of the poem goes to different sides of life, its meaning varies, but the form of the poem's structure is different, its meaning is multifaceted. That's why this type of **jirov** song is called "terma" because it's chosen from various sources[3].

Among the Karakalpaks, the performance of **termas** with the help of the **qo'biz** is an ancient tradition. This is clearly stated in the book "Dada Korkut." Some examples of *terma* are also found in the texts of "Old Turkic Inscriptions." M. Kashgari's dictionary also provides examples of **terma** texts. In general, **terma** is a highly developed genre among Turkic-speaking peoples in the Middle Ages, with its main content consisting of advice and counsel, and it is a highly moving genre that is sung with pleasure [4].

The place and time for performing **terma** were when people would sing what they had learned from their predecessors before gathering at these celebrations. Some **jirovs**, known for their authorship, sang folk poets' songs to the melody of the **qo'biz**. Professor Qalli Ayimbetov states: "In the past, jirovs would only sing *terme* and *tolg'ov* before entering an epic poem. In recent years, to expand their repertoire, the introductory words of **jirovs** and **baxshi** (folk singers) show that they have been singing Maxtumquli's "Birimda bilmadim yaxshi. yomonni," Berdaq's historical epic poem "Aydos biy," and other similar poems. This is an innovation in the expansion of the **jirovs** repertoire [5].

The **tolg'ov** genre, a twin to the **terma** genre, is one of the most important and oldest known genres of artistic oral tradition in Karakalpak folklore. The word

"*to'Ig'ov*" comes from the word "to contemplate." It is known that the main performers of the **tolg'ov** genre, like the **terma** genre, are **jirovlar**. Professor K. Mambetov says the following about this: "The *jirov*'s words originated from the practice of singing. In essence, the lyrics are close to a poem. Because there is a closeness between "singing" and "reflecting." About this, Korsh says: "The bard sang, tearing his heart, As dawn approached, he wept like a camel calf." Thus, a connecting link is felt between the **tolgov** and the **jir**. Nevertheless, this genre is called "jir" by the Kazakh people, "ir" by the Kyrgyz, "tolgov" by the Karakalpaks, and "bozlov" by the Nogais [6].

Tolg'ov is a collection of historical and political events that have unfolded among the people for centuries, songs about great figures and heroes who emerged from among the people.

While poems are dedicated to a specific historical theme, they portray the afterlife, the sufferings of that historical period, along with the hopes, dreams, and aspirations of the people. Professor Qobil Maqsetov says the following about this: "Thus, the **to'Ig'ov** in the artistic oral tradition of the Karakalpak people is a substantial poetic work dedicated to a significant historical event of our people's past, built on a specific plot, performed on a **qo'biz** to a distinct **to'Ig'ov** melody" [7].

Indeed, the **to'Ig'ov** is the most cherished part of the cultural heritage left by our ancestors. The joy and consolation that the people have been receiving since ancient times.

As mentioned above, **terma** and **tolg'ov** were performed by **jirovs**, and the role of **jirovs** in society was significant. However, the authors of all the *terme-tolg'ov* that have reached us have not been unknown. Professor K. Mambetov says the following about this: "The support for *terme-tolgov* genres also exists among representatives of general Turkic written poetry of the XIV-XV centuries. For example, Khorezmi says, "O *jirov*, take your *kobyz* in hand and hum your melody." Lutfiy said, "Hey, *jirov*, take your *kobyz* and begin your *tolg'ov*." If one of these two wise poets is perceived as a musician, the other pays great attention to his words and evaluates him as a poet. These circumstances require us to accept the **jirov** not only as a musician and performer but also as a poet. But not

all *jirovs* are poets. It had groups of performers and poets. Groups of poets possessed great talent, inventing poems and epics from their own imagination and disseminating them to the people with the help of the kobyz [8].

In reality, *jirovs* are divided into two categories: *shoir jirovs* and *ijrochi jirovs*. While performing *jirovs* would memorize and recite *terma-tolg'ov* and heroic epics passed down through generations, preserving them unchanged, the *shoir* *jirovs* would incorporate plots, characters, mythical characters, and events of their time, along with their inner experiences, into the *terma-tolg'ov* genre, presenting them to the people through their imagination. Regarding this, the Kazakh folklorist Baytursin o'g'li says: "When expressing emotion, the performer receives what they say not from the external world, but from their inner world. The *tolg'ovchi jirov* first expresses their heart's sorrow, grief, purpose, lament, grief, and joy, expressing their joy. He expresses the experiences and feelings he experiences in his inner world, expressing them to others and immersing them in these feelings. To'lg'ov, in short, is the breath of the heart, the singing of a bird of the heart, the melody of the soul that resonates when it boils like a cauldron. Being a *jirov* isn't solely about singing one's own emotions; it's about knowing and responding to the emotions of others" [9].

The talented *jirovs*, who meet the aforementioned criteria and can sing their inner experiences on the *qil qo'biz*, hold high esteem among our people and are known as *shoir jirovs*.

First and foremost, we, along with Professor Najim Davqaraev, mention Soppasli Sipira Jirov, the founder of Karakalpak literature, Asan Qayg'i, Dospanbet Jirov, Mo'yeten Jirov, and Jiyen Jirov. Among the *jirovs* who considered Soppasli Sipira Jirov, who lived and worked in the late 20th century, a mentor, we can confidently classify Qiyas Jirov, our subject, as a poet-jirov. Because Qiyas Jirov possessed poetic talent, he recorded and adapted terme-tolg'ov from his teachers, the storytellers, or the attentive people of that time.

A candidate of artistic sciences provides the following information about Qiyas Qayratdinov's poetic talent in his work: "Along with becoming a renowned *jirov*, Qiyas also matured as an improvisational poet, having

processed numerous epics and fairy tales and composed numerous songs. He wrote and performed his songs "Lenin," "Lenin ariq," "Qishloq bo'ston," "Qoraqalpog'iston," "Xaloyiqlar g'afil bo'lma," "Kolxozim," "Moskva" on the kobyz [10]. Due to his strong improvisation, Qiyas Jirov not only improvised terme-tolg'ov and epics but also incorporated his poetic songs into the Jirov's melodies, performing them in a new form, and refined his own version by modifying the Jirov's melodies. Regarding this, T. Adambaeva states: "The *jirov*'s melodies differ from each other based on each performer's individual abilities and performance styles. For example, Shamurat Jirov's rendition of "Kichik Zibon" is entirely unlike Qiyas Jirov's version. Rhythmic changes play a significant role in Shamurat's performance, enhancing the work's national character. In Qiyas Jirov's version, the vocal range and melody are striking [11].

CONCLUSION

In conclusion, since young *jirovlars* began mastering the art of *jirovchilik* by learning *terma-tolg'ovlar*, their role in the development of *terma-tolg'ovlar* into skilled *jirovlars* is crucial. Our subject, Qiyas Jirov Qayratdinov, not only perfected the epics but also perfected the terme-tolg'ov. The *jirov* was distinguished not only by his improvisational skills but also by the breadth of his vocal range and magnificent voice.

Qiyas Jirov's terme-tolg'ov, passed down as a legacy to our time, serve as spiritual nourishment for the enrichment of our folklore, the expansion of our artistic expression, and the development of the younger generation.

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