

SOME IMPORTANT ISSUES OF STUDYING HISTORY OF KARAKALPAK FOLKLORE AND LITERATURE IN THE CONTEXT OF PHILOLOGY OF THE TURKISH PEOPLE

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Таянч сўзлар: қорақалпоқ фольклори, адабиёт тарихи, миллий идеология ва фольклор, адабиёт тарихини адабиёт тарихини даврий ўрганиш масалалари, қорақалпоқ адабиётининг оғзаки ва ёзма манбалари.

Ключевые слова: каракалпакский фольклор, история литературы, национальная идеология и фольклор, вопросы периодического изучения истории литературы, устные и письменные источники каракалпакской литературы.

Key words: karakalpak folklore, history of literature, national ideology and folklore, issues of periodic study of the history of literature, oral and written sources of Karakalpak literature.

The rapid development of economic reforms and democratic processes in the Republic of Uzbekistan with the achievement of impartiality has created ample opportunities for the renewal of the artistic and spiritual world in the republic. Most importantly, fiction and cultural heritage have been freed from the ills of politicization, and class and party views on their evaluation have been removed from the agenda. As a result, many historical figures and their wonderful heritage, which have a special place in the history of our spiritual world, today find their true value and are revived among the people. A clear example of this is the restoration of the heritage and names of Imam al-Bukhari, Imam al-Termizi, Sheikh Nadzmatdin Qubra, Bahawatdin Nakshbandi, Ahmad Fergani, Ahmad Yassawi, Suleiman Bakrgani, who were invaluable treasures of the entire human world.

These examples are complemented by the fact that the millennium anniversary of the epic "Alpamis" is celebrated throughout the country [1] and undoubtedly provided a wide range of opportunities for in-depth study.

The study of national values and priceless literary and cultural heritage from the point of view of ideas of national impartiality has not escaped the attention of Karakalpak folklorists and literary critics: the publication of Soviet cultural heritage in the twentieth century There have been positive developments that have led to a rethinking of the history of the government and a reorientation of its teaching. In particular, Ayapbergen, Abbaz, Sadyk, Kazy Mavlik, who acted as a bridge between folklore and written literature, and I. Pazhratov, who published a number of articles on the problems of education of the representatives of the written literature of the new period, such as I.Fazylov, S. Mazhitov. saw. The controversy over the authorship of Berdakh epic Khorezm also served as a wonderful example of literary rethinking. In fact, the well-known Berdakh scholar I.T. In his article "Khorezm - a significant work of Berdakh" [10] Sagitov refuted his earlier statement that "Khorezm - does not belong to the education of Berdakh" and set an example of high science and culture, which is characteristic of great scientists.

Similar researches were held in the field of re-learning of folklore genres. In particular, the oldest genres of folklore, such as myths, legends, rhetoric, evil, pathos, gratitude, curses, traditional songs, which are considered to be our national values, began to be studied in a new way from the point of view of the ideas of impartiality.

Well-known folklore professors in this direction: Conversations between Maksetov and the author of this series on a new assessment of folklore exercises, Zh.Khoshaniyazov's monograph on mythical motifs in heroic epics, as well as young scholars S. Kazakbayev, S. It is worth noting the traditional researches of Bautdinova on folk songs and folk songs, G. Kalbaeva and I. Allamberganova on legends and myths [2].

The problem of humor and satire in the lyrical and epic genres of folklore is also a well-known writer Yusupov. It was specially researched by Pakhratdinov and defended in 1993 as a doctoral dissertation [9].

One of the main genres of folklore, epics, has been resolutely cleansed of the swamps of politicization of the past. In this regard, a special study of the Karakalpak his-

torical and heroic epic "Edige" can be a full proof of our opinion. In fact, not all national versions of the saga had been sufficiently studied until the early 1990s as a result of slander and persecution against the Russians, "do not make the rich feudal lords sing." Basically, the truth to be studied in this epic is a folklore work, in which the struggle for the embassy, the idea of love for the country, the heroes who defend the country, would not contradict the idea of humanity. Epos is a real national heritage of the young generation, which develops in all respects the virtues of morality, spiritual beauty, nurtures them in accordance with the ideas of impartiality, national patriotism. This is because in this epic, the ideas of the struggle of the Turkic people for revolt against aggression and independence became stronger and clearer than in other epics.

A large-scale, specialized scientific research work on such a great epic in the folklore of the Turkic peoples as a monograph and a doctoral dissertation was created by the author of these series in the mid-90s [4].

In recent years, the study of epics from the point of view of the ideas of national impartiality has been carried out by Zh. Khainiyazov, K. Palymbetov, The research work of Zh. Nizamatdinov, H. Dzhaksymova continues. Along with the publication of scientific articles and monographs on the epics "Korkyt Ata", "Yer Shora", "Yusup-Akhmet", these young scientists also defended special PhD dissertations on exercises related to these epic poems.

Among the major works on epics and folklore exercises are the "Forty Girls" in 1997, the "Edige" epic in 2001, as well as the international conferences on folklore and art of the Turkic people held in Nukus in 2003.

One of the most important and, at the same time, one of the most studied exercises in Karakalpak folklore and literature is the uniqueness of the performing and pedagogical arts of poets, more precisely, the social and authorial nature of poets.

If we believe that there is a great soul in the opinion of the famous folklorist K. Aimbetov "Karakalpak folk poets" (poets – A.K.) "Masters of rhetoric connecting the two Karakalpak oral and written literature." The scholar elaborated on this idea and suggested that "when studying the history of Karakalpak literature, it is necessary to pay attention to the tradition of poets before written literature" [2: 8].

This means that the direction of research, which began the beginning of the written literature of the early period with the formation of early poets, is very correct. This means that the poetry of the early period is not only an example of the harmony of folklore and the synthesis of realistic literature, but also a model of true individual education - author's poetry.

This means that the branches of Karakalpak literature go far beyond the education of Soppasly Sypyra Zhyrau in the XIV century, more precisely in the education of Korkyt Ata in the IX-X centuries. In modern Karakalpak art and folklore, there is a strong opinion that the school of Karakalpak poets begins with the school of Korkyt Ata poets in the IX-X centuries, before the school of Soppasly Sypyra zhyrau in the XIV century. Oral and written literary monuments common to the Turkic peoples, which are one of the sources of the emergence and formation of early Karakalpak literature, in particular, differ from the VI centuries,

when the original statehood of the Turkic peoples began to appear. - Orkhon-Yenisei written monuments dating back to the 14th century, such as "Oguznama", "Book of Korkyt Ata" can be said about the common cultural heritage of all Turkic peoples.

It is true that from the Turkic peoples of Central Asia, Kazakhstan, the Caucasus and the Altai Mountains to the Ospan Turks, it is impossible to say that I did not fully understand the history of the origin and formation of native literature without studying this heritage. This is because these heritages arose as the common ancestral heritage of all these peoples in the epochs of the tribes belonging to the same Turkic-speaking peoples in the same epochs, in the same ethnic groups, in the same state structures.

But this is only the theoretical and educational side of the issue. The importance of the practical and educational side of the issue is even more important. This is because these cultural heritages are not only one of the pillars of the formation and formation of any national literature of the Turkic peoples, but also the true love of the young generation of the Turkic peoples, protection of its impartiality, friendship and brotherhood of these peoples. is also one of the most important indispensable facts of upbringing.

If we look at the history and results of such problems in Karakalpak folklore and literature, we can see that there are old and new problems that have not yet been fully resolved and are still waiting to be resolved. In particular, one of such exercises is the specificity of oral and written literature, the issues of their artistic value. It is unfortunate that in this regard, the tendency to underestimate the folklore in the opinions of a number of literary scholars and writers is lower than in the written literature, and today, although rare, it is reflected in the opinions of distinguished scholars. According to such views and writers, the protagonist of oral literature is not created, the psychology of the protagonist, in which the narrative prevails over the descriptions, where hyperbolism takes place more than realism.

It is true that in folklore works there are such characteristics due to their specific features. However, these features do not preclude the thesis that the written literature is in the first place, and folklore is in the second place.

In our opinion, the difference between folklore and written literature is similar to the difference between a father and a child. Just as generations acquire all the good qualities based on the thousands of years of experience of their ancestors, continue and develop them, so the written literature begins with the source of all the positive features of folklore and folklore. This is because folklore is the flowerbed of thousands of years of experience and the mouthpiece of the artistic word that wears us since the dawn of time. This is the meaning of the fact that all great masters of speech, whether Byron, Balzac, Goethe, Pushkin, Navoi, Abai, Makhtumkuli, Berdakh, repeatedly resorted to folklore in their education.

Such controversial issues have long been present in the solution of various theoretical problems of Karakalpak literature. Most importantly, it is unfortunate that such a controversial issue continues to this day in the context of the written literary character of the Karakalpak literature of the XVIII-XIX centuries. This is because this issue was systematized in the 30s and 40s of the last century, and was confirmed in the 50s and early 50s, and in the late 60s and early 70s of the same century, a certain point was made and formed as a stable idea. , was put into scientific circulation. In particular, N. Davkarayev in his Ph.D.dissertation on the basis of the available literary, artistic and scientific-theoretical materials of that period, it is necessary to start the Karakalpak written literature from the upbringing of Jiyyen Zhyrau in the XVIII century and Kunkhoja, Berdakh, Azhiniyaz, Utesh, Sarybai, Gulmurat in the XIX century, all of them are representatives of written literature, and this opinion was fully confirmed in the scientific discussion

initiated by B. Ismailov in the late 50s of the last century [6]. In the 60s and 70s of the same century, our scientists, such as M. Nurmuhamedov, I. Sagitov, K. Mambetov, made scientifically sound recommendations that the branches of Karakalpak written literature should begin in the tenth century. In the literature classes of higher educational institutions, the study of the Nogai period from the XIV-XV centuries began with the education of poets [7]. Nevertheless, the conservative view that gay Karakalpak literature should begin with Berdak, or even Azhiniyaz, rather than with Kunkhozha in the 19th century, is still widespread.

We are open to a literary debate with these techniques and would like to express the following opinion:

First of all, Karakalpak literary works have never been published by N. Daukarayev, K. Aimbetov, M. Nurmuhamedov, I. Sagitov, B. Ismailov, K. Maksetov, A. Karimov, A. Pakhratdinov, K. Sultanov, K. Mambetov. has no right to deviate from his views on the literary character [8]. This is because these ideas have been proven a thousand times in our literary life, or when they have become a traditional scientific fact.

Secondly, at the mouth of any literature, whether it is written in time, not received, written down, not recorded, whether for some reason it disappears and spreads by word of mouth, there is an author's style of hatred, and hatred of authorship.

The history of Karakalpak literature is full of examples of such authorship. Moreover, since the time of Beruni (X century) in the Karakalpak lands, written literature has probably appeared and flourished. The teachings of Ahmed Yassawi, Rabguzi, Al Kerderi, Suleiman Bakirgani, and others are clear examples of this. Thus, the branches of Karakalpak literature, which are rooted in oral and written authorship, today are taught not only by Kunkhozha, Berdakh, Azhiniyaz in the XIX century, but also by A. Yassawi, Beruni, Rabguzi, Sulaiman Bakirgani, Al Kerderiy in the X-XIV centuries.

It is true that it is difficult to identify these great thinkers as representatives of the literature, culture and science of a single nation. These encyclopedic scholars, even in the epochs in which they were created, emerged as one nation, as representatives of the nation, and became the bright stars of the entire Turkic peoples, the city, and the spiritual world of the world.

However, there is enough scientific evidence to consider them, first of all, the children of the Karakalpak land, the encyclopedic thinkers, the jewelers of art, who lived in the mouths of our ancient written literature. In particular, the son of the tenth century encyclopedist Abu Raihan al-Beruni was born in 973 in the city of Qiyat (modern-day Beruni), and in the XI-XII centuries in the Turkic and Arab-Islamic world his son Abulqasim Mahmud al-Zamakshari in 1075. - He was born and raised in one of the border villages near Takiyatash. Sulaiman Bakirgani, one of the most prominent representatives of mysticism in the XII century, was buried in the cemetery of Bakirgani village near Konyrat. Rabguzi (Burkan uly Nasraddin) was born in the 30s of the 14th century in the town of Rabotoguz in the Akmangyt region (now Tok). Mahmud bin Ali Sheikh Al Kerderi, a well-known historian, jurist and philosopher of this century, was born in Kerder (nowadays Kerder Farm, Akmangyt District), the birthplace of the Karakalpak statehood in ancient times.

The same can be said about Khoja Ahmed Yassawi and Ahmed Yugnaki, who were masters of speech in the Turkic world in the XI-XII centuries. After all, one of the founders of Turkish literature, the famous poet Khoja Ahmed Yassawi was born in the XI century in Sairam, one of the oldest cities of the Syrdarya Karakalpaks. Ahmed Yugnakiy, the author of one of the epics, the Prize of Truth, was born in the Karakalpak village of Yugnak (Sygnak) in

Turkestan. The most important thing is that most of them, Suleiman Bakyrqani, Rabguzi, Yassawi, Yugnakiy, Khorezmi, are outstanding masters of rhetoric in the Turkic world. As for the great encyclopedic scholars Beruni, Zamakhshari, Kerderiy, they were also well-known representatives of the literary world. For example, Beruni is the author of a collection of selected poems "Mukhtar-ul-Ashar" and is considered a model of expression in Turkish literature as a collector and educator of folk prose with the task "Memories of the ancestors of the past." Zamakhshari is also a master of words, writing many artistic and philosophical treatises, poems and epics. The words "Speakers" and "Introduction to Literary Studies" prove it as the first literary theorist in the Turkic Islamic world. A. Kerderiy's book "Naqsh-al-Faradis" ("Open Way of Paradise"), written in 1357, is not only a scientific task, but also shows that the writing of this period is an example of literature. This work also contains a number of fairy tales, legends and myths

that are close to the spirituality and spirit of the Karakalpak people.

These sources, firstly, show that the Karakalpak region was an integral part of the ancient Khorezm civilization, and secondly, prove that our ancestors also made a significant contribution to the development of this culture.

In conclusion, the teaching of these literary and cultural heritages common to all Turkic peoples, from the point of view of heredity, is, first of all, to teach the youth of Turkic peoples the Turkic world, the Turkic homeland, its impartiality, their ancestors, kinship and deep kinship. and, secondly, that the creation of a sense of national pride and optimism in them also serves as an influential national spiritual and aesthetic source. This is because these heritages are historically and genetically close to each other, as they are the common spiritual heritage of related peoples in certain epochs, as well as, to some extent, national and universal values.

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РЕЗЮМЕ

Маколада коракалпок фольклори ва адабиётининг хусусиятлари, уларнинг ўзаро муносабатлари, унинг пайдо бўлиши ва шаклланиши тарихидаги коракалпок адабиётининг ўрни ҳақида сўз боради. Шундай қилиб, ушбу ўқитувчиларни коракалпок адабиётига жалб қилиш масаласи, уларни тарбиялашни туркий халқларнинг фольклор ва адабиёти тарихи билан таққослаб ўрганиш орқалигина тўғри очилиши мумкин, деб тахмин қилинади

РЕЗЮМЕ

В статье рассматривается характеристика каракалпакского фольклора и литературы, их взаимосвязь, роль каракалпакской литературы в истории ее возникновения и становления. Таким образом, предполагается, что вопрос о причастности этих воспитателей к каракалпакской литературе может быть решен только путем сравнительного изучения их воспитания в контексте истории фольклора и литературы тюркских народов.

SUMMARY

The article deals with the characteristics of Karakalpak folklore and literature, their relationship, the role of Karakalpak literature in the history of its emergence and formation. Thus, it is assumed that the question of the involvement of these educators in Karakalpak literature can be properly resolved only by a comparative study of their upbringing in the context of the history of folklore and literature of the Turkic people.

KARAKALPAK FOLK SONGS ARE A SPECIAL KIND OF FOLKLORE

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Таянч сўзлар: тарихий қўшиқлар, фольклор, шеърят, тасниф, Тауелибай коракалпоклари.

Ключевые слова: исторические песни, фольклор, поэзия, классификация, тауелибайские каракалпаки.

Key words: historical songs, folklore, poetry, classification, Taelibay Karakalpaks.

Introduction: Karakalpak folk historical songs are considered to be the ones that provide historical information in the work of folk poetry, have different poetic features in terms of genre nature. It reflects not only the epoch, but also the spiritual heritage and historical events of many captives in terms of its unique form and development.

Historical songs provide additional information to history, but in many cases offer opportunities that history cannot give. It shows events and heroism that are unknown to history. Therefore, historical songs can be considered as enriching history, reflecting the true history of the people, giving the breath of that era.

Karakalpak historical poems and historical songs are genres that can live on their own. Only the basic features of true historical works will be preserved only in historical

collections. Historical songs are born in a fast-paced, eventful atmosphere and evoke the image of social life. That is why the mood is lyrical.

Below we give a brief overview of the genre and artistic features of the historical composition of the Karakalpak people, the origin, history and classification of research.

Main part: Distinctive examples of children's folklore in Karakalpak folklore, mourning, farewell, some lyrical songs, and even heroic epics are intertwined with historical songs. However, historical songs is a genre in itself. In the historical songs of the Karakalpak people, the grief of the people who were oppressed by the khans, the upper class, the image of brave citizens who defended the country from enemies, the feelings of nostalgia for the homeland, indescribable feelings, etc. radiated.