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Таянч сўзлар: фольклор, миллий мерос, халқ ижоди, таълим ва тарбия воситалари, миллий маданият, ахлоқий ва эстетик таъсир, фольклор жанрлари, дастан, анъана ва урф-одатлар, бахшилар, таржима масалалари.

Ключевые слова: фольклор, национальное наследие, народное творчество, средство воспитания и обучения, национальная культура, нравственное и эстетическое воздействие, жанры фольклора, дастан (эпос), традиции и обычаи, певцы-сказители (жырау, бахсы) вопросы перевода.

Key words: folklore, national heritage, people's creation, a means of upbringing and education, national culture, moral and aesthetic impact, genres of folklore, epos, traditions and customs, bards (jirau, bakhsi), issues of translation.

In the state educational policy of the Republic of Uzbekistan drawing the attention of young generation to the national-cultural heritage of the people is one of the actual and important issues in education.

The National Programme of training the staff also emphasizes the necessity of introducing the national culture into the consciousness of young people, drawing their interest to it, appealing to emotional, cognitive, intellectual-creative and communicative potential of learners.

Folklore is one of the effective and valuable sources in education and spiritual-moral upbringing of young generation. Social value of folklore is determined by its enlightening, educational meaning together with its aesthetic impact. Many great scholars of the East in the middle ages pointed out the role of folklore in the education of young generation, its strength of aesthetic impact, they are: Akhmad Yugnaki, Yusuf Khos Khodjib, Makhmud Kashgariy, Kaykovus, Ibn Sina, Saadi, Abu Raikhan Beruniy, Rudaki, Alisher Navoiy and others. For example, Rudakin used widely proverbs and sayings, which are considered to be the treasure of folklore, in his tractates and poetic works [5:41]. Abu Raikhan Beruniy paid much attention to the issues of national culture and study of culture of other peoples, he called folklore "the honour and wit of the people", "festive clothes of the people's soul". [3:132].

There have been done many works in Uzbekistan devoted to the investigation of folklore, its specific features, peculiarities, genres, etc. They are the works of Z.Abbasova, V.I.Andrianova, S.K.Annamuratova, B.Z.Djuraev, M.Mirkhabibov, E.Passov, N.Solntsev, I.N.Stirko and others.

Folklore is the great heritage of the national culture of every country and a mighty means of education and upbringing. Karakalpak folklore has its own history of development. According to the statement of prof. N.Ayimbetov the collection and publication of Karakalpak folklore can be divided into three periods: 1) the period of tsar Russia and khans; 2) the XVIII-th century and 3) the XIX-th and the XX-th century [2:3]. The first materials in folklore of Syrdariya Karakalpaks began to be written in 1740-1741 by the scholars Muravin and Gladishev who travelled from Orsk to Khiva. Later the scholars S.Richkov, N.Karazin, A.Rossikova, Ch.Walikhanov, A.Kun, Riza Kuli Mirza, I.Belyaev, A.Divaev and others gathered some material in Karakalpak folklore and published it. Definite work in collection and arrangement of Karakalpak folklore was done from 1920 to 1990. One of the outstanding scientists who started this difficult but noble work was Kalli Ayimbetov. He gathered dastans (eposes), legends, myths and fairy-tales from the people who knew them and published them. This work was continued by such scholars as Sadirbay Maulenov, Shamshe Khojanizayov and others. The investigations of the famous scholar Nikolay Alexandrovich Baskakov in the Karakalpak language were also based on the works of Karakalpak folklore in transcription. Later the writers and scholars S.Majitov, N.Daukaraev, O.Kojurov, A.Begimov, K.Auezov, N.Japakov published some works in folklore, including eposes and fairy-tales in literary almanacs, collections and separate books.

Thus, there have been collected much material in Karakalpak folklore for the publication. The scholars who supported and contributed much into the publication of the first many-volumed Karakalpak folklore are K.Maksetov, K.Mambetnazarov, A.Karimov, A.Murtazaev, M.Nizamatinov, T.Niyetullaev, A.Alimov and others.

For the years of Independence much attention is paid to keeping, gathering and revival of the heritage left by our off-springs- the works of folklore, that are considered to be our national value and the root of our achievements. As the President of the Republic of Uzbekistan I.A.Karimov writes, "We cannot imagine separately the enlightenment of any people or nationality without its history, customs, traditions and life values. Here the spiritual heritage, cultural wealth and ancient, historical monuments serve as one of the most important factors" [1:30].

On the one hand folklore is the great heritage of the national culture of every nation, it is one of the powerful means in education,

moral and aesthetic influence on a person, an effective means of persuasion. On the other hand, there are some common features in the folklore of different peoples according to the historical character, theme, plot, heroes and content. Folklore of the Karakalpak people reflects their history, culture, traditions and customs which differ them from other peoples.

First Karakalpak folklore was published in 20 volumes under the title "Karakalpak folklore in many volumes". In 2010 there was held an international book fair "Book culture" in Moscow and according to the artistic decoration the first place was given to "Karakalpak folklore".

The publication of Karakalpak folklore in 100 volumes in 2015 is an important event not only to the people of our Republic but to all the peoples of Central Asia. It should be pointed out the contribution into the development of folklore study, in the work of revival of national heritage, deciphering and interpretation of its copies in written form, gathering and arrangement of folklore materials at the present time of Doctor of Philology, professor S. Bakhadirova, an editor of "Karakalpak folklore" professor N.Ayimbetov, a responsible editor Candidate of Philological sciences A.Alniyazov, G.Nuratdinova, S.Amirlan and others. Thanks to their hard work the latest publication contains 66 eposes, about 400 fairy-tales, legends, myths, poems, proverbs and sayings, riddles, witty words, wishes, tongue-twisters, aytis (song-contests), blessings, etc. Among sixty six eposes there were published "Alpamis", "Kirik kiz", "Mas patsha", "Sharyar", "Koblan", "Edige", "Garip ashik", "Gorugli" and others. For the first time there are given several variants of the same epos, for example there are given eight Karakalpak variants of the epos "Alpamis".

In honour of the publication of a 100-volume "Karakalpak folklore" there was held an international scientific conference "Folklore creation in the national and general human system of values". It was of a great importance not only for the peoples of Central Asia but for the peoples of Commonwealth of Independent Countries as well. It was emphasized that Karakalpak folklore is very rich in genres. Among them eposes deserve special attention. They are the creation of the people, a collective art of a word transferred from one generation to another. They were sung by jiraus or bakhsi (bards). As one of the famous Kazakh scholars academician Alkey Margulan speaking about the rich heritage of Karakalpak folklore, underlined: "It's the country with many jiraus and works sung by them".

Today one of the actual issues is the translation of the best masterpieces and samples of Karakalpak folklore from Karakalpak into English. As the famous Uzbek writer Chulpan stated, "If literature lives the nation will live". The President of Uzbekistan I.A.Karimov also emphasizes that if we want the world to know our Uzbekistan ..., first of all we should educate the great writers, poets and creators. It is necessary to improve work in literary translation and we have all the conditions for training specialists mastering the foreign language, literature, theory and practice of literary translation [1:139].

Taking into account these important tasks the teachers and students of the English language and literature department of NSPI started the work in this field with the translation of folklore genres (poems, fairy-tales, legends) for children. For example, there were translated such poems for children as "Fox's cub" (Тўлкишек), "Where is a magpie?" (Хәккә қайда?), "Ah, camels, camels" (Хә, түйелер, түйелер!), some of the didactical fairy-tales and other works. If we compare some Karakalpak poems for children with those ones from English folklore we notice that there are some common features to the historical character, theme, plot, heroes and content. For example, let's compare the extracts from poems "Fox's cub" (Тўлкишек) from Karakalpak folklore and "Little girl" from the famous book for children "Mother Goose Rhymes" with their translations into English and Karakalpak:

Түлкішек

(Қарақалпақ фольклоры)
Хә, түлкішек, түлкішек,
Түнде қайда барасан?
Апамның үйіне бараман.
Апаң саған не берер?
Ешки сауып сүт берер.
Ешкисинің сүті жоқ,
Ылағының путы жоқ.
Тарам-тарам ет берер,
Оны қайда қоясаң?
Тал түбіне қояман.
Ийт алып кетсе не қыласаң?
Little girl
Little girl, little girl,
Where have you been?
I've been to see grandmother
Over the green.
What did she give you?

(Translated by R.Rzaeva)

As we see there are some common features in the plot of the poems despite their belonging to different peoples, speaking different languages and having different culture.

As an English proverb says, "Every country has its customs", the Karakalpak people have their own culture, traditions, customs and literature, including folklore.

In the Karakalpak folklore we find out a lot of words and word-combinations connected with camel breeding as one of the ancient

Ийт аўзынан аламан,
Батый ханға бараман.
Батый ханның неси бар?
Ушар-ушар қусы бар.
Ушып кетти хаўға,
Қайтып түсти дәрьяға,
Дәрья суўын қурытты,
Ақ шабағын ширитти,
Еки ханның журтында,
Еки тышқан урысты.

Fox's Cub

(Karakalpak folklore)
Fox, fox, where are you going?
Milk in a can.
What did you say for it?
Thank you, Grandam.

Кишкене қыз

-Кишкене қыз, кишкене қыз,
Қаяқларға бардың сен?

So late at night, you will get lost.
To my Granny's house I am going
I hope I won't get lost.
What will she give you?
She'll give me some milk
But her goat hasn't got milk,
Its kid has no legs, I think.
She'll give me much meat,
Where will you put the meat?
I will put it under the tree
So that nobody could see.
(Translated by a student

A.Tajetdinova)

-Кемпир апамды көріуге
Бардым мен, бардым мен.
-Ол саған не берди?
-Ыдысқа қуып сүт берди.
-Сен оған не дедің?
-Мен оған рахмет дедім.

branches of cattle breeding. The best qualities of the camel were in the focus of attention of folklore, many jirau and bakhshi (bards) admired and glorified about them in proverbs and sayings, legends, epos, tolgaus and historical songs. For example, in the following poem "Oh, camels, camels!" (Хә түйелер, түйлер!) we can see the distinguishing features of Karakalpak folklore connected with their culture:

Хә, түйелер, түйелер!

-Хә, түйелер, түйелер!
Дузың қайда түйелер?
Балқан таудың басында.
Балық ойнар тусында.
Жемисім жерге төгілді,
Жер жуұсанын берди.
Жуұсанын қойға бердим.
Қой қошантайын берди.
Қошантайын қонаққа берди.
Қонақ қамшысын берди.

Қамшысын көлге тасладым,
Көл сүйригін берди.
Сүйригін ғазға бердим,
Ғаз мәйегін берди.
Ah, camels, camels!
Ah, camels, camels!
Where is your food, camel?
It's on the top of Balkan hill,
Fish in the river not far from the hill.
Seeds scattered on the ground,
A wormwood grew all over around.

I gave it to a sheep in my palm,
The sheep gave me its baa-lamb.
I gave the lamb to a guest,
The guest gave me a lasso as a test
I threw it into the lake,
The lake gave me a cane growth to take.
To a duck I gave this cane,
Thinking not in vain.
The duck gave me its egg,
It's happy not being pulled by a leg.

In the Karakalpak national tolgaus we see a camel as a strong powerful animal and a female camel as a kind mother.

1. What can the old camel do when the young one is in action.
2. If you want to buy a strong cattle, buy a camel. He doesn't feel even the weight of load.
3. Wails travellers Mother camel.

Where is her young camel child? [Nogai tolgaulari: 17, 23, 40].

Karakalpaks connected their best hopes, dreams and ideas with cattle from ancient times. They treated their children politely giving them the names of the young cattle, for example such proper names as: Botabay (a camel's child); Tuuebay (a camel), Tailakbay (a young camel), Shuudabay (a camel's hair), Botakoz (a young female camel with brown eyes)- this name was often given to girls. Giving their children such names, the people cherished a hope of becoming them kind, beautiful, strong and being of great endurance. They wanted them to have all the fine qualities of a camel. The people of the older generation, especially mothers often give their children and

grandchildren such pet names as "botam" my little camel, their men (husbands)-"Narim" -my camel. The Karakalpak jirau of the XV and XVI centuries mention the camels in their works. In the tolgaus by Kaztugan jirau we read such lines:

The land, where a young of camel with old wool of last year.
Became an enormous atau like a rock.

Another popular genre of Karakalpak folklore for children is fairy-tales. In the previous publications fairy-tales were divided only into three kinds, in the latest publication they are divided into ten kinds: heroic, magical, didactic, animals' humour-satirical, riddle and others. There have been translated some didactic fairy-tales by the students of the English language and literature department: "The greatest profession" (Ең ұллы кәсіп), "Good for bad" (Жаманлыққа жақсылық), "A tutor and a pupil", (Устаз хәм шәкирт) and others. Let's see an example – a Karakalpak fairy-tale translated into English:

**ЕҢ УЛЛЫ КӘСІП
(Балалар ертеклери)**

Бурынғы өткен заманларда бир патшаның бойжеткен қызы бар екен. Патша қызын ақыллы, дана, мийнеткеш жигитке бермекші болыпты. Ол бас ұзирин шақырып, сорауын айта баслапты:

-Егер де ким дүньядағы ең ұллы кәсіпті ийелесе хәм тауып келсе, сол жигитке қызымды бермен, - депти. Ұзир буны халыққа оқып еситтирипти.

Бул гәпти сол ұзирдің баласы еситип патшаға барыпты. Патшаның алдында үш жигит турған екен.

Биринши жигит:

-Дүньядағы кәсіптердің ең ұллысы – бул устазлық кәсиби. Себеби, устаз жас әуладты тәрбиялап билим-илим сырларын үйретеди. Мен соның ушын да устазлық кәсибин таңладым, - депти.

Екинши жигит:

- Дүньядағы ең ұллы кәсіп – бағманшылық. Өйткени, бағман этирапты көклемзарластырады, түрлі гүлдер егип, әлемди гөззаллық келбетине бөлейди. Ал, мийәлері болса, халқымыздың дәстүрхананы толтырып турады, - депти мақтанып.

Ал, үшінши жигит:

- Дүньядағы ең ұллы кәсіп бул - тәуипшилик кәсиби есапланады. Тәуип адамларды емлейди. Тәуип болған нәўкас адам оған рахметин айтады.

Бул үшеуі де айтып болғаннан кейін соң ұзирдің баласы:

- Дүньяда жаман кәсіптің өзи болмайды. Мысалы, қайсы кәсіп үлкен болсын, киши болсын, барлығының да адамлар ушын пайдасы, бар. Соның ушын да, кәсіптердің үлкен-кишиси болмайды, - деп жуәп берипти.

Патша бул баланың жуәбаына кеулі толып, оған қызын береді. Солай етип, олар мурат-мақсетине жетип, узақ өмир жасапты [6: 403-404].

**THE GREATEST PROFESSION
(Fairy tales for children)**

Once upon a time there lived a king who had a daughter. The king wanted his daughter to marry a clever, wise young man. One day he called his wazir and said to him:

- Ill give my daughter to the man, who has or finds the greatest profession in the world. Then the wazir announced the king's decision to all the people. His son also heard this news and he went to the king's palace. There were three young men before the king who wanted to ask his daughter's hand.

The first fellow says:

- The greatest profession in the world is the job of a teacher. Because a teacher educates and brings up the youth, giving them the deep knowledge. That's why I have chosen this profession.

The second fellow says with praise:

- The greatest profession in the world is the job of a gardener. Because a gardener plants greenery, he grows various flowers and makes the environment and landscape beautiful. Thanks to this job, the people's table is always full of fruit.

The third fellow says:

- The greatest profession in the world is the job of a doctor. A doctor treats people who are ill. And the people, being recovered, are always grateful for him.

As soon as the three young men have finished their speech, the wazir's son says:

- There is no bad profession in the world. Any profession, despite great or small, is very useful for people. That's why there is no great or small profession.

The king liked the answer of the wazir's son and he decided his daughter to marry him. Thus, they married, were very happy, achieved all their aims and had lived for a long time.

(Translated from Karakalpak into English by
a student N.Eshimbetova).

A wonderful world of fantasy interwoven with realistic events, brightness and originality of images, variety of poetic devices, episodes, subtle psychological insight, amusing development of the plot in poems and fairy-tales draw the attention of children and make these genres the best monuments of Karakalpak folklore.

In conclusion we can say that "The study of folklore materials promotes to the change of role of mother tongue in educational process, taking it out of the frame of translation and making it an instrument for intercultural comparisons and analogues" [7:178]. Reading the best works of folklore enriches the world view, helps young generation to take from them much useful things, to keep the best national traditions and to bring up the best human qualities in them. The translation of folklore works from Karakalpak into English is very important, because on the one hand it gives wide opportunities to the people of other countries to get acquainted with the culture, traditions and customs of the Karakalpak people and on the other hand it promotes to the development of the educational and spiritual-moral upbringing of young generation.

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РЕЗЮМЕ

Мақола қарақалпақ фольклоры ва бадий таржима масалаларига бағишланган. «Қарақалпақ фольклоры» нинг 100 жылдигининг нашр қилиниши ва шунга боғлиқ ҳолда халқаро конференциянинг ўтказилиши мамлакатимиз ва Ўрта Осиё мамлакатлари ҳаётида катта воқеа бўлди. Халқ оғзаки ижоди, фольклор ёш авлодни маънавий-ахлоқий тарбиялашда қимматли манба ҳисобланади. Ҳозирги кунда қарақалпақ фольклорининг яхши намуналарини қарақалпақ тилидан инглиз тилига таржима қилиш ниҳоятда долзарб масалалардан биридир. У бошқа мамлакатлар кишиларини бизнинг маданиятимиз ва миллий дурдоналаримиз билан таништириш имконини беради.

РЕЗЮМЕ

Статья посвящается изучению каракалпакского фольклора и вопросам художественного перевода. Выход в свет «Каракалпакского фольклора» в ста томах и проведение в связи с этим международной конференции является важным событием не только для нашей страны, но и для всех народов Средней Азии. Устное народное творчество, фольклор является ценнейшим источником обучения и одним из действенных средств в духовно-нравственном воспитании молодого поколения. Перевод лучших произведений фольклора с каракалпакского на английский язык является одним из актуальных вопросов сегодняшнего дня, это даёт широкие возможности людям других стран ознакомиться с культурой и национальным достоянием нашего народа.

SUMMARY

The article deals with the study of Karakalpak folklore and issues of literary translation. The publication of "Karakalpak folklore" in 100 volumes and holding an international conference in connection with it is a very important event not only for our country but for all peoples of Central Asia. Folklore is one of the valuable sources of education and effective means in the spiritual-moral upbringing of young generation. The translation of the best works of folklore from Karakalpak into English is one of the actual issues today, it gives wide opportunities to the people of other countries to get acquainted with the culture and national heritage of our country.

Б.ГЕНЖЕМУРАТОВТЫҢ АЗАМАТЛЫҚ ЛИРИКАСЫНЫҢ КӨРКЕМЛИК ӨЗГЕШЕЛИКЛЕРИ

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Таянч сўзлар: гражданлик лирикаси, гуманистик ва умуминсоний ғоялар, иждокор позицияси, лирик қахрамон, поэтик мушоҳада, маъно кўпқатламлилиги, бадий пунктуация, услуб.

Ключевые слова: гражданская лирика, гуманистические и общечеловеческие идеи, позиция автора, лирический герой, поэтическое мышление, смысловая многослойность текста, художественная пунктуация, стиль.

Key words: civil lyrics, human ideas, the position of the author, lyric hero, poetic thought, many layers of meaning, artistic punctuation, style.

Ҳэзирги қарақалпақ поэзиясында өзиниң тәкирарланбас ҳаўазына, ыргағына ийе шайырлардың бири Б.Генжемуратов болып табылады. Ол әдебиятымызға ХХ әсирдиң 80-жылларының екінши ярымында өзиниң бир қатар лирикалық қосықлары, өзгелерге ұсамаған дәретиўшилиқ усылы, көркем-эстетикалық пикирлеў дәрежеси менен кирип келген шайыр. Буны өз ўақтында дурыс аңлаған илимпаз С.Ахметов шайыр Б.Генжемуратовты 80-жыллар әдебий процесинде Ш.Аяпов, С.Ибрагимовлар менен бирге поэзиямыздағы «жана толқынлар» деп бахалаған еди [1: 88,89]. Себеби, бул шайырлар дәретиўшилиги арқалы қарақалпақ лирикасы 80-жыллардың екінши ярымынан басыла жаңаша көркемлик сыпатларға, интеллектуальлық қасиетлерге ийе бола басыды.

Шылпық қорғанына пияда, Арал теңизине ескекли қайықта бир өзи барып қайтқан шайырдың жүрегінде өз ўатанына садық, патриот хәм өз мақсетине жетпей қоймай-

туғын қайсар, мәрт, пидайы инсанның айқын келбетин көремиз. Демек, шайырдың жеке минез-құлқына тән бул сыпатлардың оның лирикалық қахарманының жеке характерине синип кетиўи тосыннан болған кубылыс емес. Оның граждандық, яғный азаматлық лирикасының да басқаларға ұсамаўының басы себеби, мине, усында болса керек. Себеби, шайырдың лирикасында туўыған жер темасы, Ана ўатанға мухаббат идеясы басқашарақ, өзгешерек тәризде бериледи. Мысалы:

Ўатанды қосыққа сыйдырыў... Яқ! Яқ!
Сезимлер жайғаспас саздың ыргағына.
Ерсидур перзентине анасын мақтамақ,
Ишкенин, кийгенин қосып жырларына...

Өмирим ағып атыр Күн, Түн арасы –
Сениң шапалағың... Сениң қушағың.
Мен сениң, сен менің «көзимниң қарасы».