

Атажан бақсының құрметі үшін оның ең талантты шәкірттерінің біреуі, Жапақтың досты, оннан екі жыл бұрын дәстан айтып, бақсы болған қыпшақты Әмет бақсыдан пәтия алған» [3:129]. Усы мағлұматтан көрініп тұрғанындай, ұстаз тутыу, оны құрмет етіу, пәтия (рухсат) алыу жырау хәм бақсышылықта сақланып қиятырған дәстүрий жол есапланған хәм бүгінгі күні де бул дәстүр дауам етпекте. Жырау хәм

бақсышылық өнері елде құрметті кәсіп болған, ал олардың шәкірт таярлауы үлкен мәртебе саналған.

Жуумақлап айтқанда, көркем өнердің ең ескі түрі болған жыраулар олардың репертуары, атқарушылық шеберлігі, ұстаз-шәкірт дәстүрі хәм олардың халық турмысында тутқан орны бүгінгі хәм ертеңгі күнімізде де өз әхмийетін жойтпайтуғын миллий мйрасларымыздың биі есапланады.

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РЕЗЮМЕ

Мақалада қарақалпақ халқы тарихында алохидә үрін эгаллаган жировлар хақидә сүз юритилған. Уларнинг устоз-шоғирдлик анъанасы асосида халқ достонларини авлоддан-авлодга етказиш йўли таджик қилинған. Жировчилик хунарининг халқ орасида бархаётлиги, ёшларнинг устозга шоғирд тушиши ва оғзаки тарзда достонларни ўрганиш анъанасы илмий асосда ўрганилған.

РЕЗЮМЕ

В статье рассказывается о народных сказителях – жырау, которые занимают особое место в истории каракалпакского народа. Автор анализирует, как на основе традиций учитель-ученик происходит передача народных эпосов из поколения в поколение. С научной точки зрения изучены традиции искусства народного пения, ученичества среди молодежи в традиции учитель-ученик и изучение эпоса в изустной форме.

SUMMARY

The article is about the folk glottal singers – (zhyrau), which has a special place in the history of the Karakalpak people. The author analyzes, based on traditions, how teacher-pupil takes place for the transfer of folk epic from generation to generation. From a scientific point of view, the traditions of the art of folk singing, pupils among young people in the tradition of a teacher-pupil and the study of the epic in a verbal form.

SOME IMPORTANT ISSUES IN THE HISTORY OF KARAKALPAK FOLKLORE AND LITERATURE

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Таянч сўзлар: қарақалпақ халқ оғзаки ижоди, адабиёт тарихи, миллий мафкура ва халқ оғзаки ижоди, шоирлар тарбияси, адабиёт тарихини даврий ўрганиш масалалари, ўрта асрларда туркий ва ўрта асрлар адабиёти учун умумий бўлган қарақалпақ адабиётининг оғзаки ва ёзма манбалари.

Ключевые слова: каракалпакский фольклор, история литературы, национальная идеология и фольклор, образование поэтов, вопросы периодического изучения истории литературы, устные и письменные источники каракалпакской литературы, общие для тюркской и средневековой литературы в средние века.

Key words: karakalpak folklore, history of literature, national ideology and folklore, education of poets, issues of periodic study of the history of literature, oral and written sources of Karakalpak literature, common to Turkic and medieval literature in the Middle Ages.

One of the most important and 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 folklores. This is because folklore is the flowerbed of thousands of years of experience and the mouthpiece of the artistic word that wears with 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 Jiyen 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. Yas-

sau, 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-Zamakhshari 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 Bakirgan 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 Bakirgani, 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 қорақалпоқ халқ оғзаки ижоди ва адабиётининг ўзига хос хусусиятлари, уларнинг ўзаро муносабати, қорақалпоқ адабиётининг пайдо бўлиш ва шаклланиш тарихидаги ўрни ҳақида сўз боради. Демак, бу педагогларни қорақалпоқ адабиётига жалб қилиш масаласини фақат уларнинг тарбиясини туркий халқлар фольклор ва адабиёти тарихи контекстида қиёсий ўрганиш орқали тўғри ҳал этиш мумкин, деб тахмин қилинади.

РЕЗЮМЕ

В статье рассматриваются особенности каракалпакского фольклора и литературы, их взаимосвязь, роль каракалпакской литературы в истории её возникновения и становления. Таким образом, предполагается, что вопрос о причастности этих просветителей к каракалпакской литературе может быть правильно решён только при сравнительном изучении 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.

ӘДЕБИЙ БАЙЛАНЫСЛАР, АҶДАРМАЛАР, ИЗЕРТЛЕҶЛЕР-ҚАРАҚАЛПАҚ ЭПОСЛАРЫН СЫРТ ЕЛЛЕРДЕ ҶЙРЕНИЎДИҢ АҶМИЕТЛИ ҚУРАЛЫ СЫПАТЫНДА

Г.К.Алламбергенова – стажёр оқытыўшы

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Таянч сўзлар: XX аср қорақалпоқ фольклори, достонлар ва уларнинг чет элларда ўрганилиши, «Едиге», «Қоблан», «Юсуф ва Ахмад» достонларининг ёзиб олиниши, нашр қилиниши, XX аср 20-йиллари, Валиди Тоған ва «Едиге», В.М.Жирмунский и қорақалпоқ адабиётининг типологик ўрганилиши, XX асрнинг 80-90-йиллари, Карл Райхл ва қорақалпоқ халқ достони «Едиге», Хельсинки.

Ключевые слова: каракалпакский фольклор XX века, эпосы и начало их исследования за рубежом, запись и публикация дастанов «Едиге», «Коблан» и «Юсуф-Ахмет», 20-е годы XX века, Валиди Тоған и «Едиге», В.М.Жирмунский и сопоставительное изучение каракалпакских народных дастанов в типологическом плане, 80-90-е годы XX века, Карл Райхл и каракалпакский народный эпос «Едиге», Хельсинки.

Key words: karakalpak folklore of the XX century, epics and their study abroad, recording and publication of epics "Edige", "Qoblan", "Yusuf and Ahmad", 20s of the XX century, Validi Tugon and "Edige", VM Typological study of Zhirmunsky and Karakalpak literature, 80-90s of the XX century, Karl Reichl and Karakalpak folk epic "edige", Helsinki.

Қарақалпақ эпосларының сырт елдерде үйренилиўи мәселеси ҳазирги қарақалпақ фольклортаныўында оғда аҳмийетли машқаллардың бирин қурайды. Себеби, қарақалпақ эпосларының пайда болыў, қәлипlesiў ҳәм раўажланыў баскышларының мың жылдан аслам дәўирди өз ишине камтыйтуғынлығына, қарақалпақ фольклортаныў илиминин, соның менен бир ўақытта қарақалпақ эпостаныўының да арнаўлы пән болып қәлипсленигине 100 жылға жуўық ўақыт болыўына, сол мың жыллық тарийхқа ийе қарақалпақ эпослары ҳаққында дәслепки жыйнаў, бастырып шығарыў ислерининг басланғанына да 200 жылға шамалас ўақыт болыўына, бул мәселеде узак ҳәм жақын сырт елли Ш.Ш. Ўәлиханов, Х.Вамбери, И.А.Беляев, А.А.Диваев, В.Тоған, В.М.Жирмунский, К.Райхл А.Маргулан Р.Бердибаев, Н.Мамедов, Ш.Н.Мамедова, Д.Фидакар, Ш.Бозкурт, Б.Уйғыр сыяқлы дўня алымлары қарақалпақ эпосларын жазып алып бастырып шығарып, ҳәр қыйлы аспектлерде пидәкерли илимий изертлеўлер жүргизиўине қарамастан, қарақалпақ эпосларының сырт елдерде үйренилиўи мәселеси бүгинги күнге шекем арнаўлы изертлениў тапқан емес.

Ал, бул мәселени шешиўдин бүгинги глобалласқан, халықлардың, миллетлердин өз ара интерграциялық байланыслары тез пәт пенен раўажланған дәўирдеги тарбиялық аҳмийети оғда уллы. Себеби, бақсылар,

жыраўлар, дәреткен ҳәм атқарған әжайып бийбаха мийраслар тек өтмиш тарийхымыздың сағалары болып қоймастан, бүгинги күннин де жанлы ҳаўазыдур. Солай екен, бул бийбаха мийраслар жас әўладларды ҳәр тәрәплеме жетилискен, физикалық жақтан саламат, руўхый тетик етип тәрбиялаўдың уллы қуралы болыўи менен бирге, өзинин руўхый-әстетикалық тәсиршең күши аркалы келешек заманлардың да үлкен «тәрбияшылары» сыпатында хызмет атқарары сөзсиз.

Мине, усындай миллий ғерезсизлик идеялары көзқарасынан қарақалпақ эпосларының сырт елдерде үйренилиўи мәселелерин изертлей отырып, биз айрықша төмендегидей баслы-баслы жөнелислерге тоқтап өтиў зәрүрликлерин анықладық:

Қарақалпақ фольклорын, әсиресе эпосларын изертлеўге болған сырт ел алымларының қызығыўшылығы жүдә ерте дәўирлерден басланған.

Ҳақыйкатында да, қарақалпақ эпосларының үйренилиў дәрежеси жоқарыда атап өтилген шет ел илим изертлеў мәкемелери ҳәм оқыў орынларындағы исленип атырған жумыслар менен типологиялық жақтан салыстырылмалы изертлеўлер жумысларын алып бармай турып анықлап болмайды. Себеби, қарақалпақ фольклоры, әсиресе эпосларын үйрениўге болған қызығыўшылық жүдә ерте дәўирлерден баслап-ақ Муравин, Гладышев сыяқлы рус саяхатшылары тәрәпинен баслама ала баслаған. Олар өзлеринин 1740-