

Turkestan. The most important thing is that most of them, Suleiman Bakyrani, 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.

The historical connection is formed on the basis of events that took place in the life of the people. However, the reasons for the beginning, continuation and agreement of the event are not specified. The place of that historical event is built on a concise plot only through terms. It lyrically depicts the struggle of the national hero through the historical conflict.

Although historical songs are thematically based on historical events, they have their own genre-specific historical songs and poems.

Historical songs are epic legacies in terms of their originality, pronunciation, content and form. From it you can find all the features of the epic.

The issues of collection, publication and study of historical songs of the Karakalpak people are considered in the context of the collection and study of Karakalpak folklore. Although the collection and study of Karakalpak folklore dates back to the 1930s, with the focus of Tsarist Russia on Central Asia since the 18th century, delegations among Karakalpaks have focused on the lives, cultures, and histories of our ancestors.

A. Tazhimuratov's contribution to the collection of historical songs of the Karakalpak people was high. Well-known scientists N. Daukarayev, K. Aimbetov and K. Maksetov, who played an important role in the arrangement of folklore samples, also spoke about historical additions in their work. However, there were deviations in the classification of N. Davkaraev [1, pp. 127-160] and K. Aimbetov [2, pp. 79-80]. A. Tazhimuratov was the first scientist to identify and suggest the boundaries between historical poems and historical songs [3, pp. 18-19].

During the collection of Karakalpak folklore A. Tazhimuratov was commissioned to collect folk songs, and in 1965 he published a collection of "Karakalpak folk songs". The author wrote an 82-page foreword to the book, which will form the content of his PhD dissertation. These materials were included in Volume V of the multi-volume (20 volumes) of Karakalpak folklore. The book was published in 1980 [4].

A. Kozhikbayev, a scientist on historical songs, published his dissertation entitled "Historical songs", in which he expressed his views on the artistic features and historical validity of historical songs. Historical songs with the author are also used as examples in this work [5].

Doctor of Historical Sciences, Prof. M. Tilevmuratov in his work "Historical Poetry - Historical Source" provides information on the origin of the Karakalpak people, Karakalpak tribes, the history of the Karakalpak people in the Middle Ages, the history of the Karakalpaks in the Syrdarya and Zhanadarya eras, their history in Khorezm. Special emphasis is placed on the fact that the information is reflected in the historical works of the Karakalpak people and in the works of Berdak [6].

The main theme of the historical songs is the separation of the country from the time of its destruction and the transition to new places, the farewell to the homeland, the plight of the people who were oppressed by the khans. There are rumors that the heroes who defended the country and fought against the enemy.

The difference from the historical songs is that it is the time of the historical event, because the situation of the country, the attitude of the people to it is reflected in terms of historical reality. Land, water, and human names are based on those historical facts. Thus, Karakalpak folk songs are considered to be an artistic reflection of the people's history.

The Karakalpak historical songs derives its origins from the folklore patterns common to the Turkic peoples of ancient times. The study of the common heritage of the Turkic peoples, including the peoples of Central Asia, will help to study the history, way of life and culture of our people. Although such ancient literary memoirs are written

in the ancient Turkic, Arabic, and Persian languages, we recognize them as a reflection of the history of our national literature.

The early literary heritage of some peoples belongs to the literature of the people who lived on that soil. It may have been in another language. However, it remains the property of the people.

In the territory of Karakalpakstan there were Sak-Massaget, Sarmatian, Alan, Oguz, Kipchak and others. Turkic and Persian languages were created by such peoples. Some languages (Avesta) are among the dead languages. Therefore, the works written in the languages of these peoples are the core of our national values.

The epic "Alyp Er Tonga", "Avesto", Orkhon-Yenisei inscriptions, "Book of Korkyt Ata", "Oguznama", "Devani lugat at turk" by Mahmud Kashgari are examples of early Karakalpak poetry. The artistic traditions in these works have remained strong. Given that most of the events in these works, typical of the Turkic peoples, took place around the Aral Sea, Syr Darya and the Amu Darya, we can call these works a mirror of our history, cultural and literary life of the distant past.

When we study the problem of classification of Karakalpak folk historical songs, we consider it in the classification of folk songs. There are different views on the systematization and classification of the genre.

In other nations, too, there are different approaches to the classification of folk additions. Some scholars focus on the content and theme of folk songs in order to classify them, while others focus on the center of performance and others on the genre. Others focus on where the songs was born. There are also ways to classify a song by linking it to a particular social group or by certain types of professions [7, p. 146].

For example, Karakalpak folklore and Kazakh, Nogai and Uzbek folklore are close to each other. However, it can be seen that these peoples have their own peculiarities and differences in the classification of ethnic groups.

We have studied the content of the historical contributions selected during the study and decided to divide them into the following topics:

1) Songs related to the homeland; 2) Songs related to the Basmachs; 3) Songs related to excavation; 4) Songs about the history of Karakalpaks; 5) Songs related to labor; 6) Songs related to escape; 6) Songs about the tyranny of the khan.

The selected songs describe the historical events that took place in the life of the Karakalpaks between the XIII century and 1916. Our dissertation also includes historical recordings of Karakalpaks living in the Tamdy district of Navoi region. The chronological division of historical sources can be divided into the period of separation from Khorezm as a result of the Mongol invasion, the period of Nogai, the period of Turkestan, the period of Zhanadarya and the return to the territory of Aral Sea. It should also be noted that the samples of folk poetry of the Nogai period have come down to us in the form of *tolgau*.

Historical songs are one of the leading genres in the oral traditions of the Karakalpak people. In this heritage, the concretization of the truth, the mastery of its historical logic is fully reflected. In the historical context, the events in the life of the people are not mythological, but historical. Artistic interpretation of social, socio-political events, historical turning points is the main content of works of this genre.

There are not as many types of literary expressions and means of art in folk historical songs as there are in written literature, and not as much space is given to artistic descriptions as in folk tales. For example, in heroic epics there are a lot of hyperbole, *litota*, epithets, equations. Since historical events are based on the life of a specific people, the means of art, especially *lithos*, hyperboles, do not go

unchallenged. However, we see that other means of artistic expression are deeply rooted in the language of the people, so they are also used in historical works. After all, the people are the creators of historical traditions.

Concepts, in addition to the negative meaning, are variable, variegated, figurative. Such means of depiction are effectively used in Karakalpak historical works. However, whichever method of depiction we take, it is the result of reflection on the word, the metaphor, the artistic meaning, and it is compatible only if the method used is the only rational, effective way of expressing the thought. When used in the right place, at the right time, the metaphor of the word should have a different meaning and artistic character than its true meaning.

We can see from the texts in the historical songs that there is a situation in which the concepts of direct and indirect meaning coincide, and each of them is skillfully

used to reveal a separate historical picture.

Thus, the tropes, ie epithets, similes, metaphors, metonymy, synecdoche, prosopopeys in folk historical poems show that the mature and developed poetry in folk poetry is deeply rooted in the poetics of the art of writing.

In the poetics of historical poems, the appearance of the person or natural phenomenon is not limited to the figurative description, but the image depicts the descriptions and expressions of the people, as well as the internal content of social phenomena and art.

Conclusion: In short, Karakalpak historical songs is a genre that can live on its own. Only the basic features of true historical works will be preserved only in historical songs. Historical songs are born in the moment of rapid, eventual events and give the impression of social life.

Thus, in Karakalpak folklore it is expedient to recognize historical songs as genres.

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Мақолада сак-массагетлар ва туркий халқлар пайдо бўлган даврлардаги қарақалпоқлар тарихи ҳақида маълумотлар берилган ва биринчи марта Тауелибай қарақалпоқлари томонидан ёзиб олинган тарихий қўшиқлар илмий муҳокамага тақдим этилган. Шунингдек, унда XIII асрдан бошлаб XX асрнинг 20-йилларига оид қарақалпоқ халқ тарихий қўшиқларининг жанри, мазмуни, тарихий аҳамияти ҳақида сўз боради. Мақолада тарихий қўшиқларнинг таснифи қисқача муҳокама қилинади ва уларнинг самарадорлигини оширишда тропларининг ўрни тўғрисида фикрлар билдирилади.

В статье представлена информация об истории каракалпаков в период возникновения сака-массагетов и тюркских народов, и впервые на научное обсуждение вынесены исторические песни, записанные у тауелибайских каракалпаков. Также говорится о жанре, содержании, исторической ценности и характере каракалпакских исторических песен с XIII по 20-е годы XX века. В статье кратко обсуждается классификация исторических песен и комментируется роль тропы в повышении эффективности исторических песен.

The article provides information on the history of the Karakalpak people in the period of the emergence of the Saka-Massaget and Turkic peoples, and for the first time the historical poems recorded among the Taulibay Karakalpaks were submitted for scientific discussion. There are also spoken about the genre, content, historical value and character of the historical songs of the Karakalpak people from the XIII century to the 20s of the XX century. The article briefly discusses the classification of historical songs and comments on the role of tropes in increasing the effectiveness of historical songs.

КЕҒИЛ АЙТЫҰ

(И.Юсуповтың «Кеґил айтыў» (Яхыт жеңгей қайтыс болғанда Жолмурза ағаға айтылған сөз дәретпеси мысалында)

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Таянч сўзлар: «тағзия», жанр, фольклор, мақол, қўшиқ, ҳағтий-маиший қўшиқлар.

Ключевые слова: соболезнавания, жанр, фольклор, пословицы, песни, жизненные бытовые напевы.

Key words: condolences, genre, folklore, proverbs, songs, every day life songs.

Қарақалпақ халық аўызеки көркем әдебиеті оғанда бай жанрларына ийе болып, халық турмысы менен қарысып кеткен. Әсиресе, турмыс – салт жырлары жүдә актив түрде халық турмысы хәм үрп-әдет дәстүрлері менен бирге жанлы өмир сүрип қиятыр. Той дәстүрлеріне байланыслы хәўжар, беташар жанрлары хәрекетте болса, өли мерекесінде жоқлаў, кеґил айтыў жанрлары хәрекетте болады. Халық турмысында, дәстүрінде хәр бир жанрдың келип шығыўы хәм атқаратуғын хызметлері бар. Кеґил айтыў- қарақалпақ фольклористикасында дыққаттан шетте қалып қиятырған жанр. Бул жөнінде фольклорист изертлеўши Т.Қанаатов: «Кеґиллик жанры хәм оның үлгилерин халық арасынан жыйнаў иси Қ.Айымбетовтан басқа фольклоршылар итибарынан тыс қалғаны себепли, бул мәселе қарақалпақ фольклортаныў тараўындағы хәзирге шекем тың болып тұрған машқалалар қатарына киреди» [1] деген пикирди дұрыс айтып өткен еди. Фольклорист Қ.Айымбетов «Халық даналығы»нда көплеген фольклор үлгилерин, жанрлық өзгешеликлерин анализ еткен.

«Аўыз әдебиетінің муң-шер жырларының бир түри «еситтириў» кеґил айтыў. (жубатыў) болып аталады...» Кеґил айтыўшы кеґил айтқанда халық нақыл-мақалларын толық пайдаланып отырады. Себеби, булар халық дәреткен тураклы таяр сөз үлгилери» [2] деп атап көрсетеди.

«Кеґил айтыў» дың жаңа әдебий формасы шайыр И.Юсуповтың дәретіўшилигинде бар. «Кеґил айтыў» (Яхыт жеңгей өлгенде Жолмурза ағаға айтылған сөз) [3] дәретпеси бары-жоғы еки куплеттен турады.

Еркек еки жерде жетим қалады
Бирінде мийирман анад өлгенде
Екинши жетимлик сонда болады
Өмирлик жолдасың – хаял өлгенде
Байтерек қартайса, нарт шығар ғаўлап,
Өмир деген дәрәя, тоқтаўсыз ағар,
Сен шүкир ет аға! Ғарры болмай-ақ.
Үш мәрте жетим қалғанларда бар [4]

Өне бойына жикленген туракласқан сөз дизбеклері сол дәрежеде мазмұнын кеңейтип, хәр бир адамның