

KARAKALPAK FOLKLORISTICS. CREATORS AND PERFORMERS OF KARAKALPAK FOLKLORE

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Annotatsiya

Ushbu maqolada hozirgi folklor asarlari, ularning o'rganilishi va tarqalishi, ijrochiligi haqida tahlil qilingan. Maqolada mustaqillik davridagi folklor, ularni o'rgangan shaxslar haqida mualliflik ilishi va tadqiqotlari solishtiriladilar. Shuningdek folklor asarlarining paydo bo'lishida, saqlanishida, rivojlanishida jirov-baxshi, qissaxonlarning, qo'shni olislar bilan madaniy aloqaning ahamiyatini belgilab beriladi.

Kalit so'zlar

folklor, ertak, qo'shiq, doston, til, epik janr, dialektologiya, leksikologiya.

Аннотация

В данной статье анализируются современные фольклорные произведения, их изучение, распространение и исполнение. В статье сравниваются фольклор периода независимости, авторские взгляды и исследования тех, кто его изучал. Также в возникновении, сохранении, развитии фольклорных произведений определяется значение жырау-бахши, сказителей, культурных связей с дальними соседями.

Ключевые слова

фольклор, сказка, песня, эпос, язык, эпический жанр, диалектология, лексикология.

Abstract

This article analyzes contemporary folklore works, their study, distribution, and performance. The article compares folklore of the independence period, the author's views and research on the personalities who studied them. Also, the significance of zhyrau-bakhshi, storytellers, and cultural ties with distant neighbors in the emergence, preservation, and development of folklore works is determined.

Keywords

folklore, fairy tale, song, epic, language, epic genre, dialectology, lexicology.

Folklore forms the basis of the art of words. Currently, folklore works are significant in that they are often performed live. For this reason, the naming of fairy tales, songs, epics, and a number of other works of oral creativity becomes an example of syncretic art. A legitimate question arises: were folklore works not studied before independence? were they not published?

It has been studied, researched, and published. However, these publishing houses were not mature. They contain many abbreviations and alterations. Currently, these shortcomings are being thoroughly studied, and work is underway to address them. Among the Uzbek folklorists actively working today are T. Mirzayev, O. Saporov, O. Madayev, M. Jo'rayev, Sh. Turdimov, J. Eshonqulov. Every nation has its own valuable spiritual wealth, like its own folklore. They develop over centuries and are passed down from generation to generation. Folklore masterpieces, which have not lost their significance and value even today and have become a source of pride for that people, evoke feelings of pride for the Uzbek people.

President Shavkat Mirziyoyev pays special attention to the issues of folk art, spirituality in general, and the preservation of folklore art. "It is well known to all of us that the best masterpieces of the invaluable culture created by humanity are reflected, first of all, in the folklore of each nation," said the President of our country. Because issues of spirituality have always been one of the most pressing topics.

Folkloristics is the science that studies folklore. The science of folklore studies the history of folklore works, the ways of their distribution, their connection with other peoples, genres, and the recording of performers' repertoires. Karakalpak folklore emerged and developed at the beginning of the 20th century. The work of recording, publishing, and researching pre-revolutionary Karakalpak folklore began in the late 19th and early 20th centuries by Russian scholars A. Belyaev and A. Divaev. They recorded some examples of Karakalpak folklore in the original and published them in the original and translated into Russian. This was a new and initial step in the modern study of Karakalpak folklore. Russian scientists Muravin and Gladyshev, while traveling from Orsk to Khiva in 1740-41, made ethnographic notes among the Karakalpaks along the way. Materials relating to the Karakalpaks were also recorded by P. Richkov. In 1857-58, Sh. Valikhanov visited the Karakalpaks and, having recorded several folklore works, highly appreciated the art of singing of the Karakalpaks.

At the initiative of A. Begimov, N. Davkaraev, K. Ayimbetov, O. Kozhurov, and others, the collection of folklore samples and the works of pre-revolutionary poets was established. Among the collectors, the most notable were S. Mavlenov

and Sh. Ojaniyozov, who collected samples of folklore and literature. They are from Qurbonboy jirov: "Qirq-qiz," "Qurbonbek," "Shirin-shakar," "Er Qo'shay," "Hoji-Gerey," etc. He recorded the dastans, the dastan "Maspasha" from Abdimurat zhyrau, and the dastan "Davlatyorbek" from Karazhan bakhshi. Based on the materials collected at that time, N. Davkaraev, relying on the folkloristic experience of Russian and neighboring peoples, compiled the first classification of Karakalpak folklore. He mainly focused on the connection of works of oral literature with the history of the people.

He determined the significance of zhyrau-bakhshi, storytellers, and cultural ties with distant neighbors in the emergence, preservation, and development of folklore works. In this work, N. Davkaraev, based on Karakalpak folklore material, conducted the first scientific analysis of songs, fairy tales, proverbs, sayings, religious folklore, traditional ways, and poems. He divides Karakalpak oral literature into two major genres - lyrical and epic, giving an idea of all genres of Karakalpak folklore. The spread of folklore works among the people and their transmission from generation to generation for centuries depends on their performers. Transitions make changes to the works they create, depending on the listener's wishes, concepts, and the demands of the time. There were many performers of Karakalpak folklore. Fairy tales, legends, myths, and funny stories were told by people with a sharp mind, memory, a high ability to plot and narrate them, and eloquence. They told their stories not as interesting information, but artistically and figuratively. As a result, their stories have risen to the level of artistic fiction.

One of the most significant genres of Karakalpak oral creativity is the dastan. Dastans are divided into two large groups - epics of heroism and epics of love. Epic poems about heroism were sung by *jirovs* to specific melodies with the "g'o'biz", a quacking musical instrument. Zhirovs also performed didactic, philosophical, and meaningful terms and tolgovs, which are small poetic genres. Lyrical-epic dastans were performed by the basirs on the dutar. Bakhshis also performed lyrical songs of didactic, romantic, historical, and social content. In conclusion, in the modern era, where the technical capabilities of performing arts have developed, folk songs continue to be performed by various folklore groups and pop ensembles armed with various types of musical instruments.

Karakalpak folklore is very rich, diverse, and divided into many types and genres in terms of content, themes, and artistic forms. The division of folklore into types and genres, as mentioned above, occurs during its long evolutionary development. Therefore, within folklore works, there are atlases, elements of all historical periods of human development (mythological, religious, historical,

ethnographic, social, etc.). Karakalpak folklore is also divided into types on this basis. The classification of works of folk art according to genre characteristics and features is called the classification of folklore in science.

Three aspects of oral creativity, three aspects of folkloristics, version, written, "text-Ness," ontology, written idea of folklore, anthropological, linguistic approach to written creativity, folkloristics, thematic agreement, unknown author, speaker, local author of the written source, ontological text, creators of the content, oral creativity, constructive base, local author, performer. The classification of Karakalpak folklore was first carried out by K.Ayimbetov and O.Kozhurov. This is stated in their article "Types of Karakalpak Literature." The authors, in an article devoted to the division of folklore into types ("Types of Karakalpak Literature," in the journal "Karakalpak Literature and Art," 1939, No. 4), initially state that some folk epics belong to this period. This, of course, was developed at a time when our folklore was not yet complete. Therefore, the authors relied on materials available at that time.

The linguistic richness of a people is primarily manifested in its folklore. To understand what kind of people a nation is, it is necessary to study its folklore. Folklore reflects the language capabilities, lifestyle, and creative potential of the people. Oral variation is a distinctive feature of folklore, which is directly related to the process of live performance of examples of folk art. That is, stability is not characteristic of folklore works; it changes and is renewed each time depending on the performer's performance capabilities. This is a high level of the possibilities of the artistic language. For this reason, folklore is not just an example of the art of words, but also a constantly moving history and culture of the people, which reflects the richness of language, concepts and way of thinking of the people, living together with them from the past to the present day.

Since folklore works primarily reflect the process of transition from mythology to poetics, it is necessary to rely on examples of folk art when studying the history of language. No word in a language arises spontaneously, it arises or is borrowed in the process of historical development due to necessity. Based on the analysis of our fairy tales, epics, songs, and other genres, it can then be said that folklore works are largely reflected in our people's most ancient imaginations related to natural phenomena, the plant world, and the animal world. These thoughts created the opportunity for the penetration of many words into our language, the formation of a figurative artistic way of thinking. In the creative works of the Uzbek language, there are many valuable words and phrases related to the dialectology and lexicology of our language. The study of these words and phrases, especially the language of our dastans, which are considered the crown jewel of folk folklore, is

important not only for the Uzbek language, but also for the Turkic language as a whole. Therefore, the language of our dastans can be a great source and research object not only for our folklorists, but also for our philologists, all language learners.

When studying the lexicon of folklore works, we often encounter words whose ancient meaning has changed or been forgotten in the same line as the dialect and archaic words currently in use. Thus, examples of epic creativity occupy a special place in determining the features of the stages of formation, development, and change of language vocabulary related to fiction. The study of the vocabulary of ancient words and phrases in them is one of the most urgent tasks facing not only folklore studies, but also philological sciences.

In language teaching, an approach is required based on the genre characteristics of folklore works. Just as major epic genres like epics and fairy tales play a vital role in language development, even the smallest genres like poems, narratives, and the Mongols are equally valuable and significant.

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