

Collection, publication and performance of Karakalpak versions of the epic "Garib-Oshik" by bakhshis

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Annotation: "Garib-oshik" is a lyrical-epic epic of the Karakalpak people, which tells about the collection of versions of the epic from the population and the recording of jiravs and bakhshis. The publication of the epic and the performance of the baxshi jirovs are studied.

Keywords: epos, genesis, plot, motive, folklore, variant, version, image, jyrao', story

Introduction

From the middle of the 18th century, Russian scholars became interested in examples of Karakalpak folklore. They record some examples of Karakalpak folklore in the original and publish them in the original and in the Russian translation. It was really a new and first step in the study of Karakalpak folklore from the point of view of that time. Of course, the goal of Russian researchers of this period was to study the language, folklore, history, and ethnography of Karakalpakstan and other Central Asian peoples.

Russian explorers Muravin and Gladyshev conducted ethnographic research among Karakalpaks along the way from Orsk to Khiva in 1740-41. Materials about Karakalpaks are written by P. Richkov. In 1857-58 the well-known Kazakh scientist Sh. Oalikhanov is among the Karakalpaks and has written a number of folklore works, appreciating the Karakalpak art of baxshi. The artist, writer N. Karazin wrote "A Tale of the Woman's Kingdom" from an old woman in Chimbay and published it in Russian in 1875 on the third volume of the magazine " Древняя и новая Россия ".

The Khorezm version of the popular epics "Yusuf and Akhmet" among the Karakalpaks was translated into German by the Hungarian Turkologist H. Vamberi in his article "Chigatay etudes" and published in 1911. [1. 15-16] Samples of Karakalpak folklore were first recorded and collected.

At the beginning of the twentieth century, Russian and local scholars have been actively collecting folklore materials on the history, culture, and ethnography of the Karakalpak people. The first folklorist-ethnographer A.A.Divaev (1858-1935) wrote the epic "Alpomis" through the head of the Amudarya branch KI Razgonov from Jiyemurat Bekmukhammedov, a Karakalpak poet living in the Turtkul region at that time. A. A. Divaev published in 1901 in Tashkent in Karakalpak and Russian languages. [2. 40.]

In 1903, IA Belyaev, a student of P. M. Melioransky, a professor at the University of St. Petersburg, came to Karakalpakstan to collect and study Karakalpak folklore. I.A.Belyaev writes about his being among the Karakalpaks: They play the dutar at all kinds of ceremonial gatherings, such as weddings, dances, and recite their songs, epics, and various other hymns. These songs and epics provide rich material for studying the Karakalpak language, poetry, ethnography, and local life in general. Therefore, ethnographer Chokan Valikhanov rightly said that "Karakalpaks were the first poets and singers in the desert" [3. 12-13.] - says Belyaev.

In the works of N. Davkaraev, the Karakalpak people highly appreciate the work of Russian scholars in the collection of oral literature. The Karakalpak people pay a lot of attention to the collection of oral works, including folk epics. In his work, he writes: "A. In 1901, Rossikova published in Russian several Karakalpak fairy tales written by different people in Turtkul. In 1905, Professor Melioransky published a Kyrgyz-Karakalpak version of the epic "Edige". In 1913 AA Belyaev visited Turkol, Nukus, Chimbay, Kungrad. He wrote epics "Edige", "Qoblan", "Shajarani" and other popular folklore materials. Among them, Edige published the epic "Shajarani" in the old Arabic alphabet in Karakalpak, and a summary of "Qoblan" in Russian in Ochkehabad in 1916-1917. »[4. 29.] This was of great importance in the recording and publication of folk epics and folk oral works.

The reason is that the epic provides a rich source of information on the study of the living language skills of the zhyrovs of that time, as well as the study of the culture, life, customs and folk programs of the people.

Main section:

The policy pursued by the Soviet government in the 1920s and 1930s of the twentieth century led to a number of difficulties in the conduct of political and ideological struggles of the people, the unity of changes in the socio-political life of the people. There were also positive aspects. For example, with the holding of the first congress of the Writers' Union in Moscow in 1934, M. Gorky's statement and speech at the congress said that "more or less does not affect the quality of the nation's talent, the world-famous works of art of small nations ko'p Summarize and preserve your folklore, the field of artistic expression is in folklore... Be proud of the talents of the people like Suleiman Stalsky "[5. 34.] - opens the door to great opportunities in Karakalpakstan to respect and collect national heritage. In 1929-30, the national written heritage, which had been destroyed, began to be re-collected from the people, recorded, and proclaimed in more local words.

In particular, the writing of our national epics from bakhshi, jiravs and their publication in print has become a topical issue of the day.

The collection of folk epics was also under the direct supervision of the Karakalpak Writers' Union, and a number of local scholars were involved in this important work. In particular, N. Davkaraev, A. Begimov, K. Oyimbetov, O. Kojurov, N. Jafakov, Á. Shamuratov, H. Ta'zimuratov, S. Mavlenov, Sh. Under the leadership of Khojaniyazov, a collection of samples of folklore and works of pre-revolutionary poets was started.

In the 1930s, together with N. Jafakov and S. Mavlenov, he wrote the epic "Qoblan" from Esemurat Jirov and published it in 1941. K. Oyimbetov wrote the epics "Alpomys" from the famous Oguz zhyrov in 1934 and "Edige" from the Erpolat zhyrov and published them in Moscow for the first time in 1937. Samples of folklore "Folk tales and songs" were published by N. Jafakov. A. Shamuratov wrote the epic "Sharyar" from Kulamat Jirov in 1939 and published it in 1940. [6. 24-25.] In particular, S. Mavlenov and Sh. The Khojaniyazovs took part in two expeditions in Karakalpakstan. baxshi «Dáwletiyarbak» [7. 97.] wrote his epics.

He is also known to have written more than 20 folk epics.

The collection of epics, which is a rich literary heritage of such a people, began in the thirties, and at the same time the printing work was carried out. By the 1940s, scientific research began to be published in newspapers and magazines with a number of articles on scientific opinions. For example, at a mobile session of the Academy of Sciences of Uzbekistan in Nukus in 1945, O. Kojurov made a statement on "Karakalpak folklore and its study", which divided all epics into three types. rsatadi. The first group includes the epics "Qirq -qiz", " Qoblan ", "Alpomis" in the heroic epics. The second group includes the epics "Sharyar", "Shiyrin-Shakar". The third group includes the epics "Hurliha-Hamra", "Garib-oshiq", "Yusuf-Akhmat" and "Gorogly". According to Kojurov, these epics are Uzbek and Turkmen epics [8. 18-19.].

One type of Karakalpak folk epics is "ashiglik", ie lyro-epic epics. These epics are one of the most widely used, studied and performed epics among the people of Karakalpakstan. The "transparent" epic has become more and more popular among the Karakalpaks, both orally and in the form of books, manuscripts and other types.

In laying the foundation of Karakalpak literary criticism, N. Davkaraev expresses his views on the epics spread among the Karakalpaks under the influence of native peoples in the folklore section of his research work "Essays on the history of Karakalpak literature", which he wrote in the 50s. For example: "Books published in Tashkent, Samarkand, Kabul and Bukhara are beginning to spread among Karakalpaks. Among them are such epics as "Yusuf-Akhmat", " Garib-oshiq ", "Soyatkhon-Hamra", "Hurlikha-Hamra", "Gorogly", "Yusuf-Zulayha". In addition, the works of poets such as Navoi, Fuzuli, Mashrab, Maktumquli began to spread. These epics were spread among the Karakalpaks after the 17th century, especially during the 19th century, in print or in manuscript by the Turkmen and Khorezm Uzbeks. Karakalpak bakhshis say that they made their own changes to suit the conditions of the Karakalpak population.

Many of these epics were learned by the Bakhshi from the famous Turkmen Bakhshi Sevash and the Uzbek Khorezmian Eshbay Bakhshi, who lived among the Karakalpaks in the 19th century "[9. 223-224.] -

writes. The epics came to us mainly through jiwars, bakhshis, storytellers, and some people. It is obvious that the people of Karakalpakstan, who have lived together with other peoples in the geographical area where the epic was created and created, also contributed to the formation of the epic "Garib-oshiq". A total of nine copies of the epic have been recorded so far. For example, an improved version of the epic, prepared and published in 1960 by H. Tajimuratov in the printing house of the country of Karakalpakstan. According to H. Tajimuratov's warning, this copy was written by the famous bakhshi Eshshan Kushlarpolatov in 1930-1934. In addition, a handwritten copy of Boltabay, a well-known storyteller of the time, was used. [10. 124.]

From the Karakalpak branch of the Academy of Sciences of Uzbekistan, in the manuscript fund of the library there are "Garib-oshiq", "Soyatkhan-Hamre", "Oshiq-Najeb" written by Karakalpak bakhshis, as well as distributed in manuscript form». Several variants of the epic are stored. For example, samples of the epic "Garib-oshiq" from famous Karakalpak poets Jafoq Shamuratov, Ymet Tarikhov, Narbay Kuchakenov, Abutov Habibnazar, K. Medetov from Nukus, where Karakalpak secretaries moved and worked again, Very valuable materials are known from the copies taken from Boltabaev Yuldash, a resident of Ngirat district. [11. 263.] The people had many copies of the epic, but unfortunately there was no way to collect all of them. However, using the available options, only 9 options were recorded. 3 versions of them were published and published. There are nine handwritten copies of the epic.

For example: The epic was published in 1960 in the Karakalpak national press. Prepared by H. Tajimuratov and recorded in 1930-1934 by the famous bakhshi Eshan Koshlarpolatov. This version was combined with the epic "Garib-oshiq and Soyatkhan-Hamra" and reprinted in 1985 on the XIV volume of "Karakalpak folklore". [12. 136.] In many volumes of Karakalpak folklore 27-42, in the 2011 edition of the Nukus printing house "Ilm-fan" N. Kamalov wrote a version of the epic "Garib-oshiq" by Amat Tarikhov in 1959.

The next 57-66 volumes, Nukus Ilm-fan Printing House, published a 2013 edition of Qazi Mavlik's version of the epic Garib-Oshik. Recorded in 1927, transcribed in Arabic by A. Habibullaev. At present, these three versions have been published, and the remaining six versions are kept in the manuscript fund of the Karakalpak branch of the Academy of Sciences of Uzbekistan.

There are 6 versions that have not yet been printed, and the editor is in the manuscript fund as it is prepared for printing. This manuscript was written in 1955 by Rahm Kaypnazarov under the title "Garib-Shahsanam". Prepared for publication in 2004 by Kabzaetdinova Sapuvra.

A copy of the version kept in the signature of Nagimov Korimov Zhirov's daughter Zamira was written by S. Bahodirova. K. Medetov has a version prepared for publication by A. Kalenderova. Narbay Koshekenov's version was recorded in 1911. The version of the martyr Shamuratov, written by A. Pistonalov, and the version of Khabipnazar Abutov were left in preparation for publication.

One of the most important issues is the study of the content, plot, similarities and characteristics of the Karakalpak versions of the epic " Garib-oshik ", as well as the comparison with previous versions of the fraternal peoples.

The role of the bakhshis and storytellers in the epic's survival to this day is largely different. The reason for the preservation of the epic is the creation of a school of zhyrovs, a school of bakhshis, a school of storytellers. conveyed its literary heritage to the present day. From the Karakalpak branch of the Academy of Sciences of Uzbekistan, in the manuscript fund of the library there are "Garib-oshiq", "Soyatkhan-Hamre", "Oshiq-Najeb" written by Karakalpak bakhshis, as well as distributed in manuscript form». Several variants of the epic are stored. For example, samples of the epic "Garib-oshiq" from famous Karakalpak poets Jafoq Shamuratov, Ymet Tarikhov, Narbay Kuchakenov, Abutov Habibnazar, K. Medetov from Nukus, where Karakalpak secretaries moved and worked again, Very valuable materials are known from the copies taken from Boltabaev Yuldash, a resident of Ngirat district. [11. 263.] The people had many copies of the epic, but unfortunately there was no way to collect all of them. However, using the available options, only 9 options were recorded. 3 versions of them were published and published. There are nine handwritten copies of the epic.

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Although the Karakalpak Bakhshi culture has a long history, it is one of the most widely known crafts among the peoples of Central Asia. It has a number of schools occupied by its executive population. The method of these schools differs from each other in the narration of the materials, the dialect. Each school will have great talents who have risen to the top, the artistic word they have created, the creativity that has enriched and developed these schools in terms of art. These great merits of Karakalpak performers have been studied a lot. rinbay school "[13. 141-142] - divides into four schools.

Despite the fact that this school was founded in the XIX century, it is a developed creative continuation of the schools of great jihars, bakhshis, such as Jiyan, Khalmurat, Shankot, Jiyemurat, Eshbay, Niyazimbat, Okopbat, who lived and worked in the XVI-XVII centuries. So every school had its own epics to tell. The disciples of Musa Bakhshi said: "Eshjan, Juman, Tiyrajan, Patilla, Aymurza, Kalbala, Tashrif, Tinibay and others. They sing Karakalpak songs in pure Karakalpak language, Karakalpak songs and love epics translated into Karakalpak language, such as "Garib-oshiq", "Bazargan", "Yusuf-Akhmat", "Soyatkhan-Hamra". [14. 103] Through such a master-disciple, the epics were passed on to one another, evolved, and survived to the present day.

Conclusion:

A part of the Karakalpak epic art, the lyro-epic epics we are talking about have taken a wide place in the spiritual world of mankind since the Awakening period. The dreams he has set are the culmination of a love affair with his relatives.

These epics first reached the peoples of the East on the basis of fairy tales and legends. Over time, each generation has added to it the events of its time, expanding, modifying, generalizing, typifying, and idealizing a number of its original characters. We find that the oral and written literature of the ancient Greek, Arabic, Indian, Iranian, and other peoples had a significant influence on the formation and development of the above-mentioned epics, accompanied by local events. It is written from the folk songs of the epic " Garib-oshik ", printed and preserved for centuries. Today, these charitable programs are passed down from generation to generation through teacher-discipleship.

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