

DASTANS ARE THE MAIN GENRE OF KORAKALPOK FOLKLORE

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Abstract: All types of lyrical and epic works form the basis of Karakalpak folklore with its ancient and rich history. Lyrical genre works include folk, ceremonial songs (yor-yor, khaujar, joqlov, ramazan, gulapsan, badik, etc.), aytis (sayings, song-contests), proverbs and sayings, parables, quick sayings; works of epic genre include fairy tales, tales, folk tales, epics.

Keywords: Theater art, performance, national color, director, decoration, music, historical elements, folk song, oral folk art.

The Karakalpak lived a half-grass life, combining irrigation farming with livestock (especially cattle) and fishing. Most of the karakalpaks lived in the middle of the 16th and 18th centuries along the middle and lower reaches of Syrdarya (Turkestan, Zhangent, Chirikrabort), as well as part of the island region (the city of Kungrad, Shahtemir). However, there is information that karakalpaks also lived along the banks of the yayik and Emba rivers. At the beginning of the XVI-XX centuries, the karakalpaks retained the remains of the seed-tribal system and patriarchal-seed relations in economic, social and family life. [1.P.45-46]

Characteristic signs of the Karakalpak language: there is a consonant vowel — singarmonism. For example, our horses (horses), kunler - (days); the common Ch consonant is with sh; and sh is exchanged with the S consonant. For example, qash (Qach), tas (stone), so (head). In some words, in place of the consonant v, in place of the consonant g y is used. For example, tav (mountain), tiy (tag) and others.

In Karakalpak language, in addition to common Turkic words, as in most other Turkic languages, the words borrowed from Arabic, Iranian, Russian are Kham anchagina.

The basis of Karakalpak folklore with an ancient and rich history is all kinds of lyrical and epic works. The works of the lyrical genre include folk, ritual songs (yor-yor, Khao'jar, zhiglov, Ramadan, gulapsan, badik and others.), Atis (recitation, song-competitions), matals and proverbs, parables, fast sayings; works of the epic genre include fairy tales, tolgov, national, epics.

Karakalpak language is one of the languages belonging to the Kipchak group of Turkic languages; together with Kazakh and Nogai, it forms the Kipchak-Nogai group of Kipchak languages. The state language of the Republic of Karakalpakstan (along with Uzbek). It is mainly distributed in Karakalpakstan, as well as in Khorezm, Navoi, Bukhara regions and neighboring regions of Kazakhstan and Turkmenistan, in the Russian Federation and Afghanistan. The total number of Karakalpak speakers is 425 thousand people (mid-90s of the last century). The Karakalpak language is mainly divided into 2 dialects: North-East and South-West. These dialects differ phonetically among themselves. The literary Karakalpak language was formed on the basis of the eastern dialect in the 1st half of the 20th century. Until then, karakalpaks used the old Uzbek literary language.

Epics are the main genre of Karakalpak folklore and are divided into 4 types (heroic, lyrical, socio-household, historical epics). A common epic in karakalpaks is the epic "Alpamis". Hence-Dec, "Edige". The epics " gablan", " forty girls " are popular.

The work of the poet Jien Zhiron (1730-1784), a major figure in Karakalpak classical literature, is important. In his epics " ulugtog", " Posgan el " wrote the history of the migration of karakalpaks to Khorezm. Another poem by the poet "please, friends" is dedicated to the migration of karakalpaks from Turkistan. Another poet, Kunhoja, described in his poems The Life of the people of the time in which he lived. Ajiniyaz's work occupies a leading position among Karakalpak poets who created it in the 19th century. His works were published in Karakalpak, Uzbek, Kazakh and Russian as separate collections. Berdaq is notable for the poet's lyrical, satirical, didactic poems, historical epics. Also, the son of otesh Alshinbai (1828-1902), the son of Qulmurot Kurbosh (1841-1926). Poems, epics and other works of the

son of Omar Sugirimbet and other poets occupy a worthy place in the history of Karakalpak literature.[2. P.152]

At the beginning of the 20th century, poetry took the lead in Karakalpak literature. The founders of modern Karakalpak literature A.Mosaev, S.Majitov, K.Avezov, K.Yormanov, I.Fazilav, N.Dovgoraev, A.Begimov, J.Eymurzaev, D.Nazberganov, M.Daribaev, A.Shamuratov, S.In the work of gurbanniyozov and others, culture and enlightenment, education, labor, nature, friendship of peoples, women's equality and other universal issues were the main topics.

In Karakalpak literature of the 20-40s of the XX century, the son of Kazi Maulik Bekmuhammad (1885-1950), A.Helmet, S.In the work of the nurimbetovs, a rich traditional heritage of folk oral creativity is widely described. In 1940-45, feleton, ocher, short stories began to be created in Karakalpak literature with journalistic works in the direction of propaganda. The main theme of works of art is the victory over fascism, heroic ideas, and images of Heroes of war were created even in works of art.

1960-1980 in Karakalpak drama P.To "mothers" by legenov, "shadows"," the fate of Man", J.Aymurzaev's "Berdaq", "Dear Doctor", S.Khujaniyozov's "leaning on the uninhabited", " stupid Tsar", T.Seytjanov, I.Plays of Yusupov (A.Together with Shamuratov) plays an important role. During this period, the content and theme of lyric-epic poetry, its genre specificity developed and enriched.

In the drama of the 1970s and 1980s, it was laid on theatrical stages K.Rahmonov (1942-2002) tragicomedy "he is an invitation to the world", the comedy "The love of the capricious", I.Yusupov's opera-libretto "Ajiniyaz" was recognized as a new important phenomenon. X.Saparov, Sh.The poetic collections of Dilmurotov and others were an important contribution to Karakalpak children's literature. Karakalpak proza of the 1970s and 1980s g.Esemuratova, U.Pirjanov, A.Atajanov, J.Seytav, S.Bahadirova, X.Hamidov, K.Mambetav, A.Bekbaulov, I.Gurbanbaev, S.Saliev, M.Enriched with such writers as Koyipov. In the development of modern Karakalpak Prosa T.A special place is occupied by the work of qaipbergenov.

To enrich modern Karakalpak poetry in ideological and thematic artistic and aesthetic terms I.Yusupov made a significant contribution. In the 2nd half of the 1980s, K.Mambetov's "From Khujdan", O.Abdurakhmanov's "Boshaga", A."In hell" by otepbergenov, K.Rahmonov's "Consequence", Sh.Seytov's novels "Peopletalk" were created. K, who has his own voice in poetry.Karimov, K.Reymov, N.Toreshova, M.Zhumanazarova, A.Seytaev, O.Satbaev, J.Khoshniyozov, X.Dauletnazarov, J.Izbaskanov, X.Talented creators like Ayimbetov came and joined. [3.P.90-91]

The wanderings of Karakalpak art are closely connected with the ancient culture of Eastern Europe and Asia. Karakalpak ornaments are found near Kiev - they are also found in the Rings of stamp belts, fibules and chaks made of silver. The motives in the jewelry found in chirikrabort can be considered the embodiment of the Karakalpak ornament. The characteristic ethnic features of the people in coracalpaks are clearly reflected in carpets and embroidery. Among the Peoples adjacent to them, the karakalpaks feel more closeness to the Turkmen ornament and patterns. The decorations on the Karakalpak felt and felt are very interesting, the technique of laying patterns on them is original, in contrast to the Kazakh ones, they are lowered by appliqué. In them, the decorations appear in the form of a wave, which is a very ancient ornament, symbolizing water. Because karakalpaks have long lived on the banks of rivers and lakes. They have long developed wood carving with step pattern with movut and Ivory. On the territory of Karakalpakstan there are monuments of architecture of antiquity, medieval and New Times.

Karakalpak music culture has a long history and now has rich musical folklore, professional music in the oral tradition, as well as examples of the compositional creativity that has developed.

Musical folklore forms are based on songs. A number of genres related to folk rituals (season ritual from songs "Aydar-Aydar" — calling the wind, religious ritual- "Naughty", family ritual and household songs "Yar-yar", "Haujar", "O'len", "Sihsio", "Joqlao" and so on.) forms its oldest layer. According to its artistic content, folk songs consist of romantic-lyrical, historical, ritual, women's (girls), children's songs. Most of them are based on diatonic lads, whose tones have sonorous characteristics, rich in melismatic ornaments. The karakalpaks also kept sayings performed by porkhai (parikhons)to summon spirits that were considered a pre-Islamic culture, to treat patients with their help ("balik", "gulapsan"). In folk music, there is the dusty music of women (girls), theatrical play-songs of young men and girls, lapars ("yagli Bakhar"). [4. P.55]

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The central part of the professional music of karakalpaks in the oral tradition is occupied by Epic Music. The performers of the Karakalpak Epic are divided into 3 types: zhirovs, Bakhshis and short stories. Each of them arose in a specific socio-political context, differing from each other in terms of the content of epics in their repertoire, the style of performance, Epic chants, as well as musical instrumental accompaniment.

The activities of the zhirovs belong to the most ancient layer of traditional creativity and perform heroic epics ("Kablan", "Sharyar", "Edige", "Alpamis", "Maspatsha"), historical fillings in double accompaniment in the inner voice. Bakhshi (baqsi) perform romantic-lyrical and heroic epics ("Yusuf-Zulayha", "Zaure-Tayir", "Yusuf-Ahmet", "Görügli") and works of classical poetry in an open voice, with the accompaniment of dutar and ghijjak (sometimes belamon is also added). Melodies differ from zhirov in complexity, wealth of means of expression. Short stories are often literate individuals who read or tell by Heart The Epic manuscripts at Folk gatherings. They only put poems in specific, close to speech intonation, uttering melodies (nama) and perform them in an open voice without musical accompaniment.

Among the national music instruments are kohbiz, dutar, ghijjak (girjek), which are the instruments of the epicenter, and changqobiz, cane hornay and children's Hut (iskirau-ik), in addition to Bema. Information about the existence of such instruments as Chindovul, surnay, trumpet, drum, dap (circle) in Karakalpakstan was stored in the qakhramanic epics. Of these, kohbiz and dutar are common, in which dark classical instrumental melodies are played by skillful musicians. Especially among dutar tunes, such categorical tunes as "Muxalles", "nalish" are distinguished by the form complex and the wealth of means of expression. The development of traditional music in Karakalpak was facilitated by Nurabullu zhirov, Erpulat zhirov, oxiz zhirov, Jumabay zhirov, qiyos Bakhshi Hayrdinov, Japaq Bakhshi Shamurotov, Escan Bakhshi Gaspulatov, Kenjaboy Bakhshi Tilevmurotov, people's artist of Karakalpakstan T.Gurbanov and others made a significant contribution. [5]

The basis of the Drama and theater is the traditions and games of the Karakalpak people, folk epics, creativity of folk Masters, art of professional masters of speech (Omirbek lagqi, Kampakal-old woman, state lagqi, Tinimqiz). In the 19th century, the art of clowns became widespread. By the beginning of the 20th century, the theater was formed at the level of professional art. In 1930, A Musical drama Theater was founded in Fourkool, which was later given to him by K.S.Stanislavsky, in 1990, was given the name Berdaq. [6.P.112]

In addition to him, the Karakalpak Theater in the republic, created in 1978 S.The State Theater of young spectators named after khujaniyozov and the state puppet theater, created in 1990, are in operation.

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