



KARAKALPAK PEOPLE'S LYRO "EPICAL FRIEND, GENESIS, EVOLUTION AND HISTORICAL ROOTS" GARIB OSHIK "

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ABSTRACT

"Strange lover" is a lyrical-epic epic of the Karakalpak people, which studies the origin of the epic, the period of its formation and historical roots, as well as its genesis. In the peoples of Central Asia and the Balkans, he asks about the origins of the epic "The Stranger in Love", its distribution, and how the people wrote, published and studied it.

KEYWORDS

Epos, genesis, plot, motive, folklore, variant, version, image, jyrao', story

INTRODUCTION

Karakalpak literature, which is a branch of the Great Literature, has grown and developed in all its historical period by interacting with the cultures of other fraternal peoples, interacting with each other, and contributing to the culture of all mankind. conveyed the secret. Karakalpak folklore and literary

history play a key role in this field. In connection with the further development of society, the rise of artistic expression experience, the enjoyment of aesthetics, led to the emergence of various genres in literature and art. With the sharpening of aesthetic pleasure, folk oral literature emerged, which paved the way for the formation and development of written literature.



The role of sacred literary relics inherited from our ancestors is also important in the formation of artistic ideas in Central Asia, including the culture of the Turkic and Oriental peoples and the development of oral literature. Because these literary memoirs laid the foundation for the formation of genres of oral literature of this population, including the formation and development of our epics. The formation of the aesthetic point of view of human society, the rise of its culture, has greatly contributed to the knowledge of the world.

For example, "Avesto" is rich in ancient history of the peoples of Central Asia, its geographical location, cultural traditions of our people, our ancestors, the development of their way of life, philosophical-aesthetic, educational views. This sacred monument, which has collected information, has a special place in the development of the artistic idea of the peoples of the East. The plot of the Avesto, its system of motifs and images made a significant contribution to the development of the first epic programs of the oral literature of the Turkic peoples "[1. 55.]

The main part: "Love" epics are one of the most popular literary heritage among the people of Karakalpakstan, read and sung by bakhshis. The epic was listened to with great joy by the peoples of Central Asia and the Balkans, and at the same time by many peoples of other languages, and it is revered as a spiritual treasure. The Azerbaijani, Turkmen, Uzbek, Karakalpak, Georgian, Armenian, Kumlarik, Karaim, Balkar, Turkish, Iranian and Arab peoples also consider it as their national literary heritage.

The motif with the plot system of the epos of the same name, the fact that the images lead to the meadow without keeping distance, shows that it was a force of mutual artistic influence in the formation of the general folk culture. The question of the study of

the national character and genetic connection of this epic with this magical power is one of the important issues in folklore today.

The epic "G'arib-oshik" was spread among the Karakalpaks in different ways, both orally and in books, as well as manuscripts. The linguistic features of other peoples, as well as the differences in their national culture and religion, have made it possible for them to live in large areas without crossing many borders in one way or another. At the same time, each of these versions of the saga is an original work in its own right, with some similarities in the plot structure, regardless of the generality of the motifs.

The unique poetic and stylistic structure that defines the national program of each nation's poetic work in these versions proves that it is a complete work in its own right. Thus, although the events sung in the epic in question represent the historical events of a particular nation, not only does the territory belong to that period, but the repetition of such events in other peoples at other times is renewed in each circumstance. there is no doubt that it has been shaped and renewed in accordance with its events. In particular, the epic "G'arib-oshik" has a worthy place among the Karakalpak national epics with its ideological content and artistic features.

The use of good practices in the oral literature of peoples born in the study of this issue is itself an event related to the particular connection and real historical relations in the period of the spread of period literature or specific epics, which is the internal development force of this historical environment compared with. Occurs in lyro-epic epics related to the demands of historical circumstances.

When it comes to the study of the creation, spread, and development of "G'arib-oshik", we are often confronted with differing opinions. The search for the



homeland of the heroes of the epic, to determine which nation they belong to and in which times they lived, is a very difficult, problematic issue. Well-known scientists S. P. Tolstov cite this. "Considering the time when the name of Shohsanam appeared in Azerbaijan - Tahminxi, in Syria - Aleppo (Alepshirvan), in Turkey - Diarbakir, he concludes that the epic was written in that period in the XII, XIII, XIV centuries." [2. 23-27.]

In his story "Shah-Sanam and the legend about it" written by the well-known Russian tourist General N.N.Muravev during his trip to Turkmenistan and Khiva, versions of the epic " G'arib-oshik " were created in ancient times. [3. 151-153.]- writes.

We all know from the legends that such ideas spread among our Karakalpaks. For example, the city of Shaabbaz (Beruni) is considered to be the main center in the creation of the epic " G'arib-oshik ". It is also believed that the land where part of the Karakalpaks was located was part of a legend written on the orders of Shah Malik ibn Ali, the 11th-century ruler of the city of Jond in the lower reaches of the Syrdarya, who conquered all of Khorezm. [4 7.] According to such historical data, in the IX-XI centuries Shah-Malik, the son of the Khorezm king Takash, ruled the city of Gent [5. 337.]. We still need to take a closer look at some of the place terms in the saga, city names, and such geographical locations.

Well-known Persian linguist Riza-Kuli khan Hidoyat [6. 151-153.] When he came to Khiva in 1851 and the famous scientist Armenian Vamberi [7. 16.] Recorded during his time around the bell. In Vamberi's version, the unstable lovers die tragically, unable to reach each other.

This epic is also widely used by the Turkmen people. This confirms that the class of Turkmen literature on the epic was created by Andalip (Nurmuhammed Gharib). According to Professor Gomad Orasli, the

epic was written by a famous Tabriz poet named Garib in the 16th century. [8. 286.]

Written by the famous Russian scholar, Academician V.V. Radlov, the so-called " Oshiq –g'arib " Turks version is written from head to toe and is written in the colloquial language of the common people. Well-known scholar Aholi Korogly and Azerbaijani professor M. G. Takhmasib, who studied the Turkmen version of the epic "Garib-oshik", studied it. [8. 120.]

M. YU. S.A. Andreev-Kriviler, a scholar of Lermontov's "Oshiq-Garib", wrote that the epic "Garib-Oshiq" was created in Khorezm, in the lower reaches of the Syrdarya, in the Oguz group, and later spread to the Balkans and Asia Minor. 107-115.].

Academician V.M. Zhirmunsky and Professor H.T. All this indicates that the epic appeared in ancient times on the basis of fairy tales, and later, in the XVI century, began to form and spread among our people. Shaabbaz khan in the Gorogly epic is a well-known figure in history. "As can be seen from the text of the dastan, Shaabbaz is probably a historical figure who has gone through the process of folklorization. This refers to the very famous Shah Gabbas of the Serfevids (1587 - 1629), who became truly legendary after his death "[10.91-93] - shows.

This epic was associated with the name of Professor G. Orasli, who conducted scientific research on a special Azerbaijani version. We can point out the scientist S. Yakubova, who continued her work. The reason is that he studied the epic " Garib-Oshiq " in comparison with other national versions and wrote a very valuable monograph. At the end of his scientific work, he clearly defines the period of the epic's emergence.

For example: S. Yakubova, studying the sources of the epic " Garib-Oshiq ", summarizing the recent historical periods and events, based on the opinion of



researchers of the previous epic, especially Professor G. Orasli, "Garib-Oshiq epic "Ashiq" was written in the 16th century and is connected with the name of the Tabriz poet Ashiq. Due to the author's research, the following scientific conclusion is complete: The analogy and comparison in various epics about the "Garib-Oshiq " leads to the conclusion that the place of origin of the main version of the epic is the Caucasus and Asia Minor. [11. 282.]

So we can conclude from this that due to the centuries-old friendship and close cultural ties between the peoples of Central Asia and the Caucasus, the epic later spread to the peoples of Central Asia. The characters in this epic first developed in the Turkmen environment, then in the Uzbeks, Karakalpaks and Uighurs.

The epic " Garib-Oshiq " was formed mainly in the form of a fairy tale between the peoples of the Caucasus and Central Asia, as evidenced by the views of early scholars.

For example: Mikhail Yurevich Lermontov goes to the Caucasus and stops. It attracts the attention of the people of the Caucasus. He was one of the pioneers in 1837 and wrote the fairy tale " Oshiq-g'arib ". In 1846 he was published in the literary almanac V.A.Solloguba « Evenings and today", under the title: "Ashik-Kerib. Turkish fairy tale». [12. 650]

There is also information about the formation of the epic " Oshiq-g'arib " in Azerbaijan in the XVI-XVII centuries. The Azerbaijani version has a very simple form, it is a prose work of art, lyrical songs in the language of the protagonist Gharib.

In 1892, the story of Ashik-Kerib's wanderings recorded in 1891 by the teacher of the Kelvin Zemstvo School M. Makhmudbekov from the words of the folk singer ashug Oruj from the village of Tirjan (near

Shamakhi) of the Shemakha district of the Baku province was published.[13.173-229.]

The Shamakhi tale is much longer, the hero undergoes a number of adventures in it even before he gets to Tiflis. In 1911, in the newspaper "South Caucasus", published in Elizavetpol (now Ganja), by the collector of Caucasian folklore S. Farforovsky. [14.27-30.]

We see on the Internet that Turks are studying the epic " G'arib-oshiq " in the 1990s. For example, Turk Dunyasi Incelemeieri, Sayı I, izmir 1996, ss.43-57. Nerin KOSE Aïmcan İNAYET аворлығында «Asik Garibin Turkmen ve uygur varyantlari uzerine» in which he studied the Turkmen and Uyghur versions. Also in 2014, the International Journal of Language Academy, ISSN: 2342-0251, Volume 2/3 Autumn, 337/350, журналында Mehmet Emin Bars авторлығында «Asik Garip Hikauesinde Ask-Asik-Sevgili». Another such article was published in TIDSAD Turkish Islamic World Journal of Social Studies in 2018-yili TIDSAD Turk Islam Dunyasi Sosyal Arastirmalar Dergisi, деген журналда «Asik garip hikayesinin yeni bir nushasi uzerine». we see that they have learned and are still learning by comparing their options with the versions of other nations.

CONCLUSION

The epic " G'arib-oshiq " was written in the earliest times, formed in the XVI century and began to spread among our people. By the way, the Central Asian versions of the epic " G'arib-oshiq " and the Middle East (Caucasus and Asia Minor) differ from each other in the structure and actions of the protagonists. The Central Asian versions cover deep historical events, including the heyday of slavery, trade, handicrafts, gardening, and farming, which were the main sources of livelihood for the people. Versions in the Middle East, on the other hand, refer to a more prosperous period in recent times, with the protagonists of the



saga engaging in trade. The Karakalpak folk epic is significant in that it has coexisted with other peoples in the geographical area where it was created and spread, and there are ancient cultural ties between them.

It is obvious that the people of Karakalpakstan played an equal role in the formation of the epic "G'arib-oshiq".

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