

# Studying Metodology Of Karakalpak Legends

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**Abstract:** The article is devoted to the study of the genre of narration in the Karakalpak folk prose. The article analyzes the problems of the origin of legends in the Karakalpak folk oral art, their sources, issues of study and their thematic division.

**Keywords:** folklore, genre, legends, legends, theme, fairy tale, religion

**Introduction.** The creation of the Karakalpak oral art, passing over the centuries from generation to generation and being renewed by the invaluable heritage of the people, who absorbed and reflected the spiritual culture of the people.

In the Karakalpak folklore studies, a number of works were carried out to collect publications and study samples of oral folk art. Such genres as fairy tales, proverbs, sayings, riddles, aytis (singing competitions), dastan (poem) were independently researched.

At the same time, they have not yet been investigated; they are awaiting clarification and decision. One of these problems requiring research in the Karakalpak folklore studies are the genre of legend. Until now, the genre of the legend has not been the object of special scientific research.

**Main part:** In modern world folklore, the creation of a classification of works of folk prose, a comprehensive study of the historical and genetic foundations of oral prose, problems of genre composition and artistry have become priority scientific directions. New catalogs of epic plots and motifs, which appeared thanks to the improvement of the historical and geographical method developed by the Finnish school of folklore by English, German, Hungarian, Turkish and Russian scientists, made it possible to carry out comprehensive research on the study of oral prose works of the peoples of the world, including genre originality legends, national characteristics and typology.

Karakalpak folk legends differ from other genres of folklore, because they most closely reflect folk traditions, historical, social life in past eras, with history, and this is its difference from other genres of folklore.

Indeed, legends tell about the whole path that the people went through. Studying this, we observe various historical events that happened to our ancestors, reflected in artistic form.

The genre, artistic and poetic properties of the legends are diverse. Their study is the basis for determining the sources of the formation of oral folk art (CNT), the stages of its development. Since the Karakalpak folk legends were not the object of special research. In the specialized literature we meet them in different terminological names, some of them are used as legends, myths, fairy tales. It is necessary to distinguish which of them are legend, and which legends are in the stories, and to assign each genre its proper place. For this, it is necessary to clarify the genre differences of legends, their classification, sources of formation, direction of development, and their typological differences, in scientific research.

Folk legends in Karakalpak folklore were not the object of special scientific research and are one of the genres that have not been mastered until now. The aim of this study is to comprehensively examine these issues, taking into account the above problems. The conclusions of the scientific research, being a scientific and theoretical source in considering the history of Karakalpak folklore from a new point of view, helps in the upbringing of the growing generation as morally and spiritually developed people, can serve as a scientific and methodological guide for teachers, cultural specialists and the general public.

In the Karakalpak folklore studies, legends still do not have a definite, main research direction in the historical-aesthetic, genre aspect. At the same time, it should be noted, although legends are recognized as a separate genre of folklore. In the scientific environment, there is no single name for this term.

**Discussion:** The founder of the Karakalpak literary science and folklore, N. Davkarev, was the first of the Karakalpak scholars to try, taking into account the thematic and artistic differences and the content of the legend, to designate their originality, to give them a special name (term). In his works devoted to the UNT, and in "Essays on the History of Karakalpak Literature", he designates legends with the term "legend". The scientist believes that people widely spread among the Karakalpaks, such as Asan kaygy, Erezhep tentek, Aldar kose, Zhiyrenshe sheshen, Khoja Nasratdin, Umirbek lakky, Daulet Karaman and many others. characteristic anthroponymic heritage of legends and comes to the conclusion that "... these people actually lived, although these legends describe facts very close to the truth, passed from mouth to mouth, they are gradually changing, adding, decreasing in the text, they cannot be called history. This is only material necessary for history.

And so N. Davkaraev, taking into account that historical sources are the basis for legends, he assessed this difference as the leading criterion of the genre.

K. Ayimbetov, one of the first major Karakalpak scientists who began to collect, publish and consecrate Karakalpak folklore, also uses the term "legend", epic sources referring to legends, arguing "One kind of folk tales will be called a legend. And the legends associated with history, the scientist expresses his opinion, can be attributed to fairy tales and legends." In the

course of studying the semantic content of the legends, he claims that "The Karakalpak people have quite a lot of interesting, vivid oral fairy tales related to their history, the land on which they live, as well as about some people, to one degree or another, associated with historical events. So, for example, there are legends among the people about "Guldursin", "Sultan Sanzhar", "Aidos biy", "Yernazar biy", "Erezhep useless", about the mountain "Tok Tau" and once again emphasizes that these are just "oral fabulous narratives" associated with a certain historical milestone of the people. And further, developing his point of view, K. Ayimbetov says "Although the legends that sound in the mouths of the people we call fairy tales, they nevertheless tell about facts related to specific historical events that once took place on the land of our ancestors ... legends provide great auxiliary information for the study of historical events of past years in the life of our people" [Ayimbetov K, 1988: 33], comes to this conclusion. In his book "Folk wisdom", the scientist, paying great attention to the rich and colorful musical skills of the Karakalpak people, the zhyrau melodies belong to the legends "Nogayets", "Jump to the Moon", "Tradition of the Desert", the melodies of Bakhsy - "Bozatau", "Blind girl", "Seven Barriers", "Koshym Fighter", "Overcome the Mountain" including other legends [Ayimbetov K, 1988: 214-219]. Of course, these works and scientific practical instructions of prof. K. Ayimbetova provide great assistance to literary scholars in determining the genre features of the Karakalpak folk legends.

N.Zhapakov, who carried out scientific work on the issues of realism in the Karakalpak literature, in his famous work in relation to the concept of "Karakalpak folk legends", using the term "Fairy tale", adds in brackets: (legend). He, saying that the content of all fairy tales (legends) consists not only of fantasy, fiction, and most of them are closely intertwined with real life, reflecting certain historical events, cites the Legend of Guldursin as an example. Along with the assessment of this legend as a "highly ideological tale," the researcher poses the following rhetorical question: "Can such a legend be outside of historical events, outside the struggle of the people?" [Zhapakov N, 1972: 9-10],

The scientist K. Zharimbetov, who worked in the field of literary science, designating the legend with the term "legend", writes in his work: "... the initial basis of the legend was stories and essays about a historical event or a specific historical person. Despite the fact that there is a lot of fantasy and hyperbolism in the legends, they do not go far beyond the boundaries of the historical truth" [Zharimbetov K, 1994: 111].

Scientist K. Makhsetov in his latest classification of oral folk prose gives the following genre designations - *apsana* is a myth, *rivoyat*-legends, *agyz*-legend [Makhsetov K, 1996: 212]. The genre designations given here "legends", "historical myths", "oral stories", "rivoyat" are basically folk art set out and transmitted from mouth to mouth, statements woven from fiction, fictional images, historical events that existed in history people, provided with popular ideas of the concept of land, water, nature and outer space.

Since the beginning of the 90s of the last century, one of the most significant genres of the Karakalpak folk prose-tradition began to be designated by its former term. And in recent years, the term "legend" has become extremely rare in Karakalpak folklore studies. For example, in the book "Karakalpak folk legends and anecdotes" published in 1995 (Nukus, "Karakalpakstan", 1995), the word "legend" is very rare. And in the book "Karakalpak Myths, Legends and Wits" published in 1992, the word "legend" as a genre term is not used at all. Instead, the term "traditions" is used. In the aforementioned books, although briefly, attention is still drawn to the current state of publication and research of tradition as a genre in Karakalpak folklore studies. Literary critics, giving a scientifically substantiated assessment of the legends, noted: "In folk legends, it is widely covered from the emergence of man to the name of the earth, water, city, as well as all living beings and inanimate objects living on earth, people discussing their appearance each of them with a specific name" [Bakhadyrova S., Mambetnazarov K, 1992: 4]. At the same time, dwelling on the genre features of folk prose, they emphasize that "the Karakalpak folklorists consider the terms "legend" and "legend" to be close to each other in meaning and the genre differences between them have not yet been scientifically studied" [Bakhadyrova S., Mambetnazarov K, 1992: 4], noting that the process of studying this issue, which is important for the Karakalpak folklore studies, is moving very slowly. However, in the above book, each of the texts of legends and traditions are presented separately. It is felt that the researchers, carrying out work on the division and assessment of the genres of folk prose, are trying to put an end to the further genre shift of thematic, textological and substantive nature.

Thus, we see that the term "tradition" went through several stages before finally establishing itself in the Karakalpak folklore studies. This situation is observed not only in the Karakalpak folk legends, it is one of the main problems of folklore studies of many peoples. Russian researchers note that "Legends have not yet been sufficiently defined on a scientific basis. Although legends and traditions are essentially different genres, in scientific literature we find their mixed use everywhere" [Kravtsov NI, Lazutin, 1977: 122].

Bashkir scientists also do not distinguish legends and legends, using them in their works as folklore terms. However, they note that legends and the term "history" among the people are considered unambiguous [Fanuza Nadrshina, 1985: 4]. In the "Russian-Uzbek Explanatory Dictionary of Literary Terms" of Uzbek scholars, the word "legend" is explained as "tradition" and an interpretation is given to it. "Legends" is interpreted as "rivoyat", "legend" - as "narration". [Khotamov N., Sarimsakov B, 1983: 171-172-299].

It turns out that the word "legend" is close to the concept of "legend". In general, the legend at the level of the genre in Uzbek folklore as a term has not been fixed. This state of affairs is observed among many peoples of Central Asia. Folklore

scholars of these countries, conducting special work in this direction, taking as a basis the possibilities of their national history, adopted the term "narration" (rivoyat) in their folklore studies. And according to scholars studying Kazakh folk prose, the concept of "legend" until the end of the 60s of the last century went under the name of "legend", so they were not studied as independent genres, but were used as one and the same concept. However, over time, relying on the experience of Russian folklore experts, Kazakh scientists gave the word "legend" the concept of "agyzy", and the word "legend" - "apsana hikayat", thereby divided them into independent genres [Kaskabasov S.A., 1990: 150-151].

However, there are main criteria that distinguish them from each other: descriptions in legends of events that occurred in distant times, the connection of various totemic, animistic, fetishistic, shamanistic beliefs with the basis of the plot, deities, saints, prophets can act as heroes and still differ through a strong fantastic semantic description. Historical events prevail in the stories of legends, therefore, they focus on their detailed explanation. Due to the fact that the heroes of legends are basically historical personalities, supernatural natural forces do not participate in them. There are few plots or episodes in legends, in some places it is limited to one plot, compositional construction is not at the appropriate level, but there are many options, differing in ethnographic, geographical, historical, thematic features. Uzbek folklorists briefly and clearly describe the differences between legends and legends: "If legends are described on the basis of fictional events, then the legends describe historical events described by artistic techniques" [Zhumanazarov U, 1993: 172]. In fact, the most significant difference between legends and traditions is the presence or absence of historical events in the plot. If the semantic content of events is given too far from the truth of life and does not correspond to reality, then you have a legend, and if the edge of events is directed at a real historical object, and here the task is to explain, study this phenomenon, then it belongs to the genre of legends and is included in the corresponding group of information. In the legends, you can limitlessly use pictorial and artistic techniques, especially hyperbolism and fantastic digressions. In legends, however, such opportunities are extremely limited. They serve only to explain the reality of certain events, or to idealize this object. "For legends, amazing elements of events are not required" [Myths of the peoples of the world, 1988: 45].

In order to sharpen the events and enrich the content of the plots based on historical and life information, legends in prose works were formed into an epic form. The term "legend" of the scientist has long been adopted by folklorists. Scientists and researchers began to call the folk heritage with historical roots as legends.

In the process of studying the genre features of the Karakalpak folk legends and dividing them into topics and relying on the theoretical aspects of scientific folkloristics, we came to the following conclusion.

The components that form the legends are distinguished by features that are constantly used depending on the content of the legend and explain the historical event, historical person, clans and tribes, the name of the area and the water source with epic approaches. These components consist of the following: historical events (this includes all types of legends), the idea emanating from them (they can be found in the form of oral stories), at the next stage they turn into a single folklore genre (enriched with geographical, ethnographic, anthroponymic, ethnonymic, toponymic and folklore information).

The stages and time of the formation and development of the Karakalpak folk legends are based on the content of the events that are stated in them. They are of a public nature. Any characteristic event can be reflected in the legends. The attitude of our ancestors to work, customs and traditions, as well as the historical, social and cultural level of that time, played an important role in the emergence of legend.

Ethnonymic, toponymic, historical legends, as well as legends about folk melodies and legends on religious themes have an internal relationship. Sometimes they are difficult to distinguish from each other.

Ethnonymic legends serve to explain the origin of clans and tribes; toponymic - serve to explain the reasons for the origin of the names of the area, historical - the history of the origin of our ancestors; legends about folk melodies serve to explain the history of the origin of the names of each melody and work.

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