



## Formation of Karakalpak Literature of the 21st Century

*Otarbaeva Fatima Maratovna*

*1st year master's degree Nukus State Pedagogical Institute named after Ajinyaz*

*(Nukus, Republic of Karakalpakstan)*

**Abstract:** *in this article we consider Karakalpakstan itself, the literature of Karakalpakstan. At the same time, we analyze the history of the appearance of the Karakalpak literature. And of course we will analyze why the Karakalpak literature itself is needed.*

**Keywords:** *Karakalpakstan, literature, formation of literature, history of origin.*

*Date of Submission: 06-01-2023*

*Date of Acceptance: 07-02-2023*

Karakalpak literature (Karakalpak. Qaraqalpaq ádebiyatı) is the literature of the Karakalpak people or representatives of another nationality, which are written in the Karakalpak language.

Since ancient times, among the Karakalpaks, an inscription has been told and passed down from generation to generation, a legend about the origin of the tribes and peoples who inhabited Khorezm, about Kayumars, Jamshid, Siyavush, Rustam, Dar, Tomiris, Shirak, Iskander (Alexander the Great), about the female kingdom, Mount Tok, Genghis Khan, Guldursun, Dede Korkut. And the famous Karakalpak legends include the legends of Ayaz-Kala (Ayaz fortress), Guldursun, the fortress of Forty Girls (Karakalpak. Qırq-qız-kale), Mount Tok (Karakalpakstan. Toq-taw), etc.

The ancient written literary monuments of the Turkic peoples reflect the living conditions, history, rituals, economy, art of speech of all peoples of different eras. The monuments of writing that have come down to us have been preserved in the form of carved legends, texts engraved on vessels, coins, in the form of recently rewritten manuscripts. If, for example, the ancient Sogdian script is represented by documents reflecting trade, cultural and political relations with other states, then the Khorezm script contains information mainly about historical events of economic activity.

In the monuments in the ancient Turkic language, which include the Orkhon-Yenisei script and the written monument in the Uighur language — "The Book of my grandfather Korkut", we find a number of information about the life of the Turkic peoples from the beginning of our era to the X — XI centuries, their heroic deeds, about the history and literature of the Turkic associations and tribes of that era.

"The book of my grandfather Korkut" (Karakalpak Kitabi dede Korkut) is a literary heritage that existed in the Oguz language among Oguz tribal associations. It tells about the heroic deeds of the Oguzes of the IX century, their struggle against external enemies. Grandfather Korkut is represented as a historically existing zhyrau (Karakalpakstan. jıraw) is a storyteller and poet, a kind mentor of the people. On the bank of the Syr Darya there was a tomb - monument erected in his honor in the IX—X centuries, revered by the local population as a shrine.

Legends about fearless Amazons have been forming for thousands of years. Many armies fled from the warlike maidens. That's what one of the legends says. The detachment of girls Kyrk Kyz was

located in the fortress Kyrk Kyz-tepe. An enemy army approached the walls of the fortress and began the siege of the castle. Brave girls led by Gauhar stood up to defend the fortress. Countless days and nights they repelled the enemy's attacks. Many enemies died on the battlefield. The ranks of the warriors also thinned. Only Gauhar and several girls remained, but no help was coming, they were preparing for the defense of the city.

The fortress was burning, moans and screams were heard in the flames of the fire, the walls were destroyed. Hope has left the defenders. But Gauhar, having collected all the remaining quivers with arrows, accurately struck the enemy's soldiers. When the arrows ran out, the warrior, mortally wounded, left the fortress. The enemy soldiers, ready to tear apart the defender of the fortress, froze in a daze. Gauhar slowly got up, a bloody helmet fell from her head, luxurious braids scattered over the shell. The warrior raised her saber and said with anguish: "I am Gauhar, my squad of girls died in battle, and I challenge your commander to a duel."

The army responded with an astonished roar. No one has ever fought so bravely against a powerful army. The leader cast a piercing glance at the girl, and his lips whispered: "I would like such warriors." Jumping off his horse, he courteously approached Gauhar and, looking carefully into his eyes, realized that he could not take the city, and he would find his doom here. The commander bowed his head and kissed Gauhar's hand. Turning to his warriors, he shouted loudly: "I have seen the pearl of this city and am satisfied with what I have seen. Let's go home!" The army roared approvingly and, taking off on horses, the riders disappeared from sight.

The brave Gauhar watched the last enemy warrior and her face lit up with joy when they disappeared over the horizon. At that moment, horsemen from the fortress appeared, rushing to the aid of the Amazons. Gauhar bowed her head in relief and whispered, "Finally!" and staggered, fell backwards. Her whole body was wounded, and scarlet blood trickled down her beautiful lips. The faces of the parents flashed past the closing eyes: here the mother cooks tortillas, and the father tells fairy tales, here she and her sister run to the bazaar for sweets, here the betrothed talks about his love – all this flashed before Gauhar's clouded eyes and looking at the steppe and gardens, joy shone in the depths of her eyes. "The city is saved!" - a happy epiphany flashed.

Alpamysh" is a folk heroic epic among the Turkic-speaking peoples. This is an epic tale about the hero Alpamysh and his exploits, formed in the 14th and 17th centuries, when the peoples of Central Asia waged a fierce struggle against the Dzungarian rulers. The most extensive version of the legend of Alpamysh is recorded from the Uzbek storyteller Fazil Yuldash-ogly.

Compositionally, the epic is divided into 2 parts: 1) Alpamysh's trip for the bride, his competition with rival grooms, the marriage of heroes; 2) Alpamysh's campaign against the Kalmyk ruler Taichakhan, his seven-year stay in prison and the victorious return of the hero to his homeland. The main idea of the epic is the struggle of the people for independence, high human ideals, the establishment of a just and peaceful life.

The heroic poem "Alpamysh" is one of the favorite and widespread epic works of the Uzbek people. In the richest treasury of folk art, she holds the same outstanding and honorable place as "The Knight in the Tiger Skin", "Manas", "Kalevala" and other famous epic works.

Alpamysh and Barchin have been engaged since the cradle. Their fathers, the brothers Bayburi and Baysary, noble beks of the "sixteen-tribe Kongrat", were childless for a long time until they begged for children from God. Baysara had a daughter, Bayburi had twins: a son and a daughter. Having quarreled with his brother, Baysary migrated to the country of the Kalmyks. Here the beautiful Barchin evokes the love of the heroes of the Kalmyk Shah Taich Khan. In order to avoid a forced marriage with the grooms she hates, Barchin announces that he will give his hand to the one who will emerge victorious from four competitions. These competitions are horse racing ("baiga"),

competition in the art of bow possession, target shooting and wrestling. Barchin secretly hopes that the winner will be her betrothed — Alpamysh, the son of Bayburi, for whom she sends ambassadors to her homeland. Alpamysh's assistant in this difficult matchmaking is one of the Kalmyk heroes — Karajan, who turns from a rival and an enemy into a friend of the hero. Karadjan on Alpamysh Baychibare's horse overtakes all his opponents, despite the cunning of the Kalmyks, who tie up their rival and cripple his horse by driving nails into his hooves. Karadjan enters into single combat with the Kalmyk heroes, after which Alpamysh completes the victory, having overcome the strongest of them — Kokaldash.

With this, I want to say that the Karakalpak people have an ancient, rich history. Its national culture, peculiar art, classical literature, customs and traditions are widely known. The heroic poems "Alpamys", "Kyrk kyz", "Koblan", "Sharyar" are very popular, reflecting historical events in an artistic reinterpretation. The classical literature of the Karakalpaks originates from Zhien Zhyrau, who was a skilled storyteller. It is thanks to his performance that epic dastans and samples of oral poetry have reached us. Kunkhoja, Azhiniyaz, Berdakh in the following periods in the new course developed the classical traditions of Karakalpak literature.

### **References**

1. Davkaraev N. Ocherki po istorii dorevolucionnoy karakalpakskoy literatury = Karakalpak adebiyati tariyxynyn ocherkleri. — Tashkent: FAN, 1959.
2. Japakov N. «Devonu lugatit turk»tyñ karakalpak nakyl-makallaryna baylanysy maselesine // Amudarya. 1973. № 5.
3. Kollektiv avtorov. Istoriya karakalpakskoy literatury (s drevneyshix vremen do 1917 g.) (k.-kalp.) / Xayimbetov A. — Tashkent: FAN, 1994. — 384 p.
4. Mambetov K. Ayemgi turktilles xaliklardin jazba estelikleri xam onyn karakalpak adebiyati kaliplestiruwdagi tutkan orny // Amudarya. 1973. № 3.
5. Mambetov K. Erte daurdegi karakalpak adebiyati. Nukus : «Bilim», 1992. — 248 p.