


Karakalpak Folklore: The Epos “Alpamysh” and its Role in the Spiritual Life of People		<p style="text-align: center;">Folklore</p> <p>Keywords: folklore, folklore studies, epos and its types, heroic epos, version, variant.</p>
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<p style="text-align: center;">Abstract</p> <p>This article deals with the stories of the Karakalpak folklore, in particular the heroic epos “Alpamysh” and its role in the spiritual world of Karakalpak people. It describes the history and the history of Dastan’s writing and writes the textual analysis of the written variants, each of which is uniquely identifiable. Also, it is about the artistic skills of poets. Karakalpak heroic epic “Alpamysh” has a special place in Karakalpak folklore. Doston events are distinguished by the brightness of the people's life. Every image, event, and image in it is a vivid expression of folk wisdom. Alpomysh, the heroine of Dastan, is recognized as the national hero of the Karakalpak people. Dastan expresses thoughts about friendship and friendliness in high spirits, as well as horse riding on the level of poetic image and toponyms and expression techniques used in epos. National and universal ideas in this epic poem show that the Karakalpak people play an important role in the spiritual life and that this poem can be uplifted to spiritual and moral values.</p>		

Karakalpak folklore art is rich in epics. Poets such as "Alpomys", "Qirq qiz", "Qoblan", "Mastposhsho" have played an enormous artistic-aesthetic role in the spiritual and cultural life of the Karakalpak people and have not lost their value yet. The heroic heroes of the strangers reflect the courage and heroism of the people of Karakalpakstan in their struggle for independence, patriotic feelings, peoples' hatred, loyalty to love and confidence and aspirations for the bright future of the Karakalpak people. The characteristic features characteristic of people's heroes character, such as rightness, bravery, genius, generosity, and their subtlety qualities, which are manifested in their subtleties, are expressed in very sensitive and impressive artistic dyes. That is why these poems are constantly in the focus of folklore.

Up to date, more than fifty poems by Karakalpak bakhshis have been written with variants. Today, there are about eight variants of "Alpomys", seven "Koban" epos, two variants of "Eternal Girl" epics, five variants songs of "Mastposhsho" episode and "Edige" and "Ershore" epos.

Kurbanbay Tajibaev, Qiyos Gayradinov, Khojabergan Niyaz ugli, and numerous poems in Karakalpak bakhshi-jirau repertoire, which were widely available to readers and studied in different perspectives. Each of these poems consists of poetic verses ranging from two thousand to twenty five thousand. Many of the comedians in the repertoire of the aforementioned bakhshi are included in the hundred volumes of Karakalpak folklore. The presence of more than one hundred and twenty artistic word masters, apart from these features, suggests a great deal of folk orgasm, folk folklore and richness.

Doctoral dissertations on the Karakalpak epics and its theoretical and practical thesis on the subject of their works have been defended, many monographs have been published and scientific articles have been published. Professor of the Academy of Sciences of Uzbekistan, Prof.

I.T.Sagitov, Dr. N.Davkaraev, Professors Q.Ayimbetov, Q.Maksetov, J.Hosniyazov and K.Allambergenov are distinguished in this respect.

Karakalpak epics are ideologically diverse, but also varied in terms of genre. Folklore scholars describe the Karakalpak epos as follows:

1. Heroic epos;
2. Romanic;
3. Social-household;
4. Historical epics.

It is not the form of the classification of these poems, but rather the plot and content.

Heroic epos. The courage and heroism of young people such as Gulayim, Sarvinoz, Alpomysh, Koblan, who were stirred up in the heroic epic of the occupation by foreign enemies and exploitation as slaves in their homeland, the eradication of freedom from oppression and the struggle for independence, they are interpreted in high-quality pafos. These poems basically end with the victory of the people under the leadership of these heroes. Many of the main characters of these poems are perceived as an invincible national hero who fought for the freedom of his fellow citizens.

In **romantic epic poems**, the protagonist searches for loyalty, sadness, and honesty. Doston's events are a clear affection of the age of two, and the various challenges and obstacles in the way are developed through the reflection of actions and actions to overcome them. In such epics, the complexity of the hero's life is reflected in detail – the result of ethical, religious-national, socio-economic outlook.

Social poems describe the contradictions of the generations, in one word, the contradictions in the social life when the main character is born, and the child's perspective on the child's parent's dreams.

Historical poems refer to the life of historic people. Their place and role in their social life is specifically expressed by the images of some of their contemporaries.

The epic "Alpomysh" is one of the most heroic epics among the people of Karakalpakstan. Eight variants of this work have been written, and all variants have been studied at a specific level. The first copy was written in 1896 by Jiemurat jirov Bekmuhammad ugli repertoire, published in Tashkent in 1901 by A.Divaev.

Later folklorist Qalli Ayimbetov wrote another variant of epic from Khujambergen jirov Niyaz ogly (Ogiz jirov) in 1934 and published in 1937 in Moscow. This version of Dastan was reprinted in 1941 in Tashkent under the editorship of A. Shamuratov. The same version was published in 1981 under the editorship of Q.Bainiyazov and N.Ayimbetov in twenty volumes of

Karakalpak folklore. This publication was later published in a separate book of 1990 and five volumes from the Karakalpak folklore, which was published in 1995.

The version of Qiyas jirov Kairatdinov, written by folklorist A.Karimov in 1955, was published in 1957 by I.Sagitov and A.Karimov. From 1956 Karakalpaki versions of the poem started to be studied by Uzbek folklore scholars. Famous scientist Mansur Afzalov learned the poem by the poem called Qiyos Jirov. Later, with the notes of the fragments from the epic of Alpomish and some commentary, Fayzulla M. Karomatli and Turajoji Mirzalar were booked in Uzbek.

The version of Esemurat Zhirov Nurabullaev, written by R.Hujambergenov in 1957, was published in 1960 under the editorship of Q.Maksetov, G.Mambetnazarov.

The epos was written by Arymbet Jirov (who had not been published by Kometov), Qurbanbay jirov (written by A.Karimov), Tangribergen jirov (recorded by A.Jamalov), Karam jirov (written by A.Jamalov, N.Kamalov, Q.Mambetnazarov)), with the previous versions, composed of 1-8 volums of multicolored Karakalpak folklore, published by scientists from the Institute of Language and Literature named after N.Davkaraev, Karakalpak Branch of the Academy of Sciences of the Republic of Uzbekistan. Dastan variantss Dr. S.Bahadirova, Ph.D. Q.Bainiyazov, Ph.D. J.Hosniyazov, Ph.D. A.Alniyazov and many researchers prepared for publication [3, p. 4].

A number of scholars, including historians, have written about the ethnogenesis of the Karakalpak people and the ethnogenesis of "Kongirat" almost all Turkic peoples. T.Jdanko, U.Kusekeev, V.V.Andrianov, R.Kosbergenov and others commented on the etnogenesis and eternity of the Karakalpak people. This tradition will be reflected in the epic "Alpomysh".

For example, the variation of Ogiz jirau begin:

«Ertede áyyem zamanda,

Ol zamannıń qadiminde,

Jiydeli Baysın xalqında,

***Qońırat** degen el edi,*

Ruwı edi ırǵaqlı,

Baybóri, Baysarı degen eki teńles bay bolıp, bulardan úl-qız dunyaǵa keldi» [3, p. 5], and Baybóri and Baysarı are referred to as the Kungrad oasis and the "Irgaqlı" seed of the people of Jiydali Baysun.

Kungrad is regarded as one of the largest ethnic groups of several Karakalpak communities. Kungrat Miyqibay is a **brown horse-rattling** child. Berdag, a people's poet of

Karakalpakstan, describes the history of the Karakalpak people in his "Shajara" and writes about the name of this seed:

Qırq adam bolıp jám boldı,

Qońur atlı jigit kim boldı,

Shul torı atnı Qońurat dedi,

Shundın Qońurat bolğan eken [1, p. 13].

The Kungirat tribe, the eldest son of the Karakalpak *biy*, has a large number of seeds. One of them is a salient "Irgaqli" surname spoken in the epic of "Alpamysh".

In this variant, Karam jirau Nagymov is described as Baybori and Baysari as a from **Kungirat** of the Jidali Boyun's people: «*Buringı ótken zamanda, sol zamannıń qádiminde, Jiydeli Baysın xalqında qońuratlı ruwında Baysarı, Baybóri degen eki teńles bay bolıp, bular dúnyağa kelip, dúyanıń qızıǵı menen mal dúnyası kóp bolıp, uwayım-qayǵısı joq bolıp, bir perzentke zar bolıp...*» [3, p. 511].

Tangirbergen jirau Turaniyazov's version also illuminates that the events were so ancient, that Baybori and Boysari were acquainted with the two peoples of **Kungrad**, the people of Jiydalli Baysun. The seed name is not registered here.

It is evident that the beginnings of the poem's verse differ from each other in prose and verse, as well as the expression of the artistic expression of the artist's poetic talent.

The "Alpomish", the hero of the Karakalpak people's heroic hero, is Alpomish, characterized by his characteristic views that only belong to Karakalpak Alpomish, and it was the basis of his national heroism. Alpomish Boybori's son. His father is one of the most prominent of Boysun. He is also very fast in the ranks of the other alpine forces, at the age of fourteen. Not knowing how to spend so much effort and zeal, he brings out the gossip about the girls in front of the gate. Baysun, who heard her hateful behavior from her daughters, can not stand the bride, and go with her daughters and say: «*Bunday qilib yurguncha qalmoqlar qo'lida talashda qolgan xotiningni olib kelsang-chi*». Alpomish changes in short seconds. A boy who does not want to talk to the girls, but does not want to talk to the girls, starts to think as if he's becoming bigger then suddenly. Taking the sackcloth, Kultay goes to his grandfather and asks for a horse. Kultoy says that Grandpa can control her horse. When he knows his purpose, he wishes to have a white road and advise his parents to take a white flock.

Bayboiri and his mother were overwhelmed by the sight of a horse riding on a horse. He feels anxiety that his brother, his uncle, or his uncle loses one. Trying to avoid it as much as possible. However, when he heard Alpomish, he knew that he could not get it back and asked him, "How long must we wait?" Knowing that his journey was not easy, Alpomish says he would give

up to six months, and if he did not come back within six months, he would say he was dead and say good-bye.

At the entrance to the Qalmaq region, there were six high mountains. There was only one road between these mountains. This path was called the Basan Road. At the same time, Alpi Karim, who is looking for a horse in this mountain, agrees with Alpomish on this mountain road. This guy who looks like a damaged merchant looks like a small bull in the eye of the scarf. After knowing who is asking one another, he fights. First, they fight down the horse first. After seven days of debate and debate, Alpomish won. He raises a gray-haired rabbit given to the victim. He knives on his knee. Then the queen will come to him. He invites you to be friends, telling you that he is afraid of his religion.

One of the values adorned by dancers is the concept of "friend" and "friendship". Bakhshijirovlar try to express this magnificent relationship between Alpomish and Qorajon in the most beautiful and beautiful way. *"Friendship is a socio-ethical and psychological concept," one of the highest spiritual values for the Turkic peoples. Mutual respect, affinity, and commonality of interests represent the form of relationships among people who are close to each other. True strong friendships are based on the awareness of the common social goals and ideals*". [4, p. 400].

Friendships between Alpomish and Karajan are also built on these high demands. Moreover, given the fact that the Turkic peoples believe in the sacred Islamic religion, and our blessings are based on the Islamic teachings of religion, there can be no denying the existence of Islamic views on the basis of "friendship" and "friendship" concepts. Thus, in the version of the Uzbek version of the epic "Alpomysh" in Fazil Yuldash's version, there is a petition addressed to Qarajan in the language of Kaldigach:

So'z aytayin, aka, sizga bir alvon,

Do'st degan xudoning oti, Qorajon...

One of the thousands of God's name, "friend," is a great moral value for the Turkic peoples, including the Uzbek and Karakalpak peoples. In the Hadis, written that: *"Ollohga imon keltirgandan so'ng amali solihlarning afzali kishilar bilan do'stlashishdir"*.

The Karakalpak version of the epic "Alpamysh" in the Oguz jirau version reads the phrase (s) that Alpomish's friend Karajan had a brother whose father was Dismambet. It is singing his friends and friendship through a grandiose image emphasizes the greatness of loyalty to friends and friendship at the grand pantheon, which has become a true friend, the only child to name Dismambet - Dust Mohammad (Muhammad friend – friend of the Prophet). This is why Karajan is not only a friend of Alpamysh, but also a friend of Muhammad, who can not fulfill the sacred requirements of friendship, but rather as a friend, not associated with the simple bond of life in our midst. The friend of this great divine status is not the self-conscious, but the one who is more than his soul – He sacrifices his friend for the sake of his friendship.

The essence of these epos is that of the religion of Islam, the teachings of the Sufism, as the apple of the last snow, attracting language and attention. It is narrated in hadith ash-Sharif: "*Kishi do'stining dinida bo'ladi, har biringiz kimni do'st tutmoqdasiz – qarab do'stlashingiz*" [hadith 463].

Karajon goes to Alpomish's religion . As it is mentioned in the hadith ash-Sharif, it is necessary to be a friend's side. So, it is not right to think that the epic is because the Karajan's acceptance of Islam has been defeated by Alpomish. This is the product of the pure Islamic views hidden in the idea of poetry.

When Alpamysh met with Barchin in the mountains with his friend Karajan, he advised him to go to Boysun. The Barchin, hearing the suggestion of Alpomish, was saddened by his foolishness and said that if he left, he would be able to leave the country with his army and go back to the middle of the road and capture both of them. After thinking about the situation, Alpomish feels that this could happen, and he agreed to go back and participate in his race.

When the deadline is specified, the race day is set. Alpomish also dropped off the mountain and went to the square. Alpomish, afraid of being left alone, was afraid to leave Barchin alone. Thinking about it, you can not even ride a horseman instead. When he saw his friend squeezing out of the situation, Karadjan learned that he was ready to go to Bachchorab race and take part in the race from Alpomish, and he was ready for anything in his friend.

The epos "Alpamysh" combines the richness of the language with extraordinarily extensive and subtle delicacy. The simplicity and the naturalness of the expressions are clear and sensitive, attractive and fluent, and the power of the people's genius. It should be noted that there are not many words in the poem that are difficult to understand. In particular, articles, folklore, irrefutable images of the folk wisdom, especially expressions and analogies, and repeats with rare epithets have been widely used as poetic instruments. At the same time, epic, the ancient traditions and customs of the Karakalpak people are presented in beautiful artistic illustrations.

Alpamysh, who looking for Barchin, and he describes the traces of Baysari: *Baysın eldiñ bas-basına biyi bar,*

Ayta bersem kóp sózimning juyi bar,

Jeti jil bolgandı bir bay koshkeli,

Bir belgisi aq bógenek uyi bar.

Let's just take a look at the pictorial tools used here: the composition of the Karakalpak Bian's house is used in the form of the word "**aq bogenek**". The picture is based on the method of qualitative irrigation with the national spirit. The people of Karakalpakstan, mainly engaged in animal husbandry and lived in a place where they lived. The meaning of the word "bogenek" used in the illustration is explained in the same way as "Explanatory Dictionary of Karakalpak

language": «*Bógenek arbanıń ustin dóngelek etip bastırılıwı*» [2, p. 312]. Thus, it is related to the revival of the fire by putting it on the fire. It is evident that the images used here are incomparable with the expression of the national spirit.

In the epos:

«Hawa jawsın, aydın kóller hól bolsın,

Jıldan-jılğa az dáwletin mol bolsın», -

this repetition is appear in the some place. When two heroines are often encountered, one uses the same repeatedly to "ask for" the other. This sentence was originally used when Kultay requested a "road" from Alpomish. Later this episode is repeatedly used in epics. This reckoning, which is considered as a syntactic form, is in harmony with the content of the poem and the life of the nation as artistic means.

The Karakalpak people have lived in the long run, mainly livestock. The year of the spring provided a lot of pastures, and improved livelihoods. Thus, this repetition of the epos is of ethnic nature, which is directly related to the daily life of the Karakalpak people. If we look at the existence of Karakalpak only in this unit, we will not doubt the validity of our ideas.

The horse for the people of Karakalpakstan is also mentioned in many parts of the episode, that man is a friend, a unique creature. It is not difficult to notice that noted in the epos, the Baychibar was created only for Alpamysh and Bachibar in the assassin.

When Barchin seeing the horse Chibar, she embraces her neck and says:

At bolıptı Miyan kóldildildiń tayları,

Qoyın satıp, qozı qılar bayları.

Ar jaǵı Turkistan, ber jaǵı Qoqan,

Xázretimniń qádem urǵan jayları.[3, p.30].

When we look at the Barchin's words to horse, as we see in the Uzbek version of the epic, we can see that the horses are still burning in the wild. At the same time, history shows that some parts of the Karakalpak people occupy the place called Miyonkul at the beginning of the XVII and early XVIII centuries. "Miyonkul is a place in Uzbekistan between Akdarya and Qaradarya. Old Samarkand Sugdi, Nim Sugd (Sughd Sogd), Sugdi Khurd (Small Sogd) were famous for their popularity. Miyonkul is very useful for farming, Hatirchi, Payshanba, Qal'ai dabus and so on. including cities. [4, p.643]

In the eops, Baychibor describes the mythical image. Kokaman said that there is "a wing in armpit" and a petition from Barchin to Baychibar is given on the basis of an excerpt:

On tórtimde meniń baxtum ashılǵay,

Duz-nesiybem Baysin elge shashilgay,

Toqsan attan ózip kelseñ Bayshubar!

Tórt ayağın aq siyneme basilgay.

It is clear that the mood of the Alpine, when everyone else has made a spirit of bravery. Our bakhshi have expressed such a beautiful expression of the inner experiences of each hero, his dream ideas.

Despite various obstacles, which won the race Baychibar, he is ready to sacrifice their lives for the horse, Barchin's love good: «...*Barshin degen aqilli qiz edi, tort ayağında gul miyiqti alip, tort qısrıdın sutın tort shelekke sawdı, attın tort ayağına kiydirdi. Mártlik penen dábil qaqtı, at moyınına tumar taqtı, boz ordanıñ oñ jağına bayladı, kunniñ juzın kórsetpey, suwsınına berdi...*».

There are beautiful illustrations on the peculiarities of horse, looking at the horse with a special kind of love, where the expression of the people's spirit is strikingly impressive. After mixing, Barchin moistens the cow's milk to the horses' feet. She put milk as a ointment to the horse's leg. The disease of camel's milk has been proven in medicine today. Thus, our ancestors, as well as their use of images, have also expressed their wisdom.

The words used in epos are full of the spirit of the nation, because they are free from excessive simplicity, a wide range of expression, and a heavy load. Therefore national and universal ideas in the society play an important role in the spiritual life of the Karakalpak people, and this poem grows to the spiritual and moral values of the people.

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