

## FIRST INVESTIGATIONS IN KARAKALPAK FOLKLORE

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**Abstract.** *In this article the first stages of development and progress of Karakalpak philological science on the basis of scientific and literary sources, the activities of the scientist who laid the foundation stone at these stages are described. Furthermore, it is proven that the works done in this direction has not been studied in science and their relevance has been scientifically substantiated. A number of conclusions have been made on the theme.*

**Key words:** *folklore, karakalpak, Karakalpak language, Memories of the past.*

## ПЕРВЫЕ ИССЛЕДОВАНИЯ КАРАКАЛПАКСКОГО ФОЛЬКЛОРА

**Аннотация.** *В данной статье описываются первые этапы развития и прогресса каракалпакской филологической науки на основе научных и литературных источников, деятельность ученого, заложившего фундамент на этих этапах. Кроме того, доказано, что работы, выполненные в этом направлении, не изучались в науке и их актуальность научно обоснована. По теме сделан ряд выводов.*

**Ключевые слова:** *фольклор, каракалпак, каракалпакский язык, воспоминания о прошлом.*

## INTRODUCTION

As it is in the history of all nations and peoples and countries, the growth of national spirituality does not happen by itself. The growth of the nation's spirituality and enlightenment is carried out by the most leading intellectuals of the nation known to us. In this sense, as a scientist who developed the science of Karakalpak linguistics and literature, Kalli Ayimbetov has left more than 200 literary, scientific researches, textbooks and methodical manuals.

K. Ayimbetov, who had an encyclopedic scientific erudition and knew the national language and history well, made a significant contribution to the emergence and development of linguistics in Karakalpakstan. Although he was young, he participated in the creation of the "Karakalpak alphabet" together with other authors and this textbook was published with the introduction word by K. Avezov in 1929 in the fortress of Turtkul in 10,000 copies in the Latin alphabet. Together with Genjebay Ubaydullaev, a scientist from the Republic of Karakalpakstan, he wrote a "project of the Karakalpak language orthography on the transition from Arabic to Latin script" (Turtkul.1929) and published several articles on the subject in the newspapers "Kizil-Karakalpakstan" and "Kengash Muallimi" and reported the questions of the consistent development of the orthography of the Karakalpak literary language to the scientific community. In 1923-1933, two scientific-theoretical conferences dedicated to the important problems of the Karakalpak language were held in Turtkul fortress, which were attended by famous scientists, academicians A.N. Samoilovich, V.N. Gordlevsky, professors S.E. Malov, P.P. Ivanov, N.K. Dmitriev, A.A. Sokolov, K.K. Yudakhin, A.K. Borovkov, N.A. Baskakov, G.G. Alfarov, ethnographers Ardashir Daulet, A.S. Moozova. These Russian scholars studied the theoretical problems of the Karakalpak language and conducted a wide range of scientific activities, as well as provided practical help to the young authors in developing the orthography of the Karakalpak

language and creating textbooks. Such cooperation gave its effective results, of course. For example, K. Ayimbetov participated in organizing the orthography (spelling) conference held in 1932 in Turtkul fortress, and he made a scientific report on the formation of the Karakalpak language orthography co-authored with professors G.G. Alfarov and G. Ubaydullaev. Also, he compiled a table of the "Karakalpak alphabet of different periods of time" and indicated with a visual aid which letter should be written and read in Arabic, Latin and Russian graphics. In 1938-1940, G. Ubaydullaev, N. Daukarayev, K. Ayimbetov developed a new project of the Karakalpak language orthography based on the Russian graphics, and this project was approved, and from 1940 Karakalpak writing and publishing were transferred to the Russian alphabet. K. Ayimbetov wrote about it in his book "Memories of the past":

“Until the transition of the Karakalpak script from the Latin alphabet system to the Russian alphabet in 1940, the Latin alphabet served as a cultural revolution in struggling against illiteracy and educating people in Karakalpakstan. I am also happy to be involved in this work in my time and to serve for the people, at least a little bit, and I will write down what I remember. I spoke in Russian and Karakalpak at the meeting of intellectuals on the great political significance of the transition of our alphabet to Russian graphics. I also spoke on this issue in Chimbay and Kegeyli districts. I also published articles in the newspapers about the spelling project” [1].

K. Ayimbetov also contributed to the development of lexicography in Karakalpakstan. Since the establishment of the Terminology Committee in Nukus, he had been actively involved in the work of Terminkom. For example, in 1934 he compiled the Russian-Karakalpak Dictionary of Paperwork Terms, which was published in several issues of the “Kyzyl Karakalpakstan” newspaper in June, July, and August (Kyzyl Karakalpakstan, 1934. №110, 111, 116, 118, 121 and etc). Also, K. Ayimbetov took part in compiling a spelling dictionary of the Karakalpak language. This dictionary was published in 1940 as a separate book. In the years after World War II, he published a number of articles, such as “the Dictionary of the Karakalpak Language” (Kyzyl Karakalpakstan, 1951) and “The Culture of Speech” (Soviet Karakalpakstan, November 5, 1971).

#### RESEARCH METHOD AND METHODOLOGY

Kalli Ayimbetov worked not only in the field of linguistics, but also he contributed to the development of Karakalpak drama. *In 1927-1928 the circle of amateurs expanded in the city of Turtkul. In the history of the Karakalpak people there was no drama genre, theater, stage art, because it was the beginning of the first Karakalpak theater in the Soviet era, this theater group was called “Tong nuri”(Morning Light) [2; 9-10].*

K. Ayimbetov was one of the founders of the national troupe “Tong nuri” (Morning Light), in which he acted as a prompter. Therefore, the scientist was not an ordinary researcher on the road of formation and development of art in Karakalpakstan, but one of the devotees of culture who directly participated in it.

One of the fields of special research of Kalli Ayimbetov was on dramaturgy and its scientific principles. His dissertation was devoted to the study of the development of Karakalpak drama in the field of literature, and this study was published in 1963 in a separate book entitled “Essays on the history of Karakalpak Soviet dramaturgy”. In this monograph, the scholar searched the early original roots of dramaturgy and stage art, which were new genres in our literature, in the works of Karakalpak folklore, such as weddings, narrations, forty young men, folk songs, folk tales,

short stories and classics of Karakalpak literature. The first part of the book is entitled "Roots of Karakalpak Soviet dramaturgy and early dramas" and assesses the role of customs, values and traditions of the people in the formation of this genre in the new Karakalpak literature as in the following: *"Traditions of the people cover all periods of life. In these traditions, the original elements of drama, art, theater are manifested"*.

They were the wedding spectacles of the Karakalpak people in the past, when the bride was taken away, or the bride was brought in, and the songs sung at the festivals. At the weddings the contest "Khaujar", face opening, boys and girls contest of singing, folk song bakhshis (singers), narrators, folk programs, clown puppy theatres were of great significance in the life of the people in the past too [2; 3]. In the early years of the Soviet government, K. Ayimbetov was the founder of drama circles established in Kungrad, Khojayli and Chimbay districts and later Karakalpak national drama troupes. In 1927-1928 the ranks of amateurs in the Turtkul fortress increased. His drama repertoire expanded a bit. The one-night program of the repertoire of drama circles consisted of two parts (in Karakalpak and Uzbek). It was a one-act play or a piece of play. The second part was called "Literature" and included poems, folk songs, mostly "Bozatog", "Qizminayim", and the satirical songs "Pochchajon", "Brothers, let me know", "If I do this, what will be left" by A. Utepov were sung on the stage. Later, A. Begimov's "Memory", "Freedom from humiliation", A. Utepov's "The girl who found an equal", the play "Hunger", J. Aymurzaev's comedy "Hakisliler" were staged.

K. Ayimbetov noted that one of the best plays in the period of emergence and formation of the genre of drama in the new Karakalpak literature was the drama "The Girl Who Found an Equal" by A. Utepov. This work was dedicated to the events that took place in 1925-1926 in the village of Sorkul, Kungrad district of Karakalpakstan, and was first staged in amateur clubs in Kungrad district under the name "Shaleke boy". After that, the play was reworked and improved, and in 1932 it was published in the Latin alphabet at Turtkul fortress. A. Utepov's play "The Girl Who Found an Equal" was included in the repertoire of the Karakalpak national troupe "Morning Lights" in 1927, and from 1930 to 1934 in the repertoire of the Karakalpak State Theater. K. Ayimbetov explained the reasons for the drama's success as follows:

"Karakalpak playwrights learned from this play and wrote plays. This play was one of the plays that the playwright and actor first taught stage skills. A. Utepov was the author of this play and played the leading role in it" [3; 20].

#### RESEARCH RESULT

K. Ayimbetov talked about the comedy "Hakisliler" by the writer Jolmurza Aymurzaev. The playwright wrote this play in 1927-1928 in order to expose the work of bureaucrats who used state property for their own needs without considering the interests of the people. But the plot of this play was very simple and lack of artistic value [3; 21].

The second part of K. Ayimbetov's monograph was devoted to Karakalpak drama before the Second World War. During this period, great changes took place in the social and cultural life of the Karakalpak people. The Karakalpakstan Autonomous Province was transformed into the Autonomous Republic in 1932. While these were the changes in the political life of the Karakalpaks, there were also major innovations in culture. In 1930, the Karakalpak State Music and Drama Theater named after Berdakh was opened. In 1932, the Writers' Union was formed

and began to publish the journal "Labor Literature" (later renamed "Jenis khaoazy", "Aodaryspa q jalyny", "Karakalpakstan literature and art, "Amiodarya")

In 1931 the Karakalpak Research Institute and in 1934 the Teacher Training Institute were opened. The youth of Karakalpakstan took education in Moscow, Tashkent, Almaty, Leningrad and other central cities, and began to work in various fields in their homeland. Of course, these changes in the social and cultural life of the Karakalpak people had a positive impact on the development of the genre of drama in Karakalpak literature.

### DISCUSSION

The best examples of the nations of the Soviet Union and world literature of this period were A.N. Ostrovsky's "Poverty is not a fault", A.M. Gorky's "Vassa Zheleznyova", V. Veshnyovsky's "First Cavalry Army", Azerbaijani playwright U. Gadjibekov's "Archin mol alan", Uzbek playwright Hamza's "The Tricks of Maysara" and French playwright J.B. Moller's "Skapen's Tricks" were translated into Karakalpak and staged at the state theater, which caused further improvement of the stage skills of our playwrights and actors.

In the pre-war period, Karakalpak playwrights A. Utepov's "Boyaoshi oakil", "100 gram", "Iyne qalas", "Eki basli suo qabaq", M. Daribaev's "Arman", "Jana adamlar", "Koklem batyr", N. Daoqaraev's "Alpamis", R.Majitov's "Tazagul", J.Aymurzaev's "Oz tayagi ozine" were staged at the State Music and Drama Theater. The plays mentioned in the second part of K. Ayimbetov's monograph were analyzed and their achievements and shortcomings were explained on the basis of facts.

K.Ayimbetov's book "Essays on the history of Karakalpak Soviet dramaturgy" reflected thirty years of history, and in the second part of the monograph J.Aymurzaev's "Lieutenant Elmuratov", "Perzent", "Kolya", S.Khojaniyazov's "Bizin Bahadir" written during the years of World War II were mentioned and analyzed. He concludes his observations as follows: *"Although the level of wartime dramas in the development of Karakalpak Soviet drama was a bit low, these plays served to form the patriotic feelings of our people. J.Aymurzaev and S.Khojaniyazov were the playwrights who contributed to the dramaturgy during the war and wrote plays on this subject [3; 56]."* The fourth part of K. Ayimbetov's monograph was called *"The period of Karakalpak Soviet dramaturgy after the Great Patriotic War"*, in which the scientist briefly dwelled on the plays created in 1945-1954. During this period, the ranks of playwrights were covered at the expense of young writers, and their professional skills were enhanced. Classics of Russian literature N.V. Gogol's "Inspector", N. Dyakov's "Jasaoli toy", Kazakh playwright G. Murirepov's plays "Kiz jipek", "Kazi Korpesh-Bayan sulio", Turkmen writer G. Mukhtarov's "Shanaraq namisi", Uzbek playwrights H. Hamza's "Rich and servant", Uygun's "Golden lake", A. Qahhor's "Shohi sozana" ("New land"), "Aoirio tislir", B. Rakhmatov's "Jurek sirlari" were translated into Karakalpak language and staged. Such wonderful works of fiction had a positive impact on the growth and development of Karakalpak dramaturgy, and Karakalpak writers learned from them and created their own new plays.

Among the best plays written in the post-war period, K. Ayimbetov included S. Khojaniyazov's comedy "Suymegenge suykenbe", J. Aymurzaev's "Aygul-Abat", "Amiodarya boyinda", A. Shamuratov's "Aral kizi" dramas and analyzed them. Furthermore, in terms of genre, he considered the fact that almost all of these plays were musical dramas to be one of the main shortcomings of Karakalpak dramaturgy.

## CONCLUSION

In his work, K. Ayimbetov scientifically explained the emergence of the genre of drama in the new Karakalpak literature and the period of its thirty-year development. Therefore, this monograph was evaluated as one of the achievements of Karakalpak literature in the 50s. For example, *the Russian scientist N.A. Baskakov considered the scientific research of N. Daoqaraev, K. Ayimbetov, M. Nurmammedov as one of the great events in the spiritual development of Karakalpakstan in September 1954 at a scientific conference on the Karakalpak language and literature in Nukus [4].* K. Sultanov in his book "Kally Ayimbetov a folklorist" said: *"This work is the result of the work of Kally brother, in which he was interested in from a young age, lived with and grew up together. Because, the new life led to the formation of a new literature. Any innovation in literature begins with a new person, that is, with the creation of his image. This is his contribution to the development of Karakalpak literature, to the science of literary criticism" [5].*

It can be said that Kalli Ayimbetov was a scientist who carried out the first researches in the field of Karakalpak enlightenment in linguistics and literature and achieved results in this field.

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