

THE SIGNIFICANCE OF ORAL FOLK CREATIVITY AS AN IMPORTANT SOURCE OF THE STUDY OF ARTISTIC THINKING AND SKILLS OF THE POET

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Annotation. Using the example of the creativity of the poet of our time Tlewbergen Jumamuratov, the article studies the peculiarity of the creative personality - the bearer, keeper of folklore heritage, master of special traditional poetic manners, as well as the problem of artistic skill from the point of view of tradition and innovation.

Key words: traditional art, folklore, cultural value, improvisation.

Introduction. Oral folk art is a historical and cultural heritage that lives and develops according to the internal rules of a certain people. The richest artistic experience is being introduced into the world of traditional culture over time, and is a complex multifaceted system of human existence. Each generation, comprehending the oral folk art, comprehends the fate of its national culture, its spiritual roots. According to scientists D. Ganchulunoy and S. D. Namsaraev, “the problem of dissolution of national identity and loss of cultural diversity of the world community is among the anthropological risks of the global information society”. [3]

Scientist S.V. Ivanova notes that national identity should be considered in the context of state security, therefore, it is necessary to launch a general civil project of national identity and update the historical past, support traditions that form a civil patriotic position. [9,7]

According to the French scientist R. Descartes, "the true purpose of reason is to consider the true value (valeur) of all the benefits, the achievement of which seems to be somehow dependent on our behavior" [6,284]. And traditional artistic creativity is the same value that is associated “precisely with the spiritual world of the subject, specifically with moral activity. ... according to which we must know the true "value" of good and evil and be able to distinguish between them” [19].

Oral folk art of the ancient Karakalpak people has a long history and has long attracted the attention of noble researchers of the world. “In the 18th century, Russian researchers Muravin

and Gladyshev, making their journey from Orsk to Khiva in 1740-41, kept ethnographic records among the Karakalpaks. The records of P. Rychkov belong to 1759. In 1757-58, the famous Kazakh scientist Ch. Valikhanov, having visited the Karakalpaks, recorded several folklore works and highly appreciated the performing skills of the people. In 1875 in the journal "Ancient and New Russia" N. Karamzin published "The Tale of the Women's Khanate", recorded by him in Chimbay.[11]

In 1843 Ch. Valikhanov, evaluating the Karakalpak oral traditional literature, said: "The Karakalpaks are the first poets and singers in the steppe." [18,223] The scientist-ethnographer, linguist-turkologist and folklorist A. Divaev showed interest in the Karakalpak folklore. He published the Karakalpak version of the largest epos in Central Asia "Alpamys" in Russian and Karakalpak languages in 1902 in Tashkent. The Kazakh version of this epic was published twenty years later, in 1922 under the name "Alpamys batyr". [18,223] As T. Jumamuratov proudly said:

Originalinkarakalpaklanguage

«Miyrasqurğanqaraqalpaqxalqımbay,
«Búlbiller» dep Shoqan aytqan tartınbay.
Mın jıllarǵı ushqır júrek sırların,
Házir kórseń jalt-jult etken altınday»[7,307]

Interlinear translation

“My people are rich in wondrous gifts,
It was not in vain that Chokan called us
nightingales,
Millennial spiritual elation in hearts
Are glittering as a gold today in us”.

Materials and methods. The researchers of the late 19th - early 20th centuries I. Belyaev, A. Divaev, O. Ostroumov, V. Rablov, A. Samoilovich made a significant contribution to the Karakalpak folklore studies. In 1911, the famous Hungarian Turkologist Vamberi published in German "Chagatai Etudes", which included the dastan "Yusup and Akhmed", which was widespread among the Karakalpaks.

Many stories and songs have been preserved in the memory of the Karakalpak people. Dastans "Edige", "Alpamys", "Maspasha", "Er Ziywar", "Qoblan", "Sharyar", "Kyryk kyz", "Garip Ashyk", "Er Shora", "Bozuglan, etc. for several centuries were performed by folk singers-zhyrau and each dastan has several variants. The manuscript fund of the fundamental library of the Karakalpak branch of the Academy of Sciences of the Republic of Uzbekistan contains over 150 manuscripts of priceless folk creations, each copy of which is a particle of historical memory. 100 volumes of Karakalpak folklore, published by the publishing house "Karakalpakstan" is an example of this.

The classics of Karakalpak literature Jiyen Jiraw, Kunxoja, Ajiniyaz, Berdakh and others were “active performers of live folklore” who knew samples of oral literature by heart.[14,161]

Their talent was closely connected with the art of "bucks" singers, "zhyrau" storytellers, "kyssakhan" art of reading folk books in a singing voice, "aitys" - wit and eloquence. In the steppe, the boldness of the language was determined in a song contest; the people were the sole critic of their creators. It was not for nothing that the poet Sadyk said:

"Eki shayır kópke túspey sinalmas" – "Two poets cannot be recognized, until they compete in front of the people".¹

Traditional artistic creation is a value that forever sows and generates new unique values. A phenomenal cultural phenomenon is created in connection with a special attachment to the traditional heritage of the people, since folklore itself is folk wisdom by its meaning. In our opinion, it is in this regard that the Russian writer M. Gorky spoke about the Lezgin, Dagestan ashug Suleiman Stalsky: "Homer of the XX century." Kazakh scientist M. Avezov said: "Zhambyl is the brightest and most gifted singer of our era", [2,443] called the akyn "a living encyclopedia" [1,70]. Features of the work of poets of this kind proceeds from the fact that they are connoisseurs, carriers of folk wisdom in memory, masters of creating unique works by improvisation, who also know all their own and folk art by heart and perform them in different traditional manners. It is on the experience of oral and written creation that they surpass these qualities in artistic skill.

In the Karakalpak literature, the work of Tlewbergen Jumamuratov is a vivid example of the fact that a poetic achievement originates from the depths of oral folk art. Tlewbergen Jumamuratov was an admirer of the peculiar talent of traditional poets - singers of his contemporaries - Ayapbergen, Abbaz, Sadyk Shaira. And they, in turn, keenly felt the poetic gift of improvisation and the rich worldview of the young Tlewbergen. This understanding was reflected in their works. Abbaz expressed the opinion that "among modern poets he especially recognizes Tlewbergen". [16, 34]

Tlewbergen Jumamuratov Kupbatulla uli (1915-1990) – People's poet of Uzbekistan and Karakalpakstan, winner of the Berdakh State award, also the Order of the Badge of Honor, Friendship of Peoples, made a major contribution to the national culture. The peculiarity of the combination of the traditional and the new in the work of T. Jumamuratov is that, following the relay race from the famous storytellers of the past, he passed on the rare gift of an improviser. He was, so far, the last poet-improviser who preserved the traditions of folklore in our time. His skill in poetry competitions - "aitys" won recognition in the poet's youth, not only in his native land, but also outside it, the Kazakh akyn Umbetali (in 1932) bowed good-naturedly to the young

¹Notional translation

talent, after akyn Sadyk Kasymov (in 1962) .[7,303-305] The poet showed a wondrous gift in the holidays of poetry, when he competed with Kenen Azirbayev, Syrbai Maulenov, Burkit Iskakov, etc.[7,303-305]

Possessing the traditions of oral creativity, he achieved the professionalism of written literature, the simplified the style, the accuracy and capacity of the characteristics of the hero of the work, and a sincere dialogue with his poetic rival. He is a poet-orator, transformed the inherited skill in a new way, he has a peculiar performing manner of expressive reading: he read his own, even major works by heart.

“From early childhood we listened to legends, songs of zhyrau², from each aul of the Karakalpaks,” wrote T. Jumamuratov in his memoirs. And continues in rhymes:

Original in karakalpak language

Jıraw-baqşı jıynaldı,
Qırıq kún oyın oynaldı.
Gernay-sırnay tarttırdı
«Altın qabaq» attırdı».

Interlinear translation

“The zhyrau-baksi³ were gathering,
We enjoyed the performances for forty days.
Gernai-Surnai⁴ were played
They shot at the golden pumpkin «Altın qabaq». ⁵

All of these said words is a pure true of our nation's life, nothing is said without a reason" – finishes his speech the author.[8]

“The life-giving springs of the richest folklore have tirelessly nourished the half-century tree of the famous master's poetry,” writes Arkady Kanykin, a poet who translated the novel in verse by Tlewbergen Shair into Russian. - Awful confessions of love for the native land, an angry rebuke to its enemies, admiration for the wisdom of aksakals, the courage of horsemen and the charm of steppe beauties, pictures of peaceful everyday life and military achievements - this is a cross between epic and lyrics, parables and deceit form a single world outlook and whimsical in design , called the work of T. Jumamuratov.[10]

Thanks to his phenomenal memory, Tlewbergen was engaged in the collection and publication of the cultural heritage of the past, was characterized as a great connoisseur and

² Zhyrau - storytellers of dastans on the instrument "kobyz".

³ "Zhyrau, baksi" - performers in different traditional genres.

⁴ gernai-surnay - national instruments.

⁵ Altın qabaq – (Golden pumpkin) – reality, according to the meaning of the term - a kind of edible pumpkin. The term is associated with traditional archery competitions.

tireless propagandist of his mentors of classical poets, helped folklorists restore the pearls of folk poetry and wrote critical articles about the reliability of the spiritual heritage, the culture of the language, and the history of musical art ...

Result and discussions. According to the scientist I. Sagitov, T. Jumamuratov is a native of the shores of the Aral Sea, where the great poets Kunhozha, Azhiniyaz, Berdakh, Ayapbergen lived their lives. And their legacy on the lips of their fellow countrymen were the direct inspirers of the young poet. Tlewbergen is the legitimate successor of the classics' poets, since it was from them that the traditional poetic relay race was received, which corresponded to the national tradition.[17,212]

Tlewbergen Jumamuratov, from an early age devoted to folklore, used to study in the old school, after, according to his era, he was educated in a school of a new generation, graduated from the Central Asian University in Tashkent, led an active social life, visited several countries, studied eastern and western literature, his manuscripts are written in Arabic graphics and in Cyrillic, mastered Russian and other languages, translated Omar Khayyam, Toktagul, M. Jalil, A. Pushkin, M. Lermontov and others. For many years he worked as a consultant in the Writers' Union of Karakalpakstan.

Tlewbergen introduced new types and forms of poetry into Karakalpak poetry. The central place in them is undoubtedly the novel in verse "Beauty Makarya". The birth of the first novel in verse in national literature is an innovation in itself. This is a vivid example of national folklore and the height of oriental poetry. Expressing the apogee of the poet's reflections on universal human ideals, he is also a valuable creation that showed, at a glance, the possibilities of the author's rich creative skill. It reveals the roots of Tlewbergen's creativity with folklore and, again, his universal human philosophical view - "The world was originally created for everyone!"

This work has become a notable phenomenon in modern poetry. The writers noted that "in the novel, the poet remains faithful to the traditions of his people, who created such perfect creations as the heroic poem "Qyryk kyz", which glorifies the ideals of justice and humanism";[5] "The narrative develops in strict accordance with folklore canons: despite the large volume, "Beauty Makarya" is read in one breath";[15] "Not imitation of unknown masters of the poetic word of the past centuries, but the continuation and development of the traditions of creating a multifaceted and complex in construction art canvas - this is what distinguishes the new work of the poet ...";[13] "Vivid imagery and aphorism, intense dialogues, full of humor folk speech makes the novel in verse "Beauty Makarya" a work in which the life of the

Karakalpaks is shown on a large scale, truthfully, authentically. "Beauty Makarya" is a rainbow fusion of history and legends of deep antiquity", there were also fairy tales, epics and lyrics.[20,134] We can safely say that "Beauty Makarya" is not only a noticeable, but also an innovative work in the Karakalpak literature". [12,22]

Conclusion. All of the above leads to the idea that the value of traditional artistic creativity as a cultural value lies in the fact that over the centuries it has a natural influence on the formation of thinking and aesthetics of a person. High skill, innovation, modernity of the creator is achieved through the deep roots of traditional national poetic traditions in close intertwining with world culture.

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