



FROM EXPERIENCE OF COMPARATIVE STUDY DASTANA "KOBLAN" (on the example of the Karakalpak folk dastan "Koblan")

Palymbetov Kamalbay Sarsenbaevich

Candidate of philological sciences, docent of the «The methods of teaching languages» The regional centre of retraining and qualification upgrading of public education staff of The Republic of Karakalpakstan, The Republic of Uzbekistan

Article DOI: <https://doi.org/10.36713/epra4610>

ABSTRACT

In world folklore epics occupy a special place. In Karakalpak oral folklore, heroic epics are also widespread. One of main reasons for their appearance is the constant struggle for power for land, for property with external enemies, with those in power in a tribal, patriarchal-feudal society, a nomadic way of life as the only way to protect against enemy raids. The historical, political and economic situation of past centuries pushed storytellers (shyrau) to creativity-the creation of heroic epics. The Karakalpak folk epos Koblan by genre signs refers specifically to the heroic epics of our people. The image of the ideal national hero in an epic work is created thanks to rich literary techniques. To a certain extent, this also appeared in the Karakalpak folk epos.

The protagonist of the epic is the hero "Koblan". The appearance of such an image is not accidentally. On the basis of continuous opposition to external and internal enemies of the people, the idea of starving for justice is formed. And this idea is associated in the minds of the people with the birth of an invincible hero who would embody all the spirituality and moral principles of the people who would give their lives for their homeland and for the people without hesitation.

KEYWORDS- *heroic epos, typology, comparative study, plot, hero, image, narrator, variant, version.*

1. INTRODUCTION

Parts of speech is one of the significant issues in Linguistics which has been investigated from ancient times and it obviously clear that date research on dividing words into parts of speech helps in developing issues of Linguistics

Variants of the Karakalpak folk dastan "Koblan" began to be studied from the late 1950s and early 1960s. It was during these years that I. Sagitov defended his doctoral dissertation on the theme: "Heroic Epics of the Karakalpak People". This work of the scientist was published in 1962 in Russian, and in 1963, 1986 in Karakalpak. Here, Karakalpak epics such as "Koblan", "Alpamys", "Kirkkiz" ("Forty Girls") are explored. The second chapter of the book

is devoted to a special study of the dachan "Koblan", where the author, summing up everything that has been studied on the epic "Koblan" before him, supplements them with his views. The result was a large-scale work, where the author gives all the Karakalpak versions of the epic. He also dwells on the variants of the Kazakh versions of "Koblandy Batyr" and "Kyrym".

The author also cites the version of the full version of "Koblandy Batyr" from the filing of Kazakh narrator Marabai Mergenbai and conducts a comparative analysis of two national versions of the dastan. Scientifically substantiating the arguments

regarding the proximity of the content, idea, plot, composition, image structure, the era of the origin of



these two dastans, the author emphasizes that both versions are an independent creation, being a national treasure of each of these two peoples [7: 92; 178].

Of course, the influence of historical events on the formation of national versions of dastans in two peoples, having related roots, but due to historical reasons that have passed through independent social development over the centuries, is inevitable.

Thus, the importance of a comparative study of the Karakalpak and Kazakh versions of the koblan dastan is undeniable! For the first time, the significance and theoretical basis of a comparative analysis of the epic works of different peoples were laid in them.

2. LITERATURE REVIEW

After the well-known scientists O. Kozhurov, N. Davkaraev, I. Sagitov, K. Maksetov, professor S. Bakhadyrova, who conducted a scientific comparative analysis, followed the scientific research in the field of comparative study of the Karakalpak folk dastan "Koblan" and the Kazakh "Koblandy batyr" Karakalpak dastan in the version of Esemuratzhayrau and the version of the Kazakh narrator Marabai Mergenbai.

In his work, the author pays special attention to the proximity in creating a figurative structure, dwells on the motives for creating images of holy patrons, the military equipment of the batyr, their horses, names of geographical objects, toponyms, the peculiarity of the use of numbers; showing the proximity of their use in narratives, gives an individual scientific point of view on the era of the formation of these epic works.

"Comparing the Karakalpak and Kazakh versions of the Koblan dastan, we come to the conclusion that the spirit, psychology, traditions and customs of the people are manifested and reflected in each of them. Being national property, they become the property of a specific people, a heritage that we must pass on to future generations. In each line of the story, we see speech, a comparison, a figurative find, an established social order that originates from the spiritual and moral foundations of each of these peoples" [2: 37], - we believe that this opinion of the researcher can become a logical conclusion in the comparative study of the epic works presented in this article.

3. METHODS AND ANALYSIS

A comparative study of the options and versions, plot and composition, figurative typology, history of occurrence, the path of evolutionary growth and the originality of the epic works of world folklore is one of the important tasks of our time. The most valuable conclusions on this subject are made in his writings by the famous folklorist, academician V.M.

Zhirmunsky. The scientist was one of the first to identify the main ways of comparative study of epic works: 1) historical and genetic; 2) historical and typological; 3) mutual influence and borrowing as a result of international cultural ties, the historical proximity of peoples and their social development.

Starting from the 50s of the twentieth century, the methodology of comparative study of epic works proposed by V.M. Zhirmunsky was in the spotlight of Karakalpak folk scholars. Evidence of this is a comparative study of the Karakalpak dastan "Koblan" in the interpretation of the famous Karakalpak folk scholars with the monument of ancient Russian literature "The Word of Igor's Campaign", the Kyrgyz epic "Manas", and the Kazakh folk epos "Koblandy batyr".

For example, Professor K. Aimbetov, pays special attention to the genesis of the dastan "Koblan", referring the origin of this epic to the X-XII centuries. The scientist connects his appearance with the development of the Karakalpak tribal associations, trying to identify the national peculiarity of the Karakalpaks sung in the dastan.

What is of particular interest to us is that the Koblan dastan is studied in comparative aspect with the Old Russian writing monument, "The Word of Igor's Campaign". According to the scientist, some ethnonyms and toponyms, as well as the names of people found in the "Word ..." can be found in the dastan "Koblan", which is supported by examples from the epic. And also, relying on the works of scientists V.D. Grekov, A. Yugov, B. Amanshin, K. Maksetov, K. Aimbetov expresses an opinion on the origins of the Koblan dastan: "... before the Mongol raids on Kievan Rus, the Karakalpaks inhabited the southern expanses of Russia. The origins of "Koblan" must be sought precisely in this period of the history of the Karakalpaks" [1: 98]. According to historical information, the relationship between the Karakalpaks and the Russians goes back to the era of Kievan Rus (VIII-XII century c.) And to the period of the Pecheneg tribes (IX-XI century c.).

K. Aimbetov argues in favor of this: "Despite the fact that, for historical reasons, the dastan undergoes various changes in the structure, content, presentation, one thing remains unchanged - the reflection of the historical roots of its occurrence" [1: 98]. We cannot but agree with this opinion of the scientist.

Following K. Aimbetov, Professor K. Maksetov also notes: "... in a comparative analysis of the "Words about Igor's Regiment" with Karakalpak, Uzbek, Kazakh folk epics, one can notice many similarities in content, in their figurative and artistic



features. For example, such a literary tradition of the epic genre of the Middle Ages, as the campaigns of the warriors against an external enemy, intersperses with historical certainty with traditions of the early period. If in "The Word ..." this storyline is based on a certain historical fact, then in "Alpamys" and "Koblan" it is sung with the help of the narrator's rich imagination [6: 269].

Much work has been done by scientists in the comparative study of the language, culture, lifestyle and everyday life of the Karakalpaks, reflected in the Koblan dastan, with folk epos of such kindred nationalities as Kazakhs and Kyrgyz. Comparing the motives of heroic birth, the childhood of a batyr in the Kyrgyz epos "Manas" and the Karakalpak "Koblan", Professor K. Maksetov gives examples confirming their similarity. By identifying the identity of these motives, the professor comes to the following conclusions: "Naturally, it is very difficult to find answers to all questions regarding who borrowed from whom or who learned to "untie" a literary and folklore ball of a figurative and storyline storyline - I would even say - to some extent, this is not even possible.

4. DISCUSSION

But there is no doubt that, as a result of the historical community of all Turkic nationalities over the centuries, this plot roamed and penetrated into the works of oral folk art of these peoples. It should be noted that each national version, characterized by a common plot, common details, is nevertheless expressed through the rich possibilities of the national language. Here it is necessary to take into account the inherent folklore traditions, right up to the individual presentation by a concrete storyteller" [6: 267].

In 1945, at a visiting session of the Academy of Sciences of Uzbekistan, which was held in the city of Nukus, O. Kozhurov made a report on the topic: "Karakalpak folklore and its study." In his report, he carries out a comparative analysis of two dastans - the Karakalpak "Koblan" and the Kazakh "Koblandy batyr". In his opinion, the Kazakh epos is more beautiful and imaginative. But the courage of the batyrs praised in the Karakalpak dastan is fascinatingly interesting. Karakalpak dastan appeared later than the Kazakh version [5: 43]. Although all this requires clarity and more reliable research, the fact remains that it was precisely during these years that a comparative study of the epic works of different peoples was laid.

Scientist N.Davkaraev, exploring the Karakalpak folk epics, conducts a comparative analysis of the options for the epic "Koblan" from the filing of the Karakalpak storyteller Esemurat and Kazakh Nurpeis Baygani. Citing examples of

geographical names and images, all the distinguishing features of both versions, Davkaraev gives them the corresponding characteristic [4].

Professor A.K. Borovkov in his article "Questions of the study of the Turkic-speaking epos of the peoples of Central Asia and Kazakhstan" (1950). In it, he widely illuminates the nationality and artistic identity of the epos of the Kazakh, Uzbek, Kyrgyz, Turkmen, and other peoples, especially dwelling on a comparative analysis of the Karakalpak and Kazakh versions of the koblan dastan. Citing a summary of these epics, he emphasizes the features of these two versions: "Thus, the Kazakh version of the poem about Koblandy refers to the joint campaign of the batyr comrades, with Karaman being drawn as greedy and treacherous. In the Karakalpak version, the focus is on the image of the straightforward and unsophisticated batyr Koblan, subjected to difficult tests at the behest of a greedy and treacherous khan" [3: 96], - he continues his assessment with the following conclusions: "The plot of the Karakalpak version is more complicated than the Kazakh plot, includes more characters and episodes, and completely differently represents the relationship between Koblandy and Karaman. However, in the Karakalpak version, Koblan-batyr is not a vigilante of the khan, but a representative of the Karakipchak clan group and a defender of their interests. The relationship between the khan and the batyr is also revealed in the poem" [3: 98].

5. CONCLUSION

In conclusion, I would like to note that the historical-genetic, historical-typological comparative study of the Karakalpak folk dastan "Koblan" with other versions of the epic works of Turkic-speaking peoples, revealing the closeness of their cultural connections, the features inherent in national versions, will open a significant page in such a science as folklore.

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