

Issues of Genesis, Commonalities and Peculiarities of the Word Art of the Turkic Peoples

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Annotation: In the article, the genesis, common features, and peculiarities of the word art of the Turkic peoples, the early research in this field, in particular, the Turkic scholar P.A.Faleyov's scientific views are analyzed. There is also information about some genres in the literature of the Turkic peoples.

Key words: Turkic peoples, epic creations, ceremonial songs, totemistic worldview, Turkic studies, Nogai legends.

There are no detailed comparative scientific works about the Turkic peoples and their speech art. The fact that world science still needs such work requires further research in the field of Turkic studies. The work of the famous Turkologist Pyotr Aleksandrovich Faleyov "Introduction to the art of speech and dialects of the Turkic peoples", which is the text of his lectures in the Turkestan Dorulfun in Tashkent at the beginning of the last century, is the first study to identify the art, common features and characteristics of the Turkic peoples. The scientist writes: "Due to the complete absence of a textbook on Turkic studies and its study, I had to agree to the publication of my drafts of the course" Introduction to Turkish Philology, "which formed the basis of my lectures at the Turkestan Institute of Oriental Studies in the autumn of 1921".

The scientist first dwells in detail on the geographical data of the Turkic peoples, emphasizing that the Altai and pro-Altai Turkic peoples did not accept Islam and remained in the ancient shamanic worldview. Together, the term "shaman" is a Turkish word meaning "sorrow", means that the verb to cover (shamanism) comes from that word.

Literary critic Z. Isomiddinov: The word "grief" is not used in the Uzbek language now. But the word "less" means to strike; This is where the whip of the beating tool comes from. The main occupation of a shaman is a shelter - blows in a circle with a hand or a stick, he explained. On the basis of this shamanic superstition, the Turkologist P.A.Faleyov gives examples from the legends created later about the hero's underworld and his journey to heaven. Commenting on the image of a blacksmith widespread in Turkish folklore, the scientist said: "... by making a weapon for the hero, the blacksmith contributes to his victory. The blacksmith seemed to be in a privileged position. For example, the Mongolian word darkhan (blacksmith) in Turkish often means a person who has become a tarhan and is exempt from taxes."

Continuing his valuable reflections on the Turkic peoples, P.A.Faleyov writes: "The Turks who moved to the west from Altai, the land of their ancestors, have long lived in the Kazakh deserts. The current inhabitants of these deserts call themselves Kazakhs ... Kazakhs

relatively late entered the historical arena. During the reign of the Golden Horde and its fall, the Uzbeks migrated to the territory of the present Kazakh desert. In the 15th century, part of the Uzbek horde separated and moved east, and then such refugees, who for some reason separated from the community, were called Kazakhs. Thus, the descendants who separated from the Uzbeks became "Kazakhs", and this nickname gradually became their present name.

This history of the Kazakhs is also preserved in their ancient legends, they all tell that the Kazakhs came from a group of refugees or from a group that got lost. Explaining the evolution of the Kazakhs' way of life, the scientist examines the narration of Asan-Koidi in "Legends, betrayals and fairy tales of the Kirghiz Cossacks" by G.N.Potinin as an important source for reflecting the spirit of that period.

He relies on the views of Kazakhs on the art of speech, based on the views of academician Radlov, and comes to the conclusion that the Kyrgyz developed epic creativity, and the Kazakhs developed the epic more slowly, mainly due to the large number of lyric works. He explains the reason for this: "Among the Turkic tribes, the Kirghiz and Nogais are the successors of the epic. Both of these peoples have a rich history. The national history of Kazakhs is not so rich, and the same has led to the slow formation of the epic in their oral art.

Commenting on the oral tradition of the Kazakhs, the Turkologist in the third volume "Images of folk literature of the North Turkic tribe" by Academician Radlov writes: "In this book we mainly meet ritual songs performed at weddings. The bride is watched from the village in which she was born, and the groom is brought up in the village, singing a song.

If we take one, we have one heel,

Jar!

Where is the mind of forty men?

Jar!

Ekemey deb jilama, baygus girl,

Jar!

If you have a father-in-law

Jar!

In the village of the groom, the bride is greeted with a song. The content of these songs is humorous, and the weight is also intense, humorous. But these jokes are mostly for the singers themselves. As for the bride, she is reminded of less cheerful rumors. His duties and responsibilities are determined in turn. Her only consolation is that she will have children.

Say it, say it!

Greetings to the tart bride press!

Beware of thirst!

White Bride from the Egg!

The singing of these songs contains elements of dramatic movement: they are performed in an antiphonic way, that is, in two choruses, and the singing is enriched with action.

In addition to ritual songs, the scientist also provides valuable information about the conversations of girls and boys, the debates of individual singers. "The latter is especially interesting: according to the two singers, praise and satire go hand in hand at the same time - the singer praises his family and raises the seed of his opponent to the ground." The

collection of tells about one such discourse. One of the singers is Kyrgyz, the other is Kazakh. It should be noted here that the ancient legends of the Kirghiz contain elements of a totemistic worldview, in fact, they were characteristic of all ancient Turks. Sources in Chinese writing contain information about the legends that some tribes of the Turks descended from various animals, including wolves. According to Chokan Valikhanov, the Kyrgyz also have such legends. It is well known that such narratives in the worldview of nomads are now groundless, but at that time this trick was taken very seriously. In modern history, the Kazakh akyn laughs at his Kyrgyz rival, saying that his tribe is a descendant of a dog.

Crying over the death of a person is very common among Kazakhs, where elements of folklore are combined with the spirit of Islam. Any mourning begins with the traditional Bismillah. Description of the works of the deceased in different years of his life (he did it at the age of ten, etc.). It brings the collection closer to other forms of folklore. The Crimean legend about the just sultan describes the hero's deeds throughout all the years of his life. In this case, we can say that the author of the Crimean legend used mourning materials. Those parts of mourning that glorify the deeds and habits of the deceased during his lifetime (regardless of his age) resemble songs of the same content and form as various legends of the Nogai epic.

Commenting on the Kazakh epic, PA Falev said: "Kazakhs cannot be compared with Kyrgyz or Nogais in the field of epic creativity. They do not have independent great heroic tales. The legends about Idig or Shurabotir are borrowed from the Nogais. The independent legend of the Kazakhs about the biketbatyr developed much later. This is evident from both the content and the form of this work. If we compare the formal aspects of this narration with the structure of ancient Nogai legends, we can be sure that, although the new Kazakh narratives are mixed with poetic verses and fragments of prose such as the Nogai, the form of the poetic parts in the Kazakh epic is different. We find in them the rhyme inherent in literature or literature formed on the basis of Islamic culture, and peculiar bundles. "Even in the form of an appeal to the public, there is news that is different from the old epic songs."

The Turkologist gave a short but comparative account of dozens of ancient Turkic peoples who lived in vast territories from the Far East to inner Europe, from Finland to the Arabian Peninsula, as well as their history, language, ethnography and verbal art. The study of this work, not only from a historical, but also from a scientific point of view, serves as the basis for conducting extensive research in the field of Turkic studies.

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