

The Spiritual Heritage of Karakalpak Heroic Epics and Their Role in The Education of Youth

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Abstract: This article analyzes the historical, cultural, and philosophical content of Karakalpak folk epics. The study examines the origins, performance traditions, and genre characteristics of epics as an important part of Karakalpak oral folklore. It also highlights the ideas of patriotism, bravery, justice, and freedom reflected in the epics "Alpomish," "Edige," and "Qirq qiz." The research results show that Karakalpak folk epics play a significant role in shaping the historical memory, spiritual values, and national identity of the people.

Keywords: Karakalpak folklore, epic, heroism, oral literature, zhyrau, bakhshi, epic heritage, national values, philosophical interpretation.

Introduction: One of the main issues of philosophy, which never goes unnoticed, is the upbringing of a perfect person, and the place and role of oral folk art, including dastans, in the formation of their worldview, free life, spiritual and moral maturity, courage, and selflessness are considered special. Philosophy has a universal character. It relies on national philosophical views so that every person can understand and explain it. If we don't explain the environment based on our national values, we will end up seeing and explaining the world through others' eyes. In this, the role of dastans, which are a branch of oral folk art, is special. Such qualities as love for the Motherland, respect for parents, loyalty to the beloved, courage, bravery, and loyalty to friendship, reflected in the dastans, have important spiritual and moral significance in the upbringing of the younger generation. These qualities embody the spiritual values of the people, formed over centuries, and are one of the important factors in the upbringing of young people as harmoniously developed individuals.

METHODS

A number of scientific methods were used in the research process. In particular: the historical-analytical method was used in the study of the origin and development of Karakalpak dastans; the comparative analysis method - in comparing the content of different

dastans; the philosophical interpretation method - in revealing the ideological content reflected in the dastans.

Also, an analysis was conducted based on scientific literature on Karakalpak oral folk art, texts of folklore samples, and research.

DISCUSSION

In the heroic epics of the Karakalpak people, along with the artistic depiction of the historical life and struggle of the people, we can see that they reflect the story of the past, the people's views on the events of the present and the future. Academician Yu.M. Sokolov's definition: "Folklore is an echo of the past, and at the same time, the loud voice of the present"[1,14], is a perfect example of this. For centuries, the Karakalpak people have created a rich artistic vocabulary, embodying their grief and sorrow, dreams and aspirations for a free and happy life. Folk epics such as "Forty Girls," "Alpomish," "Koblan," "Edige" [7,10] - all these are an inexhaustible treasury of folk art, expressing the wisdom and aspirations of the people. Also, at present, reliance on the national educational traditions of our people is considered an important task in the effective organization of the upbringing of the younger generation in the field of education. In carrying out these tasks, the epic "Alpomish," one of the most famous epic works of our people [6,8], is of particular

importance. This dastan embodies the rich epic heritage of the Turkic peoples, in which such high human qualities as heroism, patriotism, loyalty, honor, honesty, and selflessness are expressed through artistic images. Indeed, such high human qualities as love for the Motherland, devotion to the people mean putting the interests of the people above one's own, sacrificing one's life for them. This path requires unwavering enthusiasm, tireless zeal, and selfless work.

If we look at the history of the study of the dastan, then in 1934 K.Ayimbetov recorded the version of the dastan "Alpamysh" in the performance of Khojambergan zhyrau Niyaz ogly (Oguz zhyrau). Later, it was published in Moscow in 1937 and in Tashkent in 1941. Sources indicate that it was republished as a separate book in 1990. Also, in 1981, the epic "Alpamysh" was included in Volume VII of the multi-volume edition of Karakalpak folklore. [2,4] Another version of the "Alpomish" epic was recorded by R. Xo'jamberganov from Esemurod jirov Nurabulloyev in 1957 and published in Nukus in 1960 under the preparation of Q. Maqsetov and Q. Mambetnazarov. There is also information that the version of the epic "Alpamysh" by Arzimbet Zhyrau was also recorded in 1959.[2,4] In the work, high spiritual values such as prioritizing the interests of the people and homeland, serving the Motherland faithfully, and sacrificing one's life for one's native land are expressed through artistic images. In the events of the dastan, it is emphasized that the heroes should not separate from each other in difficult situations, but live in mutual harmony. This shows that unity and solidarity were one of the most important factors in the historical life of the people. In the events of the dastan, such moral qualities as human relations, courage, tolerance, and friendship also occupy an important place. For example, Alpamysh, after defeating his enemy Qarajon with his courage and strength, does not harbor animosity towards him. On the contrary, he acknowledges Karajan's courage, values his bravery, and prefers friendship based on mutual respect and understanding rather than continuing hostility. As a result, hostility ends and friendly relations are formed between them. Through this episode, the essence of true friendship is revealed in the dastan from a deep spiritual and moral point of view. That is, friendship is based not only on benefit or power, but is also strengthened through such human qualities as mutual respect, recognition of each other's merits, tolerance, and forgiveness. From this point of view, the epic "Alpamysh" is not only an epic work telling about heroism, but also an important educational source promoting such high spiritual values of our people as unity, patriotism, courage, and friendship.

The dastan "Koblan" expresses the past way of life, social struggles, and patriotic ideas of the Karakalpak people through artistic images and philosophical views. This dastan glorifies the spirit of heroism, demonstrates the unity and courage of the people, and also plays an important role in the transmission of national values from generation to generation. One of the earliest recorded versions of the dastan was recorded by the Russian scholar I.A.Belyaev[3,58] In subsequent years, a number of other versions of the dastan were recorded by Karakalpak folklorists, the total number of which reached seven. Currently, manuscripts of these versions of the dastan are preserved as a scientific heritage. In particular, all manuscript variants are stored in the library fund of the Karakalpak branch of the Academy of Sciences of the Republic of Uzbekistan.

The main idea of the work is closely connected with the people's desire to live freely and independently from foreign invaders, their struggle to defend their homeland. Through the events of the dastan, the people's aspiration to fight for freedom, justice, and truth is artistically illuminated. The epic depicts the actions of Aksha Khan and his viziers as a symbol of oppression and injustice. Their rule contradicts the interests of the people and manifests itself in such negative phenomena as oppression, tyranny, and the preservation of their power. From this point of view, the image of Aksho Khan is embodied as a symbol of an unjust ruler. On the contrary, the main character of the epic, Koblan, is depicted as a brave and courageous hero who meets the aspirations of the people, defends justice. He manifests himself as a true son of the people, protecting the people with his strength, courage, and honor.

According to the events of the epic, when the tyranny of the ruler and his unjust treatment of his people are described, the courage and strength of the hero of the country, Koblan, become a protective shield for the people. For this reason, Aksha Khan becomes worried about Koblan and does not dare to fight him openly.[4,97] She plans to eliminate Koblan through deception and trickery. To achieve his goal, the Khan sent Koblan to distant lands, to dangerous places where giants lived. This conflict, which arises in the work, shows even more vividly the struggle between good and evil, justice and oppression. Koblan, having bravely overcome all trials, with his courage, strength, and intelligence, defeated the enemies.

The philosophical content of the dastan is that it promotes the idea of the triumph of justice and truth over oppression. Through the image of Koblan, the image of the ideal hero of the people, that is, a person who puts the interests of the people and homeland above all else, is embodied. He invests his energy not in

personal gain, but in protecting the people, establishing justice, and maintaining peace in the country.

The dastan "Forty Girls" is considered one of the most important examples of the Karakalpak epic heritage. This dastan has attracted the attention of philosophers not only for its artistic value, but also for the courage of the people, the ideas of unity and patriotism expressed in it. Speaking about the history of the study of the dastan "Forty Girls," it is noted that its version performed by Qurbonboy jirov Tajiboyev was recorded between 1938 and 1944 by Sadirboy Maulenov, Shamshet Khojaniyazov, and Asan Begimov. The dastan is written in Latin script, its volume is 597 pages, and the manuscript version is kept in the manuscript fund of the library of the Academy of Sciences of the Republic of Uzbekistan. The dastan "Forty Girls" was first published in the Karakalpak language in 1949 in the city of Nukus. The second edition, with several revisions, was published in 1956.[5,4] The dastan "Forty Girls" is the most extensive of Karakalpak oral folk art, consisting of more than 25 thousand song lines.

The events of the dastan reflect the centuries-long struggle of the Karakalpak people against external enemies, their sacrifices for the peace and independence of the country. The main characters of the dastan, such as Guloyim, Arslon, Utbosqon, Sarbinov, and Oltinoy, are depicted as brave, courageous, and selfless people who fight for the interests of the people. Each of them will mobilize their strength, intellect, and courage for the happiness and peace of the country. All the activities of these heroes are imbued with the idea of serving the interests of the people, through which such high spiritual values as patriotism, humanism, and selflessness are expressed.

In the dastan, the image of Guloyim holds special significance. She is portrayed as a courageous and resilient girl who has mobilized all her strength and energy for the freedom of the homeland and the peaceful and prosperous life of the people. Guloyim connects her personal happiness and love with the interests of the people. For her, the most important value is the freedom of the people and the well-being of the people. Therefore, she does not place her personal feelings above the interests of the people. This shows that the image of Guloyim is not only a brave hero, but also a symbol of high spirituality and patriotism.

The image of the lion also occupies an important place in the events of the epic. Arslan sees Guloyim in his dream and falls in love with her. However, their love is not limited to personal feelings between two people. On the contrary, this love is combined with the ideas of

the struggle for the fate of the people, for the freedom and peace of the people. Thus, through the dastan, the ideas of love, friendship, and solidarity acquire a broader meaning and serve to strengthen friendship and unity between the two peoples.

CONCLUSION

Thus, in the dastans, which are examples of oral creativity of the Karakalpak people, love for the Motherland, its freedom, liberty, and the idea of serving the Motherland are reflected. In addition, the national characteristics of upbringing and education also have their place in the system of spiritual values. Just as it is true that the future of the people depends on the youth, the need to educate them in the national spirit is also universally recognized. National upbringing is a factor in ensuring the self-preservation and future of the people.

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