

Legends and Traditions, Customs and Traditions of the Karakalpak People in The Literary Texts of T. Kaipbergenov

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Article History	Abstract
<p>Received: 06 June 2023 Revised: 05 Sept 2023 Accepted: 11 Sept 2023</p>	<p><i>In this article are considered legends and lore, customs and traditions the Karakalpak people in the text of the novel of the Karakalpak writer Tulepbergen Kaipbergenov "The legend of Maman biy". In linguistic science in recent time there is growing interest among researchers towards peculiarities of individual literary creativity. Individual style of every writer is tightly knit with his or her worldview, spiritual and creative personality. Each author's individual style reflects specific characteristics of writer's personality that serve as the means of realization of artistic ideas and creative design. In legends and lore are expressed the crucial moments in people's history, strong characters, important events. They were transmitted from generation to generation mainly orally and were memorized by heart. Traditions and customs serve as the foundation for the vision and understanding of the world by people. They united people, helped to preserve their uniqueness, their mentality, as well as assisted their survival in difficult conditions, keeping the people as a whole. In them are contained forms and methods of folk pedagogy, that helped to shape worldviews of young generation. The use of legends and lore, customs and traditions is the style-generating factor in the literary works of the Karakalpak writer Tulepbergen Kaipbergenov.</i></p>
<p>CC License CC-BY-NC-SA 4.0</p>	<p>Keywords: Artistic Speech, Legend, Lore, Customs, Mentality, Traditions, Individual Style, Style-Generating Factor</p>

1. Introduction

Artistic speech is distinguished by its richness, imagery, and the presence in the text of various means of linguistic figurativeness. The purpose of this article is to study foreign inclusions in the literary text of the writer T. Kaipbergenov. Foreign inclusions in the language of works of art include legends, myths, and traditions. Research methods: linguistic observation method, descriptive method, contextual analysis method. The inclusion of legends and traditions in the text of a work of art is determined by certain artistic goals and carries a specific aesthetic meaning. The presented topic is relevant due to the fact that it has not previously become the object of linguistic study.

The works of Tulepbergen Kaipbergenov are widely known not only in Uzbekistan and Central Asia, but also among connoisseurs of fiction in different countries of the world. His books have been translated into many languages and reprinted many times. The use of foreign inclusions: legends, traditions is characteristic of the individual style of the Karakalpak writer Tulepbergen Kaipbergenov. The famous Uzbek writer Adil Yakubov, in his review of the novel-essay by Tulepbergen Kaipbergenov "Karakalpaknama", writes: "The most precious pearls on this thread, called "Karakalpaknama", are certainly collected in the work, more than a hundred in total, legends and parables. They, like reflections of sunlight in water, clearly reflect the origin of the Karakalpak people, their historical fate, their mentality, characteristic features characteristic of all Turkic-

speaking peoples, such advantages as excessive gullibility, innocence, hard work and such disadvantages as clannism and descent.

Tribal division of people" (Yakubov, 2021). In the first book of the famous trilogy "Karakalpak dastani" ("Dastan about the Karakalpaks") – "Maman biy apsanasi" ("The Tale of Maman biy") the author included several legends in the literary text. One of the characters, Murat Shayik, tells an ancient legend about how and when the Karakalpaks began to wear a black hat, which became a symbol of an entire people and gave its name to the people (Kaipbergenov, 1973). Another character, Maman biy, continues this legend: "Apparently, part of the people who put on black hats during the time of Iskender Zulkarnaiyn still lives on the banks of Zhaikhun" (Kajypbergenov, 1973). The second legend is, as it were, a logical continuation of the first legend. The reader receives it again from the same character. Murat Shayik, referring to the source of the legend, and he is a certain elder from the Konyrat clan, sets out the legend about the military brotherhood of the Karakalpaks with the Russian princes: "Murat Shayik told one short parable that was popular among the people. According to that parable, our ancestors missed the Russians in one battle. But they waited for their Russian friends to come for them, and did not take their eyes off the roads leading to the other side... - I heard this parable from one elder from the Konyrat clan... our ancestors, together with the Russian princes, fought shoulder to shoulder against the same enemy, shed blood and died for each other's honor, there are many stories and legends confirming this..." (Kaipbergenov, 1973). There is also a legend in the text of the novel about the genetic relationship of the Karakalpaks with the Kazakhs.

The writer conveys it through a character named Amanlyk: "We left here. We drove for a long time and reached the fortress. We worked. They worked without sparing themselves. We were returning back. On the way we stopped at the aul of Aigara biy. We saw Akbiday. This time we talked. Aigara biy and his brother Myrzabek arrived and introduced us to a young gentleman from the Kerei family named Sedet. Look at Maman, then at Sedet Kerei. Oh, holy spirits, some people are so alike! Like twins! He is also dark and strong. After that, I firmly believed in the parable that the Kazakhs and our ancestors are the children of the same father." (Kajypbergenov, 1973). Thematically, this parable is similar to "Shezhire" by Berdakh, the great Karakalpak poet. The word "shezhire" has meant history among the Turkic-speaking peoples since ancient times. The Turkic-speaking peoples had a tradition of recording shezhire in poetic form, since the history of the people was sung by storytellers in the form of dastan. Researchers classify "shezhire" as a separate literary genre (Pakhratdinov, 2007). The Karakalpak classic poet Berdakh in his work "Shezhire" describes the history of the Karakalpak people. The text of the novel "Maman biy apsanasy" mentions the Dzungar invasion of the Kazakhs and Karakalpaks in 1723, after which the Karakalpaks were forced to move again. This resettlement is known in history as "Aktaban Shubyryndy".

In the novel "Maman biy apsanasy" the writer T. Kaipbergenov introduces readers to the legend about the next resettlement, which happened in 1743: "Dear reader, thus, the invasion of Abylkayir Khan in 1743 turned out to be no easier than the world-famous invasion of the Dzungars in 1723 under named "Aktaban Shubyryndy", the Karakalpak people began to move again. Some voluntarily, some were forced to move towards the Dzungars or towards China, some to the country of Afghanistan, towards Bukhara, another part moved with their belongings towards Khorezm. Only one third of the people remained - the most basic part of the population permanently living in this place. The story about the fate of each of them will give you nothing but regret" (Kaipbergenov, 1973). In another legend included in the text of the novel, the writer takes us to the times when the Karakalpaks settled in Turkestan and suffered disasters from the Dzungar raids (Kajypbergenov, 1973). The character Yesengeldi biy tells the legend about the Karakalpak hero, whose name was Tubirshik Sultan (in the sources Taburchuk Sultan): "Fifty or sixty years ago our ancestor, a hero named Tubirshik Sultan, lived. The Khan of Khiva, in difficult times for himself, used his combat power, sending him with an army to battle, and when he returned with victory, the same khan, fearing his strength, ordered him to be killed secretly." (Kaipbergenov, 1973). Through this legend we can get acquainted with another page in the history of our people.

The text of the novel contains another legend, which tells about the death of Maman Biya, the main character of the novel. "One of the cursed dark cruel nights, full of various misfortunes, swallowed up Maman Biy and Master Sergei, they were stabbed in the chest with knives in one fishing hut,

standing apart from the others... The boat was drowned in the water, the boards were burned. The people suffered deeply, not finding the culprits of the night tragedy. What to do, they were then buried by the mourning people on an island in the middle of the sea. The grave was declared sacred. Both day and night people visited this grave and placed an overseer over it. Another unfortunate night, for which such a respectful attitude towards the dead seemed excessive, swallowed up the “sacred grave” along with its overseer, they were flooded with water. And so, since then, how many sorrowful days, sometimes rainy, sometimes snowy, sometimes bloody days, have been replaced by nights, and nights by days; obstinate Amu, devouring its shores, carried a lot of all kinds of dirt to the good Aral... The small people of the Karakalpaks, who settled on a small territory of the southern coast of the Aral, like this great Aral, also accepted a lot of dirt of this era, but endured. How many massacres there were, how many sad times, but everything was forgotten... Not forgotten from all this is a legend that confirms that on a small sunken island, where the waters of the Amu Darya mix with the water of the Aral Sea, where the fresh water of the river mixes with the salt water of the sea, As if boiling, the grave of Maman Biy and the Russian master is located. And this is the legend about Maman biy" (Kaipbergenov, 1973).

So says the legend invented by the author of the novel, Tulepbergen Kaipbergenov. He notes that the novel is the only source of this legend (Kajypbergenov, 1973). The text of the novel ends with this legend. The traditions of the people have developed over centuries. And quite naturally, they are reflected in the text of the novel “Maman biy əpsanasy”. Some Karakalpak traditions and customs are similar to the traditions and customs of other Turkic-speaking peoples. But there are customs that are characteristic only of the mentality of the Karakalpak people. For example, it is traditional for all Turkic-speaking peoples to respect their elders and take care of them in old age. This tradition is reflected in the legends of the Karakalpaks. The writer T. Kaipbergenov conveys the following legend from the words of his grandfather: “In ancient times, there were no friendly relations between the kingdoms of Iran and Turan. The main reason for their differences: each kingdom wanted to establish the superiority of its customs and traditions. But the general tradition was to take babies and old people born weak into the desert and leave them there. Because they considered it an additional loss for the royal treasury to support people who could not live on their own. In some year, the contradictions between the kingdoms escalated, and a war began. The forces of the parties turned out to be equal, the war dragged on. Military operations moved to the endless desert.

This circumstance complicated matters for the opponents; soldiers began to die from lack of water. Finally, the kings exchanged ambassadors and began to consult in order to temporarily stop the war and find water. They sent people to look for water around, but no one could find water nearby, and the soldiers began to die again. Then one of the Turan warriors came to his king and said that there was a man who would give advice on how to easily find water nearby. - Tell me where is he? - said the king. “If you don’t order execution, I’ll tell you,” The warrior answered. -Okay, I’ll have mercy! - said the king. “This is my father,” answered the young warrior. -Why? Didn’t you take him to the desert? - said the king. -My father is very kind. I was born a weak child, he carried me on his back, and raised me to be a strong warrior for your army. When he grew old, I, fulfilling my duty to him, did not leave him in the desert. I ordered a lightweight chest, put my father in it and carry it with me everywhere. I told my father about your advice with the Iranian king regarding the search for water, my father said that he would find water and asked to bring him to you. - “Well, open the chest,” said the king. The warrior opened the chest. A white-bearded old man came out of the chest and said: -When I was a child, there was a war in this desert, we were losing, and during the retreat we buried a spring so that the enemies would not take advantage of it. -Will you find it? - asked the king. “I’ll find it,” said the old man. The king gave him a horse and five warriors.

The old man galloped through the desert, suddenly pointed out a hill to the soldiers and ordered them to dig. Half a day later the spring opened. Following them the king arrived with his entire army, he was very happy about this, it happened: -By losing old people, we, it turns out, are losing the roots of our wisdom. Now the one who leaves his father in the desert will himself be executed, and his property will go to the treasury! The king of Turan ordered that the soldiers of Iran also be given water to drink. The kings of the two countries agreed on peace near this spring and decided to give him a hat in recognition of the wisdom of that old man.” (Kaipbergenov, 2021). The custom of

hospitality is inherent in many peoples of the planet. This custom was also highly valued among the Karakalpaks; they absorbed it, one might say, with their mother's milk, from early childhood. This custom is reflected in many of the works of T. Kaipbergenov. In the novel-essay "Karakalpaknama" the writer describes the manifestation of hospitality in the family where he was born and raised. The writer notes: "It's true, our people are generous. Our ancestors bequeathed: "Present the best, most honorable food to the guest; consider that he is a year younger than God and a year older than your grandfather" (Kaipbergenov, 2021).

Welcoming guests was, as it were, the main task of their home and family. The writer's grandfather considered hospitality the very first, most important custom of his people. In the late afternoon, he sat on the street in front of the house, waiting for "kudayy konak" (literally, "whom God will send"). The best food was left and stored for guests. The mother, despite her busy schedule, not only took care of the order and cleanliness of the house, but also cleaned the area adjacent to the house, as was customary, up to ten or twelve steps on all sides. Children growing up in such a family atmosphere were necessarily nourished by the spiritual values of their people. One of the ancient customs of the Karakalpak people is the custom of convening a Majilis (council), at which young, promising, and especially gifted people were tested. There are several similar episodes in the text of the novel "Maman biy əpsanasy". Here is one of them: "The day of the Majilis has not been changed. On the appointed Friday, all the orphans headed towards the oak tree. There is a special joy on people's faces, sparkles of some hope, fun. Everyone thinks about their own things. They discuss which of the young men will be more eloquent and become the winner, arguing among themselves. Although everyone has different opinions, the goal is the same. If only the worthy one wins. Everyone will follow this" (Kaipbergenov, 1973).

At such a council, the issue of future leaders of clans and tribes was considered. The winner of the competition was tied with a "biy belt" around his neck as a sign of victory and awarded the title "dana" (wise). "Mom was put on a horse. He received the status of "biy" (Kaipbergenov, 1973). Another episode in the text of the novel "Maman biy əpsanasy" showing the custom of testing young people for maturity, testing knowledge, ingenuity: The elders of the tribe gather in one house. The occasion is the intention of Aidos and some of his friends to greet the elders. In this case, the action takes place in the house of Maman Biya. On this occasion, cattle are usually slaughtered. Maman biy, in the absence of other livestock, ordered the slaughter of his only horse. It is very important for the elders to find out what the young guys learned in Khiva. They have high hopes for young people. Maman biy started the test and started asking questions: - "Tell me, children, in our region who owes whom, who pays off their debts, and who lends? "In our region, all debtors are children," said Aidos. - This means that every child is indebted to his parents for being born and reaching adulthood. If he is able to do something for his parents, it means that he is paying off his debts. And to lend means to give to children; whoever raises children lends money; when the child grows up, the debt will be returned to the parent. - Maman biy, slowly: - Who can be called a poor man? Kabyl, putting his palm to his chest, answered: "Poverty is not the absence of property." Poor is the one who is alone, who has no relatives, no patrons... (Kaipbergenov, 1973).

After the biy was elected, a zhasauyl (assistant, servant, squire) was selected for him: "After Maman became a close associate of the khan and received the title of biy, he was obliged to have a zhasauyl with him. He will serve, saddle the horse, name the dishes that the biy prefers when visiting, and look after him if the biy gets sick. And on trips he is on a par with the biy, only he is called zhasauyl. If the biy approves of it, he can also resolve disputes. Therefore, even the sons of the rich considered it an honor to become the biy's assistant, since as they grew older, they would receive more freedom. They will become an independent leader. However, the henchman must be chosen personally by the one who became the biy. One needs a strong one, another needs a smart one, a third needs someone with a soft character, like a girl, and the fourth needs someone with whom it's good to travel. In short, everyone knows what kind of person they want to see next to them. Maman knew this custom before." (Kaipbergenov, 1973).

The custom of "Shai ishisi" (tea drinking) in Karakalpak villages existed for centuries as an orderly form of leisure and communication for young boys and girls. They gathered in a pre-prepared yurt, behind the dastarkhan, and sat in a certain way, i.e., guys on one side, girls on the other side of the

yurt. The purpose of such a meeting is to get to know each other better, get to know each other better, listen to each other.

Such an event was a kind of test, a kind of exam for each participant, where they tried to show their intelligence, eloquence, and their knowledge of folk traditions and customs. At these meetings there were competitions in eloquence between boys and girls. The youth were led by middle-aged people, as a rule, with certain life experience. The guys came to such meetings under the leadership of “Zhigit agasy”, i.e., a middle-aged man who had the authority to mentor youth. The girls were headed by “Kyzlar zheңgesi”; this, as a rule, was a middle-aged woman with a family and children. To receive these powers, these people themselves had to meet certain requirements. They had to have a considerable amount of knowledge in the field of traditions, legends, folk customs and traditions, have an inquisitive mind and a sharp tongue, resourcefulness in order to get out of sensitive situations with dignity, and answer unexpected questions. In addition, they had to have some qualities of diplomats, because it was necessary to show their charges at such an event from the positive side, emphasizing their best qualities. Verbal competitions were very important for the Karakalpaks. It is appropriate to note here that the Karakalpak people did not have their own written language for many centuries. Today there are 20 volumes of pearls of oral folk art. All spiritual wealth, the heritage of ancestors was passed on from generation to generation only orally. Verbal competitions, performances of bakhsa and zhyrau, as well as fights of batyrs (heroes), were an integral part of the Karakalpaks’ way of life for centuries.

Already a child who learned to speak was required to be able to listen, remember and comprehend the oral speech of those around him. This was part of folk pedagogy; it became a vital necessity in the absence of a written form of the language and was practiced for centuries. As a result of the above-mentioned meetings and verbal competitions at “Shay ishiw”, couples were formed, the guys chose their brides with the help of “Kizlar zhengesi” and, thus, young families were created. Consequently, it was not only a folk custom, but also an entire social institution with its own rules and unwritten charter, which participated in a certain ordering of the life of the population, the people. Many customs of the Karakalpak people are reflected in the texts of T. Kaipbergenov’s works. The custom of “shai ishiw” is shown in his novel - essay “Karakalpaknama”. The writer recalls how his mother, Gulkhan, who performed the powers of “kyzlar zheңgesi” in the village, took him with her to the “shai ishiw” ceremony. When the boy dozed off, his mother pinched him and reminded him to listen to the speech of those around him: “When I fell asleep, my mother pinched my leg and said: “Listen!” (Kaipbergenov, 2021). This happened several times during the evening. All the way back the boy recounted what he had heard at his mother’s party at her request. The mother could repeat this “lesson” a few days later and the boy would repeat it again. This is how a child was taught to remember the bits of folk wisdom he heard.

The Karakalpaks have had the custom of “toi” since ancient times. “Toi” was celebrated on the occasion of marriage, in honor of a newborn, on the circumcision of boys, etc. The writer T. Kaipbergenov conveys the atmosphere of the toy among the Karakalpaks in the novel “Maman biy əpsanasy” as follows: “There was no village left aside from the toy... People participated in the reception of guests with honor. Those guests who could not be accommodated in the villages of the Yaby and Zhalaiyr clans were accommodated in the villages of the Konyrat, Keneges and Mangyt clans. Their horsemen themselves sorted out the guests... Everything that the people could show was presented: the kobyz, and the donyzykabak, and the dutar, and the dombra, and the surnai, and the flute, and the balaman... - all the musical instruments sounded. There was Gures, and a ram fight, and kokmar, horse racing, cockfights, camel racing, competitions of tamed gazelles, hunters with birds of prey showed their skills; in a word, this festival became like a fairy tale” (Kaipbergenov, 2021). At such festivities, special attention was paid to welcoming guests - horsemen. In the novel, the writer describes the following episode: “The entire village was waiting for Murat Shayyk with his people, a group of boys looked for the road on the instructions of their elders, having climbed a sandy hill resembling a camel’s hump. They notified the people, about thirty people ran out to meet the shayik and his companions. Three or four young guys were assigned to each horse. The owners of these horses were raised so that the dust of the earth would not touch their feet” (Kaipbergenov, 1973).

The Karakalpaks still have the custom of pouring water on the hands of guests before a meal. This custom is depicted by the writer in the text of the novel "Maman biy apsanasi": "A servant entered, holding a bowl of pumpkin in one hand, and a copper jug in the other hand, and announced that the food was ready." (Kaipbergenov, 1973). After a meal, it was not customary to simply get up and leave. There was a custom (it still exists in our time) - "sarkyt zhev". The essence of this custom is as follows: according to this ancient custom, when accepting dishes back from guests, it was necessary to touch the food that the respected person had tasted and taste it. After "sarkyt zhev" they washed their hands and then the "patiya beriw" ceremony followed, i.e., the guests gave a blessing to the owner, his family, and children. The meaning of this custom, in our opinion, is to remind people that this food is sacred, it should be treasured, it should be treated with respect. The custom of "sarkyt zhev" also implied the meaning of "to be devoted." In this meaning, the writer T. Kaipbergenov uses the phraseological expression "sarkyt zheı" in the text of the novel: "Ol sennen baskanyn sarkytyn zhemei kerek, - dedi shayyk shydamai" (Kaipbergenov, 1973) - translation: "He should not be devoted to anyone other than you". Among the Karakalpaks, as well as other Turkic-speaking peoples, kamcha was a symbol of power and strength. There was a custom of raising the kamcha up, which meant: "I ask for silence. I will speak".

This custom is also reflected in the text of the novel "Maman biy apsanasy": "All the biys of the Yaba clan came to bow to the khan. The Khan, who had just looked saddened, brightened up. He raised his whip. This was a sign of command. Everyone fell silent. Khan spoke loudly" (Kaipbergenov, 1973). The steppe nomadic peoples had an ancient custom of gathering around a fire. The Karakalpaks also honoured this custom. It was also customary to listen to the performances of bakhsha and zhrau - performers of dastans - while gathered around the fire. And such performances often lasted until dawn. In T. Kaipbergenov's novel "Maman biy apsanasy" this custom is depicted in the following episode: "It's hot, but they lit a fire in the middle. As Murat Shaiyk advised. Let the current council be like a family council around the hearth; whoever breaks the agreement, let him be cursed with fire, let the fire consume his house" (Kaipbergenov, 1973). From the content of this episode, it is clear that the hearth, fire, circle were symbols of unity, the unification of people. The custom of naming a baby still exists today. The text of the novel "Maman biy apsanasy" depicts the scene of the naming of the newborn Myrzhyk (father of the famous Karakalpak folk hero Ernazar Alakoz): "Everyone began to call the middle son of Zhandos bai Sultangeldi "Sultan", and finally this name was assigned to him, the place - "geldi" was added - "Bai" ... Three sons were born to him one after another.

The eldest son was named with a name similar to the name of his grandfather - Aidos... When Aidos turned twelve, Yesengeldi biy, according to popular belief, named another son born "Begis", and, apparently, since everyone called "Begis, Begis..." the baby grew stronger. So he became Begis (Kaipbergenov, 1973). Another son was recently born... Together with the elders of the Konyrat clan, Gaiyp Bahadir, Amankul Biy, and young Kurbanbai Biy appeared. In the most honorable place is Yesengeldi Biy... Sultan Bai brought his son wrapped in swaddling clothes in his arms and, together with the whip, gave him into the hands of Yesengeldi Biy. - Merciful biy of the Konyrat clan, we ask you to name our son. Yesengeldi biy's face brightened, he took the baby on his lap and looked into his face. After some time, he raised his head in a black shogirme (Shogirme is a hat made of mutton wool in the Khorezm style). - People, Sultan Bai, this baby has a great future (Pahratdinov, 2007). If I call him by a glorious name befitting him, they may jinx him, let his name be Myrzhyk (Myrzhyk - in the sense of "unsightly"). Those sitting made a noise: "That's right, that's right, so that they don't jinx the child." Sultan Bai, having turned up both floors of his yellow woolen chekmen (Chekmen - men's outerwear), bowed to Yesengeldi biy, took back the baby" (Kaipbergenov, 1973). These are the customs of the Karakalpak people, depicted in the text of the novel "Maman biy apsanasy" by the writer T. Kaipbergenov.

Tulepbergen Kaipbergenov was an expert in ancient traditions, legends, customs, proverbs and sayings. He reflected only some of what he collected from the treasury of folk wisdom in the text of the novel. Some customs, having survived centuries, still exist today. Some of them have changed, but have not lost their value as the spiritual heritage of the people. Some traditions in folk pedagogy were presented to children in an understandable, accessible and even entertaining form. Thus, the writer T. Kaipbergenov mentions in the book "Karakalpaknama" about a word game called "Bizden bir

shymshyk kashty (Kaipbergenov, 2021) (lit.: “A sparrow flew from us”). The game was as follows: in the evening, when the children are put to bed and the lamp is turned off, but the children are not yet sleeping, one of them says the initial phrase: - Bizden bir shymshyk kashty (i.e., “A sparrow flew from us”); - The second voice asks – Neshik? (i.e., “What is he like?”). -The first voice answers: - “Хәр қлағы қыруқ teshik” (i.e., “He has forty holes in each ear”). – The second voice asks: “Neshe uly, neshe kyzy bar?” (i.e.: “How many sons does he have, how many daughters?”). – The first voice answers: “Tort uly, ush kyzy, eki syyyry, togyz koyy bar...” (i.e., “He has four sons, three daughters, two cows, nine sheep...” In a word, the answerer means a specific house in your own village. To find the house that is asked about in the game, children must go over in their minds how many children and living creatures there are in each house in the village.

The writer cites an episode when children play this game, and in the text of the novel “Maman biy apsanasi”. To successfully play such a game, the children walked around the village the next day, studying each house in more detail. The writer notes that such forms and methods of folk pedagogy, invented by our distant ancestors, contributed to ensuring that every resident of the village at any age was able to think and worry about the fate of the people living next to him. Indeed, such participation, concern for the life and fate of those who live nearby, in the same village, in their native land, united people, helped preserve themselves, their mentality, contributed to the survival of people in difficult conditions, and the preservation of the people as a single whole. Thus, legends, traditions, customs and traditions, like echoes of hoary antiquity, bygone eras, create the historical background of what the writer portrays, and bring to us information about turning points in the history of the people. And our writers, masters of artistic expression, give them a worthy frame. The use of legends and traditions, as well as Karakalpak customs and traditions, is a style-forming factor in the literary texts of the writer T. Kaipbergenov.

2. Conclusion

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