

The Main Features of the Development of Karakalpak Epic Poetry

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Annotation: The article mentions the origin of the epic traditions from the nations' oral tradition, as well as its firm connection with the genres of literature. It has also been proven that in Karakalpak literary studies, such ideas are clearly expressed in certain works of scholars, critics, writers who wrote special thoughts about modern prose: novels, short stories, the ways of emergence and formation, and the evolution of this genre, and that important facts and certain concepts are expressed in scientific and theoretical thoughts at the scientific level of literary studies in the seventies of the last century.

Keywords: folklore, written literature, artistic literature, genre, epic, nation, life, truthfulness, epic, lyrics, drama, novel, story.

Introduction. It not necessary to make an effort to prove that in any national literature epic traditions take its origin from the nation's oral tradition which has been absorbed by its nation from the early stages of life. And also it is perfectly manifested for students from school times that the concept of epic, according to the literature terminology, that is to say, three genres of literature: epics, lyrics, and drama are not only closely connected but also have some peculiarities. Notwithstanding the case, the definition of the epic in the dictionary of terminology has the following portrayal: "Epic is derived from the Greek language "epos" - oral fairytale, initially denotes the contemporary written works such as prose genres: novels, narrative stories and others which captures the real-life broadly" [3, 161].

Methodology. That being the case, the inceptive meaning of the term, in exploring the epic traditions, draws our attention to the "fairytale" of the folklore that is a small operative genre type of current prose which encompasses oral narrative stories and "realistic stories" conjugated with written realistic form and meaning. Indeed, the viewpoint of the origin of epic, epic traditions from the prevailing highly developed realistic prosaic stories has been affirmed over an extended period, put into relevant systems, and proven to be true both in practice and theory. Therefore, all the researchers of Karakalpak literature state that "epic narration has come from the folklore as a literary tradition" Thus, it is accurately asserted by concrete researcher's remark that "the tradition of epic narration of storytelling - has been the transition to the new prosaic stage" [4, 141].

Results and discussion. In Karakalpak literature, such parallel opinions were thoroughly proven, in the 1970s, at the scientific theoretical level of literature, along with the implementation of efficient facts, and relevant concepts by the contemporary prosaic, novel, story researchers and critics of literature J.Narimbetov and Q.Kamalov who inscribed about the ways of emergence and evolution of the genre in their literary works. it is indisputably true that novels that come forth comparatively later than other nations with their contradictions, various styles, and forms in the way of existence and enhancement have stemmed from fairytales, stories that are a primary national oral tradition, and epic poems that have an immense epic place in literature. Therefore, these contemplations have not only been tactfully attested leaning on earlier-stated theoretical thoughts that dwelled in the knowledge of literature and suggesting a range of diverse facts along with appropriate justifications but also the weighty place of every stage of these genres of folklore that contain tales, oral stories, and epics have been highlighted precisely by conducting selections in the monographic works «Каракалпакский роман» by J.Narimbetov and "Qaraqalpaq povesti" by Q.Kamalov. In recent years, reflecting on these

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issues, literary works that hold entirely new deep speculations about the latest position of the literature have been published [5, 422].

Among these, in the work of S. Baxadirova, the conclusion of the doctoral dissertation “Фольклор и Каракалпакская советская проза”, the role of folklore has successfully been brought up by approaching the issue of folklorism with a new spectrum showing its prominent place with distinct poetic and esthetic features of oral tradition in current, the XX century's advancement of Karakalpak prose. In the work, it is skillfully presented that along with the folklore traditions, literary prose of connected nations' features which synthesized the Russian and European literary traditions which were prior to us, with national poetic folklore are the model for Karakalpak prose being the influential “bridge” supporting the adaptation of Russian and European literature and culture [6, 967].

In accordance with that, one of the specific literary works holds the view that in stating the significance of national epic traditions in the XX century's Karakalpak literature SM played the role of transition period in the progress of Karakalpak prose in the twentieth. It was clearly represented that the works of S. Majitov, such as «Сүйин хэм Сара» (Suyn and Sara), «Құлмурат» (Qulmurat), «Онтоғыз» (Nineteen) bring to mind the traditional epic myths that were written in prose and poem and in this specific context, the place and function of epic traditions of Karakalpak literature in the XX century's enhancement of national prose had to be considered correct even if it was discerned objectively. In some works, such as the monograph about the emergence and development of Karakalpak novels by J. Narimbetov, all the flaws of literary novels' initial and middle stages in the fiftieth have been deciphered as the narration of epic folklore being partial and the epic portrayal as being one-sided taking into account only positive characteristics of its heroic image with the help of schematism [2, 2413]. This position had to be deemed as influenced by the negative principle which assesses the developing nations with insults conceiving the seventieth and sixtieth national literature as being “the literature of underdeveloped nations” or “underdeveloped literature”. In reality the opposite is case, since any national literature possesses unique peculiarities, relatively also the national oral tradition has exclusive rich features which contain original epic meaning and forms. Therefore, Shyngyz Aytmatov whose name is recognized around the world as the writer of psychological and lyrical prose once said: “I have two gods that I pray for- the first one is Muxtar Avezov and the second one is the Kyrgyz folklore's, our nations' great epic “Manas”. These viewpoints indicate that in any nation's current development, the folklore and epic and lyric traditions of national oral narration play an immense role. By this, reflecting the evolutionary and esthetical enhancement of traditions of epic and other genres in Karakalpak literature, fundamental works of researchers have been published highlighting the poetic and esthetic differences of our national folklore, and it is quite acceptable to indicate their discussion in the significant folkloric and historical aspects. Indeed, Karakalpak folklore, especially epics are prominently rich in peculiarities, their privileges from the art of speech of Turk nations, features of realistic poetics, and affluent and deep historical distinctions have been thoroughly investigated by the folklorist researchers, and making use of them in the current diversities of epic genres of realistically written literature, that is to say, in essays, stories, novels and novellas is left to the writers' wish and talent [1, 136].

Regarding this point, writers not only exploit the epic traditions but also generated significant practical and scientific theoretical concepts on how epic traditions reach their level of improvement in their own psychological creativity. For instance, T. Kaypbergenov in his many articles, dialogues with several literary writers, journalistic essays, and his well-known trilogy “Qaraqalpaq dastani” (Karakalpak epic), giving deep practical thoughts points out that he applied the epic contemplation, memory and “legendary” pondering which conjugated to the minds of the nation through his personal approach [8]. According to the writer's opinion, epic and legendary pondering facilitate ease of use to convey the previous century's Karakalpak's historical past which is full of dramatic and tragic baffling paths. Thus, it was not a spontaneous occasion that T. Kaypbergenov's entitling the first book, “Mamanbiy apsanasi”, of his trilogy “Karakalpak Dastani”, it was the fruit of his unique artistic, psychological, and rational creativity with lasting contemplation of the master of speech, of course, considering it the current echo of national oral narration, specifically fairytales, and legends, genuinely corresponds to the reality. Of course, the writer did not exploit those national epic traditions in its original schematic



way, by just copying, however did not he make use of tragism, which is the synthesis of epic and drama, in the compositional, conflicting and plotty core of the work, and also the world literature: the epic traditions of Shakespeare, Tolstoy and Sholoxovs' works and their tragism that suits the real life in the creation of image and imparts the historical honesty of the epoch?! Definitely, this is quite complicated, compound and stylistic differentiation, as the process of synthesis is not just the copy of epic traditions, conversely, it obviously is the consequence of writer's talent and compound process in our national artistic thought [7, 954].

Conclusion. When concerning about the evolution of national epic traditions, such challenging, composite and natural process can be deliberated. In Karakalpak's literary realistic novels, apart from T.Kaypbergov's works, epic traditions can also be distinctively discovered in K.Mambetov's historical novels: "Posqan el", "Turkistan". Particularly, the writer in all descriptive techniques: in dialogue, inter monologue, scenery, and in the creation of portrait the meaning and form of epic traditions are detected along with the rational and natural types, signs of national oral art and the peculiar features of national epimism in the formation of the image of jiraws. Each of these historical novels can manifest the emotion of a national epic, in union with unique characteristics of folkloristic epic in its art of speech, and samples of rhetoric and rhymic prose, any kind of reader can take pleasure from all of these above. These notable features, that is to say, folkloristic characters in the art of speech and manner of narration were applied by J.Aymurzaev in the novel "Qizketken" which was published in the sixties of the previous century, but in the creation of conflicts and their solutions the unconscious usage of schematism of the national epic, which may seem unpleasant, has been criticized by several literary researchers. Nevertheless, in conformity with the latest research, Ithas been accurately mentioned that this is a normal and natural process, in other words, it is typical for national novels to enhance in a compound and contradictory way.

The unique point of K.Mambetov's novel "Turkistan" the writer may have exhibited the evolution of true epic traditions in our today's literary novels and prose by exploiting tragic scenes and terrifying detailed styles of characterization in the portrayal of real national epic traditions. If you deeply ponder the case, in the continuation of the writer's "Posqan el" ("Zobalang", "Topalang"), in the third book, a scenic view of Jiyen Jiraw's can indeed be uncovered, and it is the realistic descriptive setting of combining the epic narration with tragism. In the context of this, the writer conveyed in great depth the spine-shivering specifics of displays reflecting with deep emotions the villainy and pitiless invasion of jungars, and in the depiction of heroic battles patriotism and humanism of epic representation which is within the national heroic epics may have been idealized, nonetheless the right was done. The entirety of these is worth asserting as the evolution of true national epic traditions in our current literary cognition.

Considering all of these above, exploring the issue thoroughly and in-depth and gaining certain conclusions are one of the actual problems of scientific, theoretical, and systematic investigation of our national literature.

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