



KARAKALPAK HISTORICAL NOVEL, GENRE FEATURES: PLOT, CONFLICT AND COMPOSITION

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Abstract. The article is devoted to one of the urgent problems of Karakalpak literary criticism. The article examines the Karakalpak historical novel and stylistic features of the writers K. Mambetov, K. Matmuratov, A. Sultanov and K. Karimov. The research of Karakalpak scholars K. Aimbetov and T. Allanazarov is creatively used by these writers. The author notes the artistic quest of the writers K. Mambetov, K. Karimov and A. Sultanov and the features of the historical novel genre. The article deals with the study of the artistic skill of writers. In prose works, the study of individual writers is of great importance. The article examines the current problems of Karakalpak literary criticism. The author tries to identify some practical and scientific results. The article notes the contribution to the development of the Karakalpak historical novel.

Key words: Genre, historical novel, plot, conflict, composition, traditional motif, heroic epic.

Fiction, in particular historical prose, plays an increasing role in educating people, creating an atmosphere of moral health in society and its spiritual development. Literary science is called upon to promote the activation of creative thought and the improvement of forms of works of art. It is necessary to cover the entire diversity of artistic experience in research, and pay due attention to the issues of improving forms, styles and genres. The interaction of the Karakalpak historical novel and folklore is a complex process [2,3,4]. The problems of the relationship and mutual influence of Karakalpak historical prose with folklore are also new and original. Since ancient times, the Karakalpaks have been telling and passing on from generation to generation masterpieces of folklore - epics, fairy tales, myths, legends, oratory, grief, competitions, riddles, songs, proverbs and sayings. In our opinion, the study of Karakalpak folklore and literature, in general, should begin with mythology, with fairy tales, legends, oratory, historical songs. The authors try to identify the patterns of genre originality of the Karakalpak historical novel, tracing the main stages of its development, its origins in folklore. At present, when the urgent task is



to rethink the history of the people, its ancient culture, the historical novel as part of the spiritual culture of the people is an important source with the ability to provide researchers with valuable information. For the full and successful implementation of actions on the path of renewal and development of society, we are faced with the task of restoring the spirituality and culture of the people.

Historical novels "Edastan about Karakalpaks" by T. Kaipbergenov, "The Ruined People" and "Bozatau" by K. Mambetov, "Aga biy", "Wolves of the Great Steppes", "Famine" and "Dervish" by K. Karimov, "Terbenbes" by K. Matmuratov and "Nightingale in Captivity" by A. Sadykov should be assessed as one of the major achievements of the Karakalpak historical novel. Notable phenomena of the Karakalpak historical novel were also the works "Slander" by A. Sultanov. K. Mambetov did a great job as a researcher to create the epic "The Ruined People" [5,6,7]. Only true talent comprehends the deep truth of life. The path to the artistic truth of K. Mambetov's history lies through scientific knowledge of the culture and life of the Karakalpak people [7, 564]. The idea of the fate of the Karakalpak people can be guessed at behind the artistic recreation of a distant era. Folklore shows human destiny in a rather complex way; various events occur in the lives of heroes. For example, the motif of a childless person and the motif of heroes' wanderings are traditional in folklore. Almost all heroic epics involve the plot of the birth of a hero of a certain clan or ethnic group, which is necessarily implemented by mythological solutions. Such a traditional technique is widely used in heroic epics in many cases, and the degree of their adaptation to the main events of the epic can be different. For example, in the Karakalpak national epic, mythological plots have noticeably changed their original function and adapted to new life requirements. Nevertheless, mythological ideas hidden in their origins can be noticed. The plot is developed on the basis of historical documents. Fiction is actively used by Karakalpak writers. Artistic time reflects real time. Artistic time has a significant share of the author's subjectivity. An exact indication of time can be introduced into the novel in the chapter titles. Sometimes an introduction to the artistic time of the work can be found in the author's text with subsequent indication of dates. For example, "In the year one thousand five hundred and fifth in history, the year of the hare." This method of recording artistic time can be called nominative, based on the very method of precisely indicating the time of the action. There is another method of recreating artistic time, when the reader's attention is not lingered on its specific chronological meaning, and the time itself is designated by describing its passage. "In the morning after many things." And sometimes the writer records time only in the most general terms. "In early spring, Edile's nights seem beautiful." Or even descriptively, in relation to some past period in life. In the historical novels of K. Mambetov, an



image of artistic time arises, saturated with philosophical reflections. The main thing in the writer's skill is to show the spiritual world of the hero. The motives associated with the birth of a child are directly related to ancient beliefs; they can mainly provide valuable information about its implementation with the active participation of totems, natural elements, gifts of nature and mythical deities. Usually, when a child is born, the newborn is named by the wandering Qalandar baba or Khizr-Ilyas baba or similar possessors of supernatural, magical powers. For example, in the epics "Sharyar", "Shyrin-Sheker", "Alpamys" (in the version of Zhiyemurat Bekmukhamedov) and "Koblan" the process of naming the newborn turns into a large feast, in which the names of the "stranger" or "seven qalandars" who came out of the crowd are taken into account [9, 318]. The sudden appearance of a moment in the plot determines the mystery and enigma. The person who named the baby immediately disappears from sight. Such ways of naming the baby are echoes of ancient customs associated with legendary, cosmogonic ideas, and formed in the early stages of the development of human society. Based on this, we can conclude that the motives of the miraculous birth and naming him are associated with the "old man with a white beard" and are based on an ancient custom. This custom first arose in connection with a totemic idea, and later with shamanism. In the novels of K. Mambetov, Urmanbet is born during the stay of grandfather Ysmail in Moscow and a rider messenger meets him with this joyful event. And Ysmail himself calls him Urmanbet, that is, the mighty Russian forest symbolizes this name. The newborn child Urmanbet and his grandfather Ysmail are the main characters of the novels. Thus, the birth of a child and the naming of him are described quite realistically. Urmanbet becomes the leader of the people. The miraculous birth has a completely realistic character. The writer reveals the characters through the internal monologues of the heroes. Especially, Urmanbet became a hero of folklore. A certain part of the legendary plots in the epic are occupied by events related to the hero's marriage, and in these plots, mainly, events related to the hero's parents are narrated, and constitute the mythical form of events of some heroic epics. On this basis, some legendary ideas about the creation of the world, deities, ancestors can be recognized as an artistic approach characteristic of their time, and their last stages of development can be associated with plots about the hero's marriage. It is possible to associate ancient signs of the hero's marriage with legendary marriages. The Karakalpak scholar Zh. Khoshniyazov wrote about this phenomenon in his studies "Myths and Epics". For example, the event about Baba Tukli Aziz and three doves has the same character in all versions of the Karakalpak version and other national versions. The events related to Baba Tukli Aziz and the dove maiden reflected in the Karakalpak historical epic "Edige" appear at the level of "nomadic plots". In the historical novels of K. Mambetov, these motives are creatively used in the construction of the plot.



Tynakhmet's marriage to Kansulyu is described in the chapter "Scandalous Wedding". In the chapter "Sarbinaz Begim" her meeting with Urmanbet is depicted, during which she sees him again, mutual feelings embrace them. Urmanbet fairly wins the fight between Kaldey and Askar, in this victory the role of the beloved girl Sarbinaz Begim, her black beautiful eyes, is great. The heroine's eyes, as a detail, are depicted in romantic ways. In almost all epics, the plot associated with the birth of a hero of a certain clan or ethnic group is necessarily carried out by mythological solutions. Such a traditional device is widely used in fairy tales and heroic epics in many cases, and the degree of their adaptation to the main events of the epic may vary. For example, in the Karakalpak national epic, mythological and fairy tale plots have noticeably changed their original function and adapted to new life requirements. Nevertheless, one can notice mythological ideas hidden in their sources. Similar examples are often found in heroic and romantic epics and Karakalpak fairy tales. The motive of childlessness is present in almost all fairy tales and heroic epics of the peoples of Central Asia, and is considered the main plot, which is the prologue to the events of the epic and novel. In addition, stories about childless, already aged parents are also presented in the fairy tales of ancient Egypt and they are known as the fate that befell the patriarchs Abraham and Sarah - biblical characters. In general, it can be assumed that the source of the motive was formed under the influence of life realities, national characteristics of ancient ancestors. In our opinion, the story of the birth of the hero-batyr in the Turkic folk epic and fairy tale includes a number of independent themes, among which the most popular and widely developed are stories about the suffering of childless parents, about begging for a child and about the birth of a hero. However, we cannot limit the possibilities of the connection of the childlessness motif with similar plots of the folklore of the peoples of the world. The heroes of the ancient Hindu epics "Mahabharata" and "Ramayana", which arose two thousand years ago, also suffered from childlessness and begged the god for an heir. Such typological similarities, indicating the ancient origin of the childlessness motif, testify to the possibilities of preserving ancient mythological elements in the Karakalpak folk epic. The historical novel "Aga biy" depicts the childlessness of Kulshy biy. The novel "The Ruined People" depicts the fate of the leader of the people Tagaymurad, he married late to the sister of Arzaim, a historical figure Urmanbet, and was a childless man for many years. In the novel, the newborn child is named Hakim. Muyten zhrau (the performer of the tale) calls him by this name and with the help of the kobuz (ancient national musical instrument) this name is determined with poetic stanzas. K. Mambetov depicts this ritual in the episode. Usually, the Karakalpaks still have a tradition that the newborn child is named after historical figures (Tumaris, Musa, Maman, Murat, Aidos, Ernazar, Urmanbet, Berdakh, Ajiniyaz, Allayar), so that the newborn child will



gloriously continue their deeds. Abstract concepts are called (Bakhyt, Bayram, Nesibeli, Yrysgul) sometimes the name is chosen in honor of the seasons (Gulbahar). The motives of the plot of historical novels associated with the birth of a child are directly related to ancient beliefs, they can mainly provide information about its implementation with the participation of totems, natural elements, gifts of nature and mythical deities. Usually, at the birth of a child, a wandering traveler, Kalandar baba or Khizr-Ilyas baba or similar possessors of supernatural powers name the newborn. For example, in the Karakalpak epics "Koblan", "Sharyar", "Shyrin-Sheker", "Alpamys" (in the version of Zhiyemurat Bekmukhamedov) and "Koblan", the process of naming a newborn turns into a big celebration, in which the naming of a "stranger" or "seven kalandars" who came out of the crowd is taken into account. The person who named the baby immediately disappears from sight. The war horse is one of the artistic images of the heroic epic, folk songs, fairy tales and legends. The horse in the historical novels of Karakalpak writers is described as an assistant to the hero, it has a special role in the poetics of the novel. In the novels of K. Mambetov, the horse Ysmael is depicted. Some writers even draw the horse psychologically. In the battle scenes of the novel, he wins together with his master, in the hero's exploits the horse's contribution is significant. The heroic horse is given an important place in novels. M. N. Parkhomenko in the book "The Novel of the Seventies" noted a special phenomenon using the work of V. Sangi as an example. The Karakalpak writer K. Mambetov, like the Nivkh V. Sangi, created his novel "The Ruined People" in a unique way. In the plot of the epic, the writer masterfully used Karakalpak historical songs, legends, wedding ceremonies, mournful songs, rituals. In the novels of K. Mambetov, one can observe how the novel time slows down or repeats itself with the help of digressions. The Karakalpak historical novel is inextricably linked with romanticism. This tendency is especially emphasized in the prose of K. Mambetov. The main character of the work, Ysmael, Tynakhmet and Urmanbet are images created by the fantasy and creative imagination of the writer. To create them, the writer uses an internal monologue, memories and confessions of the heroes. These images embody the dreams of the people. The novel is written by a great master and the writer's skill is felt all the time.

Thus, the plot and composition of historical novels develop in a very original way.

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