



EXAMPLES OF FOLKLORE IN THE KARAKALPAK WRITTEN EPIC WAYS OF DEVELOPING NATIONAL REALISTIC EPC TRADITIONS IN THE CREATION OF EPOSES (DASTANS)

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Abstract. *In the article the author studies the folkloristic backgrounds of the creation of the epos "The kindred" by a prominent Karakalpak poet S.Nurimbetov who is competently named as "A Father of the Karakalpak epos – creating". The author detailly analyses the epos from the point of idea and composition and reveals its whole content, mastery in the use of folkloristic style in the depiction of characters' passions, their humanistic features. The main idea of the epos, as the author points out, the glorifying of the concept friendship among peoples of the world.*

Ключевые слова: *Дастан (эпос), национально эпические традиций фольклора, фольклор, ландшафтная поэзия, композиция.*

Аннотация: *В статье национально-эпические традиций в фольклоре, именно в дастане Коблан каракалпакского народа и роль фольклора в воспитании молодёж.*

The unique world of the Karakalpak literature together with its unequal heritage of folk and realistic dastans (eposes) occupies one of the most distinguishable places among Turkic and world literature and in spite of various changes caused by some political and social tendencies it had remained its nationally peculiar colour.

G.Potantin in his book devoted to the influence of Turkicmongolian eposes to the West European epos- creating course pointing out that every nation's history experience occasional tides due to various political reasons and conditions and their literature, in this way, can flourish and come across crisis due to correlative circumstances, tried to brightly show the heritage of Turkic peoples' written eposes. [1.125]

Taking into account this point of view we can be aware of the fact that the Karakalpak written literature including the written examples of dastans (eposes) have passed a long way of its establishing and renewal on the base of oral folk literature where baqsys, jyraws and qyssakhans (national performers of folk



dastans and qyssas (legends) played a great role contributing enormously to the cause of remaining the people's spiritual wealth.

As a great philologist, literary critic, writer, historian considers it Ouring the Middle Ages the Otirar library was the second one, only giving up to Great Alexander's library in Egypt, by the number and variety of books. Works by Isqaq-al-Otyrariy, Ismail-al-Jawqariy, Jamal-al-Turkestaniy, Al-Sygna, Al-Qypshaqiy's books were fond there. They were great contribor's to sciene and culyural development. Besides among them there were the representatives of poets who wrote eposes too.[2.345].

Victor Hugo once said «There is no a small people in the world. The human being's greatness isn't meont by his/her age, so the people's greatness isn't meant by their number» [3.345]. As, it is said, as all the Turkic literatures, In spite of smallness of its population, the literature of the Karakalpaks has gained its popularity all over the world due to its masterpieces.

If we look through the specific devilmnt phases of the Karakalpak epos-creating process, we will realize, that the epic distance between folk works and written eposes includes long centuries and their contents become more modern, the artistic depiction has reached its high sense and realistic aesthetics, thus the poetics has gained its highest point, in the true sense of this word.

Expressing his point of the masterpieces of the eposes in the world literature, describing Gomer's works V.G.Belinsky valued: «His artistic genius was a smelting furnace, in which a rough ore of folk legends and lyric poems and passages turned into a pure gold» [4.77]. Allthough in the antigue times there were not existed epos-creating in the written form or though it existed they might have not reach outtimes the historical figures (Tumaris, Edige, Ormambet biy, Dawletiyarbek) and the legends and dastans describing their heroism and leadership skill are remained passing from generations to generations from mouth to mouth, later in the rewritten forms.

Karakalpak eposes had been established beginning from ancient times togethen with constant contens and composition and plot and closely related to other genres in the historical manner and are strongly distinguished with peculiarities of the depicting their characters' spiritual values as patriotism, love for their natives and etc. As professor Q.Ja'rimbetov remarks, lyrical depictions in eposes, motives in authors' lyrical poems and close familiarities in their verse lines, besides cases in which there observed that folklore lines are repeated in some modern epic and lyrical poems as unchanged patterns.The fact confirms the presence of close



artistic relations between folk heroical dastans and Karakalpak poetry of the XIXth century. Lyric motives that occur in epic dastans sometimes slide from their original positions into a true lyric poem. The occurrences of epic traditions can be observed in the poetry of some Karakalpak poets of the XIXth century. [5.25]

Joining the above-mentioned points of view, we can surely affirm that a considerable number of individual authors of the XIX century also continued the national epic traditions of the previous poets as Jiyen Jyraw (Jiyen Tog'ay uly, who's the author of «Posqan el» - "A devastated People"), Berdakh (Berdimurat Qarg'abay uly, who wrote historical epics as "Aydos Baba", "Aydos biy", "Ernazar biy", "Amangeldi" a dastan "Aqmaq patsha" – "A stupid padishakh", Ajiniyaz (Ajiniyaz Qosibay uly, who is favourite with his historical epic "Bozataw") – all of them loved and created their literary works in the XIXth century. A docent of the NSPI named after Ajiniyaz M. Bekbergenova notes ".....numerous representatives of the world literature can also influence the creation of national written epics" [6.11] The Karakalpak people's poets of the XXth century Abbaz Dabylovs, Sadykh Nurymbetovs, Ayapbergen Muwsayevs, Tilewbergen Jumamuratovs literary works including their written epics are enriched, partially or occasionally, by some traditions of the epic poems of the world literature.

One of the brilliant masters of the artistic word worthily named as "The senior of poets" ("Shairlardin' o'teagasisi") in the folk Sadykh Nurimbetov made a great contribution to the Karakalpak epic-creating course of the 1900s. His epics which captivate masses of readers being the reflection of the real life. Everybody who has read them once believes that they will fill our national fund of masterpieces. According to their idea and content, broad range of events and humanly pathos, one can realize in whose workshop they are gilded. N.A. Dobroliov valuing the Ukrainian kobzar (poet) T.G. Shchevchenko's literary works noted: "He is extremely his folk's poet. All his thoughts and wishes are related to his folk's life conditions and find their plot in the compositions of his poetry. He came from the people "He lived together with them not only in his thoughts but also he shared their social life conditions, too. He was in close connection with the people" [7.231] Concerning to Sadykh Nurimbetov we can also compare him with Shchevchenko so the real life of the of his native people has functioned as a definite kind of school in the creating his dastans with a higher poetical spirit. As the Karakalpak people's writer T. Qaypbergenov noticed "A wide poetic work is capable of displaying the fate of all the humanity and it looks like a fairy mirror



cast by the power of words.” [8.161] Taking into consideration the above-mentioned points of views, we will be able to observe Sadykh Nurimbetov could create such epic poems with a wide range of artistic depiction under the influence of examples folklore and representatives of epos- creating classics, as a result of the detailed study of the social life and on the basis of these factors he gained to publish his numerous eposes which have a peculiar originality, fair artistic images based on the objective reality.

One of his eposes titled as “The kindred” (“Qanalaslar”) deals with the revealing the truth of life, the spirit of the period and defines humanly feelings in the flood of life experiences of his characters.

“The kindred” is considered to be as a particular one among his epic kingdom erected during the XXth century in the vast empire named “Karakalpak poetry”. The peculiar features of this epos are its richness in folk lyricism by means of which there awakened his characters’ felings of patriotism, kinship, navite land, friendship and etc. The poets’ lyrical passions are not presented nakedly but they are introduced in the background of landscape, of some natural phenomena, human features are closely bound with nature. The epos “The kindred” is the result of author’s search for misteries of creative skills, hard work, mastering of epos-writing styles plus the manner of living together with his characters, due to which it gained success.

The well-known critic V.G.Belinsky in his work “The Traditions of the folk poetry. The style of epos” writing on a great Russian poet A.Nekrasov’s creative activity points out: “The epos written about the people and for them is closely familiar to the works of folklore. Nekrasov was an expert on folklore, studied it not only by collection of lyrics, fairy- tales, moans but in the straight communication with people” [7.234] The above mentioned points of views can be rightly used concerning in the appreciating S.Nurimbetov’s epic works, too. Really S.Nurimbetov also knew as a national poet S.Nurimbetov also knew the definite works by heart, he had detailly studied folk traditions concerning epos- creating problems, he also knew the performing skills of dastans in a particular “qissakhanliq” (E.A) way. S.Nurimbetov lived and created under the assonance of the heartbeats of has characters a number of whom had their true life prototypes. In “The kindred” the poet shows the greatness of the unity and friendship, so he brings forward the idea:

Jer ju’zinde gu’lla’n xaliq,
Tuwisqanshiliqtan na’r alip,

If the people on the Eeath
All unite and make friends.



Birigisip dos tutinsa,
Paraxat turmis barq urar.
Xanalarlar baxti janip.[4.184]

All will become kindreds,
Living in peace and happiness.[4.184]

For the epos “The kindred” (“Xanalarlar”) S.Nurimbetov was awarded the State Prize named after Berdakh. Beginning with traditions of folk eposes “The kindred” poetically introduces the reader with the beautiful landscape of the capital of our native county- Nukus and its suburbs. A peculiar landscape depiction in the epos and the poet’s individual style increase the readers’ interest. Now, let’s observe the above facts in the compositional verse lines of the epos:

Arsiwli Amiw boyinda....	On the bank of the graceful Amu
No’kis degen qonis bar	There is a city of Nukus Which is bosom to me
No’kistin’ qubla man’layi	Khodja – eli it’s Southern neighbor
Xojeli sibay shalg’ayi	Close to it Qattaghar
Qabirg’a qasi Qattag’ar	And over an area of dense woods
Qaptaldan tawshiq To’k qarar	There gases the Mount of TokTurar
Aq shorlaqli Ashshi ko’l	Ashshi ko’l which is eastwards
Min’ san tu’r quslar uyalar	All kinds of birds there fly.[4.5]

Such beginning of the epos display that the author is strongly influenced by the classic Berdakh’s style of creating in choosing words with expressive power and his high creative mastery. Here is some information of the characters, plot and content and the Composition of the epos. A poor man whose name is Qallash Qaysar serves a rich man named Taymasbay, carrying on house work. But he’s not paid enough and in time. In such surcumstance once three orphans David (a Russian), Sabir (uzbek) and Esbosin (karakalpak) come to Toymasbays house to ask for bread and staying a night at them, introducing themselves to the master of the house in the following verse –lines:

Menin atim Esbosin	My name is Esbosin
David, Sabir eki dosim	David, Sabyr are my friends
Bayanlasaq waspirimiz	If we introduce our selves
Jalbirag'an jetimbiz	We are shaggy three orphans

The imploring orphans heard from Toymasbay a reply of refuse. But, they were taken by Qallash Qaysar to his slum. For a time the orphans stayed with him helping in the house work. Further they become as bosom as kindreds. Here the author particularly underlines the strong feeling of bosom friendship between the representatives of three nations – karakalpa, uzbek and russian, established and strengthened in difficult living surcumstances.



Some years later, justice takes upperhand over injustice and the three orphans gain happiness, finding their competent places in the equal society contributing for their Motherland's flourishing. "As a part of Fine Arts literature (may it be fiction or epos, drama or lyrics, folklore or written works) should reveal the true contents of the objective reality, the concept human and life contrasts philosophically, according to ever developing cognitive consciousness of the individual personality, treating carefully their inner passions". [5.92]

In the epos "The kindred" the artistic wording of events and depiction of characters form a definite coincidence to the wholl composition of the work on the backgrounds of landscape and natural phenomena fitting the passions and emotions of characters. The characters are depicted as strong – minded individuals who can steadily stand for the favour of their native people in the spirit of moral and patriotism. Which find their bright reflection in such verse lines:

"Jaqsıǵa tolǵay keleshek,	May the future be flooded with good souls
Jaqsı perzent – gúl sheshek,	A good generation is a blossom of a family
Jaqsiliq qushqay juregim,	Goodness is a desire of my heart
Jaqsini izlep jure dim,	Im always looking for good souls
Jaqsı ekensiz an'ladim,	You're so good as I feel
U'sh na'reste ballarım,	My dear three kiddies!
Kelegoyin' janlarım.	You're welcome to my place!
Bolip juldiz- aylarım",	Be for me the Moon, my stars!"
Dedi Qaysar gu'n'irenip.[4.11]	Murmured gladly that Qaysar.

The poet glorifies humanism by the artistic image of his positive character Qallash Qaysar who in spite of his masters intention takes the three orphans into his own care. In his lifetime Volter Scott, a prominent English master of the artistic word began his literary career writing eposes about the origin of the English nation ancestors. In his eposes he could poetically the high humanistic features, heroic deed of his native national heroes, who were ready to fall victim for the freedom of their Motherland.

Sadiq Nurimbetov's epos "The Kindred" one of the peculiar Oriental works which comprises in itself the best folk traditions in the modern "gilding" in the Karakalpak national studio of literary works.

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