

THE REASON FOR THE PLOT OF EPIC WORKS (acomparative study of different variants of the Karakalpak epic “Koblan”)

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ABSTRACT: It is known that in folklore several types of comparative-historical analysis of works of oral folk art have taken shape. One of them is a simple comparison of literary phenomena, which makes it possible to more deeply analyze the comparative-historical features of a particular work. In this article, we will talk about the Karakalpak heroic epos “Koblan”, where the author of the article, based on a simple comparison of such features of the exposition as the beginning, place and time of the narrative, building the composition, creating a figurative structure, gives a holistic analysis of the national identity of this epic. The author also emphasizes how, thanks to the talent and performing skills of such storytellers as Esemurat-zhyrau, Karam-zhyrau, Zhanibek-zhyrau and Yerezhep-zhyrau, the epic biography of the national hero is elevated to an ideal image.

Each of the motifs of the epic work such as childlessness, dreams, miracle birth, choice of a name, choice of a horse, search for a bride contribute to the creation of an artistic image of Batyr Koblan as an ideal national hero.

The article also analyzes the author’s attitude to the topic, the object of chanting, examines the methods of narration, the level of artistry. The author of the article draws attention to the fact that from the very beginning of the narration, storytellers emphasize the features of the era, events of social significance, which are reflected in each of the versions of the epic, and are of great importance in creating the plot - all this is supported by examples from the work.

KEY WORDS: heroic epic, plot, composition, image, hero, variant, storyteller, motive, epic country, clan, tribe.

I. INTRODUCTION

The heroic epic "Koblan" is the brightest work of oral folk art of the Karakalpaks. In total, there are eight versions of this work, written from the lips of various storytellers (zhyrau) of our region. A comparative historical study of the Koblan epic, its compositional structure, storyline, and content features makes it possible to determine individual methods and the original manner of performing each of the storytellers. Professor T. Mirzaev, in his study of the Uzbek versions of the Alpomish epic, speaks about the importance of a comparative study of various versions of epics: “A comparative study of epic works provides a wealth of material for the comprehensive disclosure of nationality, the historical truth of the epoch of creation, the determination of the conditions of distribution and their existence in a given period of historical reality. A comparison of the options gives us an idea of the different levels of artistry, and how the particular (individual) and the general appear in the volume of one plot” [1, p. 4].

This opinion of the scientist applies to the epic "Coblan". In this article, comparing the Karakalpak national options, we will try to reveal the originality and peculiarity of the beginning of the plot - the beginning of the work.

II. LITERATURE REVIEW

According to leading folklore experts V.M. Zhirmunsky, H. Zarifov, A. Konyratbaev, R. Berdibaev, O. Nurmaganbetova, T. Mirzaev, K. Ayimbetov, I. Sagitov, K. Maksetov, S. Bakhadyrova and others, among all Karakalpak national versions of the epic “Koblan” the most voluminous and complete in content and artistry are the options with the filing of Esemurat-zhyrau and Karama-zhyrau. In other versions, events unfold in different ways, for example, in Imamkuli-zhyrau and Askara-zhyrau, events begin with the fact that Koblan confronts the giant Kobikli; at Arzimbet-zhyrau - Koblan goes to the country of Seydimkhan to the beautiful Kurtka; at Davletmurat-zhyrau - horse races at Akshahan's wedding are described. In the variants of Yerezhep-zhyrau and Zhanibek-zhyrau, the compositional structure and storyline resemble versions of the Kazakh folk epos “Batyr Koblandy”. Therefore, they require a separate study.

III. ANALYSIS

Heroic epics usually begin with a description of the pedigree of the unborn national batyr, namely, his family tree. According to the composition, the storyteller plunges us into the narrative of an epic land, era, time, unfolds before us colorful pictures of the life of nomadic tribes. As noted above, the most real and holistic narrative is presented by Yesemurat-zhyrau and Karam-zhyrau. Both options begin with a song about the reign of the autocrat Akshakhan - the son of Shakan in Samarkand. There was another buy in his possessions - Kydyrbay. The storytellers describe his infinite wealth, at the same time, touching on such topics as inequality in the patriarchal-feudal society of the tribal system. Professor T. Mirzaev shares the following point of view: “... any epic is created in the conditions of a certain historical era, with its inherent socio-economic relations. But each of the epics is passed down from generation to generation, and the events of subsequent eras find their embodiment in it. Therefore, each period leaves an epic imprint of that era in which a new storyteller, zhyrau, is born” [1, p. 27].

Indeed, the social picture of each era leaves its mark on the legend. For example, the motive of childlessness as the cause of the narrative is considered a traditional phenomenon. This motif is widely covered in the epic “Coblan”, and is an archaic element inherent in the motives of ancient legends. In the presentation of Yesemurat-zhyrau, the motive of childlessness helps the storyteller emphasize the injustice, social inequality that prevails in the tribal period of history. The insatiable ruler of this region - Akshahan, using his power, goes to any crime for the sake of personal gain. This motive is also present in Karama-zhyrau. Both storytellers connect the birth of the batyr-liberator with such a cult of ancestors as faith in higher powers, in their destiny.

In Yerezhep-zhyrau, the same motive is given in a different form: they try to humiliate the childless Kydyrbai, who came to a gathering of relatives, with the words: “He who does not have a daughter is not treated to koumiss, there is no son, and you have no place. Instead of walking around the guests, it would be better to stay at home. Motives of humiliation of childless people are also found in the Karakalpak epic “Khurliha-Hamra”. Here: “... a bone is hung on a belt of a person who has no children, and claws of birds of prey are placed on the tail of his horse” [3, p. 19]. Whether such a tradition really existed remains a mystery.

We see something similar in the written monument of the Middle Ages “The Book of Grandfather Korkut”, in the first song, the epic “Dirsekhan the son of Bukashzhan”: “those who have no children are placed in a black yurt, covered with a black cloth underneath, and a black tray is placed in front of it. with the head and bones of a black sheep” [4, p. 119].

IV. DISCUSSION

The appearance of such facts in the legends gives us reason to think that these are echoes of the archaic traditions of the steppes that did not reach us, which our ancestors, the militant nomadic tribes, may have had. Childlessness was perceived by them as a punishment of heaven for sins, a punishment of the Higher powers.

Literary critic H.G. Korogly, who studied the Book of Grandfather Korkut, writes that “in the time of Grandfather Korkut, childlessness was considered something alien to society, the greatest misfortune” [5, p. 110].

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A feature of the options from the filing of Esemurat-zhyrau and Karama-zhyrau is that the birth of the protagonist is idealized. In their presentation, the significance of divine powers and saints is enhanced. At Yerezhep-zhyrau: the birth of a batyr son is prophesied by a falcon and golden eagle, who dreamed of Kydyrbai. On the example of the Alpamysh epic, the folklorist J. Eshonkul gives the following interpretation: "Basically, the sleep motive and the birth motive in epic works coexist in parallel" [6, p. 87].

Yesemurat-zhyrau - to Kydyrbai in a dream there is an old man, who is popularly associated with the image of the patron saint of all the humiliated - KyzirIlyas. It was he who prophesied the birth of the future batyr, and that divine powers had already predicted a heroic fate for him. The storyteller connects the appearance of the child with the mythical image of KyzirIlyas.

Yerezhep-zhyrau - sleep motifs associated with the falcon and golden eagle - a clear manifestation of paganism: faith in the totem. Interpreting Kydyrbay's dream, his mother, Altynshash, predicts a heroic fate for him, predicts the trials that he will have to pass.

Thus, in the description of the events of the story, both storytellers manifest some peculiarities of the performance of epic works that are only inherent in them.

The epic biography of the batyr, beginning with its supernatural appearance in the world until its name, is described in detail by storytellers. For example, in Yerezhep-zhyrau, the episodes of the spouse's search for the tasteful whims of the pregnant wife are very exaggerated: Altynshash wants tiger meat, dragon, swan, bird milk Bil ... Even having got what they want, the vagaries of Altynshash do not go away. And only on the 30th day of pregnancy did these torment seem to go away, except for the fact that she suddenly really wanted to chew on a black stone [2]. Pregnancy is permitted by the birth of twins: a boy and a girl. This is how the birth of twins at Yerezhep-zhyrau is briefly narrated.

At Esemurat-zhyrau: satisfaction of the tasteful whims of Kydyrbay's pregnant wife, Bozkempir, is narrated vividly, interestingly, in detail. In this case, a pregnant woman wanted a tiger heart. The narrator sets out in detail how Kydyrbay goes in search of the tiger, describes his encounters with the tiger, his conversation with the beast, in order to confuse, deceive him, how he shot a predator, how then he was afraid to approach the carcass of the beast, as in three days he returned for prey.

This episode is also present in Karama-zhyrau. But in his presentation, the image of Kydyrbay is presented as courageous: here we see a brave man.

This episode does not just wander from epic to epic! The storytellers want to emphasize that not a simple child grows up in the womb - he already makes himself felt, demanding unusual food for himself. Also, with this episode, the storytellers want to show faith, the hope of the people in the miraculous birth of the batyr-liberator, the ideal hero.

Another noteworthy episode is the description of the contractions of women in childbirth. The storytellers here also emphasize the fact that there is a birth of an unusual child who, by his birth, declares his distinctive qualities.

But at Yerezhep-zhyrau this episode is omitted. Although this in no way affects the outline of the storyline, and does not affect the ideological direction of the epic, it seems to us that the description of the fact of the batyr's birth is still necessary so that listeners can feel that a miracle child is about to appear.

Perhaps the storytellers are somewhat exaggerating, thus describing the fact of the birth of the batyr, but it is thanks to this episode that the audience sees that a genuine defender of the people was born.

If at Esemurat-zhyrau, the woman's contractions lasted one and a half days, at Karama-zhyrau they lasted for nine days. Karam-zhyrau praises the appearance of the batyr in an original way, thanks to special tricks, which leads to an original way of narrating the plot events. For example, worried about long battles, Kydyrbai goes to clairvoyants using stone magic. The magic stones showed that Akshahan's help is needed here: you need to shake the hem of Akshahan's dressing gown over the woman in labor, and then she will give birth safely. It was at this moment that Akshahan appeared in the yard of Kydyrbay, returning from the hunt and passing by. He fulfills Kydyrbay's request, and, indeed, a child with a loud cry comes out into the light [7, p. 403]. It is Akshahan who has the honor of cutting off the baby's umbilical cord, giving him the name Koblan, and becoming the named father. We do not find this episode in any of the epic versions. Karam-zhyrau takes a creative approach to the story, and brings a change to the traditional text, where there is a conflict between Akshahan and Kydyrbai, which reaches outright hostility.

For example, when Koblan brings his beloved Jacket to his native village, Akshahan, struck by the beauty of the girl, decides to take control of her by cunning, which ultimately leads to an open confrontation that turns into blood feud.

From all this we can conclude that storytellers can make changes to the outline of the story, thanks to their talent and performing skills: the memorized text is not a hardened material, each storyteller can have a creative approach to presenting the smallest details and episodes of the story.

The hero who has supernaturally appeared in this world also magically comes of age. Esemurat-zhyrau - he is already an 11-year-old teenager, Karam-zhyrau - an 18-year-old boy, appears before the audience as a playful, mischievous spoiler:

Possessed remarkable strength

From an early age our hero.

Bloodshot eyes

If, who infuriated.

Everyone tried to get around him,

So as not to cause anger in him.

And do not wait for good, if

Anger woke up in him.

Instantly saddles a horse

And set off after [7, p. 406] - so describes Koblan Karam-zhyrau. In Esemurat-zhyrau we see only two lines: "Playing with the dice, he uses violence" [8, p. 27-28].

In the variant with the filing of Yerezhep-zhyrau there is no description of children's years at all. And Zhanibek-zhyrau is limited to only a few lines in a prosaic form: "With the birth of Koblan, Akshakhan reduces taxes and requisitions" [9]. A similar interpretation clarifies the peculiarity of storytellers in the artistic presentation of the epic biography of the hero.

As noted above, in the variants with the filing of Dauletmurat-zhyrau, Arzimbet-zhyrau, Imamkuli-zhyrau, Askara-zhyrau, the compositional structure is incomplete: the absence of such motifs as childlessness, the birth of a batyr, the rite of name-giving in the exposition. It is appropriate to quote the opinion of Professor K. Maksetov, the person who conducted large-scale studies of the Karakalpak epics:

"The main plot, the main events, the main image, the main visual means are a constant and stable phenomenon in an epic work. But to shorten or add, to convey in detail or concisely these or those events, their sequence - the creative choice of each individual storyteller - and this is how a certain peculiar version of this or that epic work is created. All this is clearly manifested in the presentation of the tale: prosaically or in song, with individual voice production, manner of performance, musical accompaniment" [11, p. 145]. It should be noted that individual events in the composition of the epic, which remain incomprehensible to the listener, are clarified in the subsequent parts of the plot. For example, at the beginning of the story Arzimbet-zhyrau does not say anything about the birth of a batyr, but in the continuation of the plot, the author makes clarifications about the miraculous, supernatural birth of Koblan. Having heard that Giaur Alshagyr is besieging his native land, Koblan is sent to the city of Korgansha, where he met 30 old women and 115 old people who were behind the fugitive relatives. They did not recognize Koblan. Then one of the elders recalls that Koblan should have signs on his body - special marks that remained with him during childbirth.

The elder says:

... Fights lasted a very long time.

To alleviate the suffering of a woman

Forty angels flocked

Support a rapid birth.

And as a sign of support from heaven

As a blessing from above

Stayed on the child's shoulder

Mark - marks from 5 fingers ... -

Show me if you have them?

Tears from the horse Koblan-batyr,
He took off his chain mail ... Elder
I ran my hands over the stranger's shoulders
And with great joy I found out
The son of his homeland [10, p. 176].

As you can see, proof of Koblan's miraculous birth is a mark on his shoulder. The same episode is present in Yerezhep-zhyrau. Here, the mother of Koblan recognizes her son by the mark on his back - 5 fingers of Saint Ali [2, p. 51]. According to the religious beliefs of the people, the "five fingers" marks are associated with holy and prophetic forces. This episode is not in other versions of the epic. But in the epics of other nationalities you can find a similar interpretation.

The description of the epic biography of the hero, his heroic essence of a national liberator and protector originates even before his birth, and continues with his military campaigns in foreign countries - and this is reflected in the smallest details, episodes, in every motive. Let us take, for example, the choice of a steed by Koblan. In Esemurat-zhyrau, the 11-year-old Koblan horse is chosen by his father - Kydyrbay. But the horses proposed by the father cannot even raise the hero - under the weight of Koblan, the spine is broken in horses. This one episode shows the incredible power of the batyr. In other versions of the epic there is no such episode.

At the very end, Saryal's frisky horse carries the batyr far into the mountains. Here Koblan meets with the patron saint KyzirIlyas, who presents him with military equipment and broadcasts to him about Kurtka. In general, it should be noted that Esemurat-zhyrau connects all the events of the story with KyzirIlyas, who from the very beginning of the epic is the patron saint of Koblan.

In the variants with the filing of Karama-zhyrau, the role of Akshahan prevails. Akshahan receives news of the beautiful Kurtka. To his forty wives, whom he took as a concubine, conquering new territories, he decided to add forty more beautiful girls. To this end, he turns to clairvoyants. According to their exhortations, the ruler is going on a campaign for Jacket. On the road, frightened by the coniferous forest, he returns back. For the second time, along with the thousandth army, he sets out again. But the viziers, by cunning, arrange for him to meet with Koblan.

In Esemurat-zhyrau, these events are narrated very briefly: just like in the above story, Akshahan goes on a campaign in search of the Jacket. But he can not overcome the mountains of Karatau, and comes back.

Koram-zhyrau Koblan asks Akshahan to give him a horse, nicknamed Aksha. Akshahan, in addition, gives him full combat equipment, and Koblan goes to the country where Jacket lives. It should be noted that it is here that the variants in the storytellers' presentation of the narrative vary. In Esemurat-zhyrau, for example, Akshahan's deceit is manifested at the time of the looting of Kydyrbay's property.

Karam-zhyrau, on the other hand, shows the negative aspects of the character (treachery, cowardice, love of love) of Akshahan at the moment when news comes about the beautiful Kurtka. All events in the story are presented realistically, reliably. The fact that Akshahan provided Koblan with his horse and all the uniforms is natural, since he is the father named for Koblan.

From Zhanibek-zhyrau, Koblan learns about the beautiful Kurtka from caravaners. But the old man tells him the way to her. This road was laid 30 years ago by Akshakhan's grandfather - Alshagyr [7]. These data are not in any of the other versions of the epic. From this we can conclude that Zhanibek-zhyrau was known for certain about all the smallest details of this epic.

Arzymbet-zhyrau, for example, does not give any information about the age of the batyr, about how he learned about the existence of the Jacket. "On the separate Nogai steppes / Freely, Koblan walked proudly / And the news came to him that / as a stranger was in Karaman's possessions / The beautiful Jacket lives / No one can compare with her!" [8] - the epic text begins with such lines, but here the sequence of events of the narrative is clearly lacking.

Such details as Esemurat-zhyrau and Karama-zhyrau, where events are associated with Akshahan's unsuccessful trip to the country of Seydimkhan as Kurt's bridegroom, Zhanibek-zhyrau, Arzymbet-zhyrau, Yerezhep-zhyrau do not. As there is no details about who and where the Koblan took the horse and all military equipment.

Yerezhep-zhyrau has the following narrative: A koblan who is grazing his father's horses hears an incomprehensible noise - "How Koblandy is our batyr / And wisely, and an article / He hears a hum from afar / Not for miles, but for months ahead ..." [1]. The ability to recognize noise, which is stretched not only over a

distance, but also for a time, is a hyperbolization that occurs in fairy tales and epics. For example, in the epic "Alpamysh": the hero Karazhan hears the clatter of Bayshubar's hooves, which hit the road a week earlier.

On Zhanibek-zhyrau, on the way to Kurtka, an invisible patron wishes Koblan a good journey (Esemurat-zhyrau also has such an interpretation - a meeting between Koblan and the elder KyzirIlyas), but on Zhanibek-zhyrau the invisible elder does not utter any parting words. The invisible image of the old man remains undisclosed, just like his attitude to events and to Koblan himself. It follows that here the text is shortened by the narrator.

V. CONCLUSION

Summing up the above, we can note: the peculiarity of the epics - compositional and plot originality, the performing skills of storytellers - is revealed as a result of a comparative analysis of national versions of the epic "Koblan". Thanks to a comparative study of the epic variations, the originality of the epic narrative of the storyline was revealed. This is evident from the very beginning of the story - exposure. Thanks to the talent and performing skills of storytellers, the transmission of the plot, motives, small details and episodes acquires distinctive features. And therefore, a comparative study of various versions and versions of epic works is considered relevant and important for science.

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