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TRADITIONAL THEMES AND IMAGES IN CLASSICAL LITERATURE

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ABSTRACT

In this article, it is said that most of the folklore plots, motifs, characters and images in the classic Karakalpak poetry of the 19th century were transformed into written literature through creative methods. In the work of the Karakalpak poets of the 19th century, the tradition of creating mythological plots and images characteristic of folklore was successfully used in the works of the Karakalpak poets Kunkhoja, Ajiniyaz and Berdak. The features of mythological interpretation present in the works of Karakalpak poets of this period are divided into two groups as religious mythology that entered before and through Islam.

KEYWORDS

Folklore plot, motif, character, image, mythological plot, didactic idea, epic, legend, artistic detail, lyrical and epic work.

INTRODUCTION

The 19th century was the classic period of Karakalpak written literature. Most of the folklore plots, motifs, characters and images have been transformed into written literature through creative methods. In the works of Karakalpak poets of the 19th century,

traditional plots characteristic of folklore were widely used. In this regard, the mythological plot and images gained special importance.

Features of mythological interpretation in the works of Karakalpak poets of the 19th century can be divided

into two groups as religious mythology that came before and through Islam. In particular, if we pay attention to the content of ancient myths, the oldest forms of religious concepts, such as totemistic, animistic, and fetishistic, existed before Islam, and their traces can be felt in later religious views. In this sense, it can be recognized that these concepts continue in some form. In addition, it is noticeable that the plot and images related to Islamic mythology appeared in the Karakalpak poetry of the 19th century. The tradition of creating mythological plots and images was successfully used in the work of the 19th century Karakalpak poets Kunkhoja, Ajinyoz, and Berdaq.

In the Karakalpak poetry of the 19th century, the national-spiritual heritage of the people gained great importance as the main source in the interpretation of philosophical ideas. After all, the creators of the period widely used folklore and common images and plots in artistic reflection of their literary ideas and emotional feelings. Because, in certain people's philosophy, there are different views of the world and its views. Mythological views have a special importance in the popular imagination. It is known that such views determined the attitude of creators of a certain period to reality and the main directions of artistic reflection of didactic ideas. In this sense, the ideas, spirit, and various motives of the folk oral creativity were reflected in the literary events that occurred in the Karakalpak poetry of the 19th century. Along with this,

the main ideological and artistic features of folk art were established in lyrical works [1;42]. However, the 19th century Karakalpak poets, while using examples of folk art in their lyrics, add new content and artistic ideas to it in various forms.

Literature review

There are foundations of the history of the Karakalpak people's past and literature, which are reflected in the creative heritage of such artists as Jiyen Jirov, Kunkhoja, Ajiniyoz, Berdaq, O'tesh, as well as epics, legends, poems, as well as bakshi and jirov. The study of works of art from the perspective of historicity expands the database of historical research. A study of this nature was created by Professor M. Tileumuratov on the history of Karakalpakstan. In the scientist's research on the topic "Poetry of Karakalpak - a historical source", the work of Karakalpak poets is closely related to historical events [2; 38].

Academician H. Hamidov "Written monuments in Eastern languages and Karakalpak poets of the 19th century. In the book "Literary influence" the place of written monuments, literary connections, theme and idea, plot, artistic detail, style, form, genre, figurative expressions and artistic language issues were scientifically analyzed in the poetry of this period. In this monograph, the ideological-artistic and genre features of the lyrics of poets such as Kunkhoja,

Ajinyoz, Berdaq, O'tesh are studied in connection with the written monuments of the East.

It should be noted that the first scientific views about the poet Kunkhoja were published in 1939-1940. In this regard, it is possible to mention the scientific researches of N. Davkaraev, O. Kojurov, Q. Ayimbetov. Kunkhoja's work was specially researched by B. Ismailov, and the scholar's monograph "Kunkhoja's life and work" published in 1961 is considered an important source for studying the poet's work in terms of its scientificity and historical sources. Monograph "Introduction", "Kunkhoja - a representative of Karakalpak classical poetry", "The current state of researching Kunkhoja's work", "Information about Kunkhoja's life", "Historical-literary characteristics of the period when Kunkhoja lived", "Ideological characteristics of Kunkhoja's work", "Kunkhoja's work" artistic characteristics" consists of such chapters. In this study, B. Ismailov reacts to several assumptions about Kunkhoja's work in the period before his own, and rejects some conclusions about the poet's life and work. In the works of Kunkhoja, he substantiates the signs of democratic, realistic interpretation. In fact, Kunkhoja is a realist poet, he reveals his attitude to the existing reality with an artistic interpretation of the life realities of his time.

METHODOLOGY

Literary scholar S. Akhmetov positively evaluated the above research: "The valuable aspect of B. Ismailov's monograph is that he fills in the opinions of scientists before him and enters into a debate with them in some places. The early collectors of the poet's works correctly evaluate their work. The poet clearly organizes his life and creative path on the basis of the materials he collected in connection with his work... The most important thing is that the life materials collected by the author harmonize with the poet's works" [3; 243]. The author comes to a clear conclusion about the poet's style through the method of comparison. Also, by studying the work of Kunkhoja in relation to the literary traditions of the neighboring nations, he scientifically substantiates his conclusions by comparing the materials collected among the people. Kunkhoja's works are studied in connection with the historical-cultural, social-political life of the period in which the poet lived. He studies the works of the scientist and poet in two ways, ideologically and artistically. The works of the poet are conventionally approached on the following topics: life reality in Kunkhoja's poetry, the reflection of ordinary people's condition and oppression and violence in the poet's poetry, as well as Kunkhoja's social ideals, the poet's work and the conflict of the era.

This ideological-thematic classification is a scientific approach typical of the period in which the author lived, and some shortcomings are observed in them.

From a scientific and theoretical point of view, the content of the first, second, and fourth directions in the above classification are close to each other, and they have a journalistic character.

RESULTS

In a number of poems of the 19th century Karakalpak poets Kunkhoja, Ajinyoz, Berdaq, O'teshlar, there are sources that are the basis for the artistic interpretation of views about the world and its transience. One of them is mythological images and plots. After all, myths are the oldest concepts of understanding the world. In this sense, 19th-century Karakalpak poets such as Kunkhoja and Ajiniyaz Berdaq mostly relied on morphological images and plots to express their philosophical views [4;65]. In particular, Ajinyoz's works such as "Demishler", "Kuba Qush", "Aghalar bir qus kashyrdym", Berdaq's "Shejire", "Khorezm", "Aqmaq Patsha" widely used ancient mythological plots and images. Such plots and images served as an artistic tool in the creation of heroes of lyrical and epic works.

The words of a verse, a hadith,

Magical eyes come to life,

Shamsu-kamardur roads,

Since it was from God [5;9].

Ajiniyaz's:

If it flies in the blue,

It walks on the ground, pushing with its tail,

Blinking across the sky,

Our beautiful bird flying in the blue [6;52]

In his poetic lines, he describes the fact that a person is a guest in the world for five days, that a person is a caravan, and the world is a captain, no matter how long he lives, he will eventually leave the world through the mythological image of Banijon. After all, according to the mythology of ancient times, Banijon is a person who was created in the world even before Adam. He lived like humans for fifty thousand years and then disappeared, he was a conscious and speaking living being [7;120].

It seems that the image of the Bull is a view typical of ancient totemistic mythology. Similarly, Banijan, who lived before Adam, also belongs to totemistic mythology. From this point of view, there is a high possibility that the historical basis of the image of Banijon, which is mentioned in the literature of the Eastern peoples, is related to this same creature - the Bull. Because the totemistic mythological image of the creature - Bull, absorbed into the spiritual and cultural values of historical times, may have become popular among the people under the name of Banijon.

Following the traditions of Eastern classical literature, Ajiniyoz, referring to the image of Banijon in his works,

knowing the information specific to the totemistic mythology about the creation of the world and the existence of a living creature in it before Adam, used it in his artistic interpretation, including it in the written literature. After these mythological concepts, the poet wrote the genealogy of the birth of Adam [8; 165].

Poet:

His power is strong, whatever he does Subhan,

After a long time, a man is born.

Some are infidels, some are Muslims.

They say that everyone's father is Adam.

As observed, folk thought and philosophy play an important role in the expression of didactic ideas in the Karakalpak poetry of the 19th century. After all, the didactic ideas of poets such as Kunkhoja, Ajinyoz, Berdaq, O'tesh are not just subjective imaginations created by God, they have vital and artistic foundations. The didactic ideas of the poets of Karakalpak, first of all, were created on the basis of the period and environment in which they live, social rules, and life criteria.

Traditional beginnings characteristic of Eastern epics are also preserved in Berdak's epics "Shajara" and "Akhmoq podsho". The introduction, the beginning of the events, the conflicts between the characters are

presented in the same way. The poet himself admits this:

When Kolyma prays,

Akdarya betke barganda,

When a moment passes,

I was a kid.

This is given in the introduction to the saga. This tradition is reminiscent of the introduction to Navoi's "Khamsa" and Yusuf Khos Khajib's "Kutadgu Bilig". It describes the author's thoughts and ideas about the world, man, faith and justice. In the epic "The Foolish King", Berdak expresses his authorial attitude to the system and social life through events. In the epic "Farhad and Shirin", Farhad's birthplace is Chin, events take place in Armenia and Iran. The struggle for the throne, the struggle to reach the Armenian princess Shirin, is depicted. The main characters of the epic are romantic characters. They are also created in a mythical or fairy-tale character. Berdaq uses this literary tradition in "The Foolish King". The events of the play are not far from real life, and the events begin with a fisherman's family in a place called "Sassik Lake". The following events unfold in the palace of a tyrannical king.

"Like the genealogies of other Turkic peoples, Berdak started his "Shajara" from the time of the Prophet. In this case, the main plot did not start with Adam, but

with the Prophet and his companions" [9:58]. Berdak's work makes vivid observations in the reader. Abulghozi Bahadir Khan (1603-1664) wrote the genealogy of the Turks, and Rabguzi (XIV century) wrote the genealogy "Qissas ul-Anbiyya". Like the above traditional beginnings, they also use the praises and blessings of Allah and his prophets. Berdaq continues the same tradition.

Berdag "Shajara" is a folk history written in verse. The composition of the work consists of two parts. At the beginning of the work, on the basis of myths and legends in folklore, the Karakalpak, Uzbek, Kazakh peoples describe the origin of the Aurim clans. The second part tells about the history of the Karakalpak people of the 18th-19th centuries, historical figures during the period of dependence on the Khanate of Khiva. The first part of the work is extremely important, in which we observe the history of the social origin of the people. The second part of "Shajara" attracts the attention of literary experts and historians from the point of view of its compatibility with historical truth and facts. In this section, along with myths and legends, historical figures are also given. In the first part, there is the task of illuminating the historical environment based on folk tales and legends, while in the second part, apart from the historical reality, the political situation of the period of feudal disunity is reflected. "The second part of Berdaq "Shajara" has not reached us completely. The proof of

this is that when we read it, we observe that it is made up of large chapters," wrote Professor A. Pakhratdinov [10; 60].

Although it is said that only fragments of the second part of "Shajara" have survived, the historical events that happened in the life of the people of the XVII-XVIII-XIX centuries are given in chronological form. Berdaq provides information about the khans of the Kunhirat dynasty in Khorezm. Accordingly, the second part of the work begins with the history of Khiva khans of the 18th-19th centuries, in which Orin khan, Ghayib khan, Madamin khan, Avaz inaq, Muhammad Rahim and Allaqli khans are mentioned.

After that, the work talks about the heroes of Karakalpak people. Dosan Batir, described in it, lived in the 17th century. And Berdaq describes him as the son of Nagaday, the hero of folk legends of the 14th century.

The plot and compositional structure of Berdaq "Shajara" is similar to the family tree of all Turkic peoples. In particular, the first chapter of Abulghazi Bahadir Khan's family tree describes the historical events from Adam to Moghul Khan. That is, the story of legends prevails in it. In the second chapter of the work, historical events are combined with historical legends. Also, some plots are similar to oriental epics. For example, in folk epics, kings ordered people condemned to death as sinners to be thrown into the

river in a chest. Such events are also present in the epic "Tahir and Zuhra". "Zuhra's father puts Tahir in a chest and throws him into the river, as if he sees everything in his destiny. Berdaq uses the same image in writing his epic, Almali-Korkli, who was pregnant from the rays of the sun, is thrown into the river by her father in a golden chest" [11; 102-103].

Firdausi's epic "Shahnama" gives the genealogy of the kings of Iran. Abulgozi Bahadir Khan's "Turks' family tree" is devoted to the family tree of the Turkic peoples. Before that, in the 14th century, Rabguzi wrote the genealogy of the prophet. Berdak follows the same path. Plots with the same content are observed in the literature of a certain nation in world literature. However, they serve to illuminate some part of the artistic work of a specific nation or its main essence. In this place, the traveling plots are of special importance. It is known that one people's literature uses it creatively after reading and studying another people's literature.

Traveling plots in Berdaq's epic "The Foolish King" were used based on a specific purpose. After all, any plot does not have the status of a traveling plot. A number of peoples, whose cultural and traditional life has been absorbed, only those who are inclined to commonality have become traveling sijet. Betraying or betraying one's loved ones found in Berdak's work does not correspond to the national identity and spiritual world of the Karakalpak people. However,

Berdag skillfully uses a traveling plot to describe the foolish deeds of the tyrant khans of the past. In particular, the more high-ranking and materially wealthy the king in the "Stupid King" epic is, the more spiritually poor he is. He does not want a girl child. Gulim, the main character of the saga, Zevarlar gives birth to a girl. Feeling the wrath of Podoh, the midwives hide the girls in an underground palace. When the girls grow up, the girls who feel like they are in a cage want to go out and see their father. Because they didn't know how stubborn and stupid their father was. Even though the maids explain everything to Gulzor and Anor, they believe that their father will soften and enter the king's garden. The girls were so beautiful that the poet described them as "Their beauty lit up the winter night." Walking in the garden, he suddenly saw his father, the king, and greeted him with a toast. If it is a king, he wants to take these girls as his wives without finding out who they are.

The king came close to the girl,

The girl called her father,

As a child, I wanted to say

Hash didn't listen.

The influence of book epics is clearly felt in the creation of positive and negative characters in the epic "The Foolish King". In creating the image of the foolish king, Berdaq widely used the characteristics of the

character of King Bakhrom in Navoi's epic "Sabai Sayyor". It is known that Bakhrom is rarely involved in public affairs. Forgetting about public affairs, he spends his time in impure activities such as hunting, luxury, and philanthropy. He collects beautiful girls for his pleasure. The stupid king in Berdaq's work is also depicted as the owner of a harem who has forgotten about state affairs and gathered all the beautiful girls in the country.

Shaykh Saadi calls the king to justice and comments that "tyranny is the king's self-destruction".

If a king oppresses me,

Urad tesha to the tag of property.

CONCLUSION

In conclusion, Berdaq, in the same way, emphasizes the hero of his work - the stupid king, who is unfaithful, impure, oppressive and unjust, and skillfully portrays the overthrow of him by the people who endured such suffering.

It is observed that in the epic works created by Berdaq, folklore traditions, mythological images, legendary, narrative or fairy-tale plots, as well as traditional beginnings, composition, and image creation methods typical of Eastern literature are appropriately used to reveal the idea of the work.

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