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## “TYPOLOGICAL FEATURES OF THE ARTISTIC QUARTER OF THE KARAKALPAK VERSION OF THE DASTAN “SAYATKHAN-KHAMRA”

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**Abstract:** This article presents the features of the artistic language of the dastan "Sayatkhan Khamra", the songs of which practically correspond to the criteria of the samples of Karakalpak classical literature typical for that period. Prose samples in the dastan are the result of the creative approach of the bakhshi to the events in the work. Each bakhshi, with the song texts, acts freer in the prose part. Dastan prose, in the form of notification and prose setting out the events, determines the laconicism of the dastan and the artistic and aesthetic sensitivity of the national spiritual world.

**Keywords:** dastan, epic work, songs, prose, artistic language, artistic and aesthetic sensitivity.

Like other national versions, the Karakalpak version of the dastan "Sayatkhan-Khamra" has many variants. Among them, the variants of Zhuman bakhshi Turaev, Minazha Matsapaev, Karazhan Kabulov, Amet bakhshi Tariikhov are currently stored in the library fund of the KKO Academy of Sciences of the Republic of Uzbekistan. The variant of Minazha Matsapaev was published in 1985 in the XIV volume of the multi-volume edition of Karakalpak folklore, the variant of Zhuman bakhshi Turaev - in 2011 in the 36th volume of the multi-volume edition of Karakalpak folklore.

In the dastan, along with the Karakalpak language, there are also many words related to the vocabulary of the Uzbek and Turkmen languages. This phenomenon is natural, since the dastan was widely spread among these peoples, corresponding in terms of content. Another main reason for this is the compact residence of these peoples and their similar way of life.

They are also close in the aspect of construction of songs used in the dastan versions. In this respect, the Uzbek variant and the Tengel bakhshi version are mutually close in terms of content. But the Zhuman bakhshi variant has a completely different manifestation, possessing great differences from the artistic point of view. In giving poetic form to the words of the song texts cited in the thesis, along with the manifestation of the diverse richness of our national language, there are also some language-specific errors.

The Karakalpak versions of the dastan include the song ‘Zolim airolik-airolik’ and a number of other songs that are absent in the Uzbek and Turkmen versions. These changes testify to the great possibilities of independent development of our national dastans.

In the dastan ‘Sayatkhan-Khamra’ one can also observe songs that are very close to the samples of our classical literature. In particular, the motifs of Azhiniyaz's

songs 'Kurindi', 'Tushar', 'Salom degaysan', 'Elni kurar kun bormikan' and others contribute to revealing the features of the artistic language of the dastan and expanding the possibilities of lyrics [1,65].

Alliteration in the songs, having received vocal and assonance harmony, gives the lyrics a special musicality, reminiscent of national folk song forms.

Karakalpak romance dastans are very rich in artistic means of depiction. The similes, epithets, metaphors, litotes, grotesque and other means, which have been used in the daily cultural and everyday life of our people for many centuries, have been widely used in our national dastans. In addition, landscape, portrait and other artistic means have taken a firm place in their structure, enriching the possibilities of epic creativity.

In revealing various mental experiences and aspirations of the heroes of dastan, much attention is paid to the description of their appearance and beauty: 'Laly-märzhan takkan akty tislernı', "Skirt dodak xəmdə sunbil shashlaryn", "Aksha karday, ayday appak zhamalyn", "Bagda pitken guldei khusni kamalyn", "Alma kibi bagda pitken anaryn", in addition, other pictorial means, epithets, paired comparisons are often used: 'gul zhuzli', "kypsha bel", "kozleri kara", "kaslary kaman", "bricki nishter", "auzi piste", "lableri sheker", "tisleri dandan", "zer kekil", "boylary tal shybyk". These epithets and comparisons represent traditional allegories widely used in the epic heritage and songs of our people. They also include personifications, which symbolise the beauty and charm of our women to the highest degree, exalting the criteria of beauty on the basis of the aesthetic views of Turkic peoples, in particular, of our nation [8,40]. For example, when referring to the song 'Tarlannyn' in the dastan, it is obvious that it, along with the Central Asian versions, took its rightful place in the Turkish and Azerbaijani versions. In the Central Asian versions Sayatkhan suggests Hamra to describe the bird Kurgannik"[2,118-119]. And indeed, among the Central Asian versions, including the Karakalpak version, the motif of describing the said bird from Sayatkhan's garden is steadily preserved and at the same time has peculiar features.

In the variants of the Karakalpak version of the dastan Minazh bakhshi and Zhuman bakhshi, the depiction of the motif related to birds is absent[2,119]. And in the Tengel bakhshi version, episodes related to birds are widely used. The songs 'Tirnam', 'Tarlanım', 'Salem degeisen' are cited here. Salbi, seeing cranes, asks: 'Khabar berip bizin bizin yardy kordinbe?'. In this connection, five songs about crane messengers are sung in the dastan. The fulfilment of the messenger function (cult of birds) by birds is an aspect relevant to many dastans [6,120]. This provision is considered to be one of the manifestations of undergoing transformation of long-standing creative traditions.

In order to give content to the lamentable songs depicting the sad state of the characters and connected with their mental feelings, they are enriched with turns of the opposite, contrasting character. By means of diminutive display of any object or phenomenon in dastan, one can also realise the oppressed state of a person. For example, the expression of such turns as 'Zhakty zhaxan magan zindan kərindi' or

‘Bugin magan pany dunya zindandy’ reveal the minor mood of a certain character. The system of words of such category shows proximity to the lithotic device.

The boundless sense of longing of the heroes of ‘Sayatkhan-Khamra’ dastan is expressed in connection with their native places, relatives and friends, geographical environment. The feelings of devotion to their homeland, the sacred land where they were born and grew up, are conveyed through landscape sketches. Expressing his attitude to this phenomenon, Professor K. Maksetov writes the following: ‘If every word is used appropriately, beauty catches the eye. Systems of words that have turned into means of depiction are considered the cream of oral folk art. Their individual features, along with their existence since ancient times, are manifested by their transition into the national domain. In this regard, it is difficult to define them both in terms of time and their particularities [5,222]. And indeed, the peculiar place of allegories, comparisons, epithets, metaphors, etc. in the concise presentation of an epic work determines its artistic denouement.

Despite the high degree of artistry and pictorial means of dastan, along with such aspects as the components of the stable plot, bringing all national versions to one point, the stages of development of events, the commonality of similar moments in the text of individual songs, individual analogies in their artistry and methods of depiction are considered elements arising from the mutual exchange of experience of the bakhshi. However, despite this, each national version, possessing originality, individual peculiarities, serves for the historical and cultural mentality of a given nation.

The folk prose used in ‘Sayatkhan-Khamra’ dastan, characteristic features of dialogues, aphorisms, winged words, proverbial sayings are of great importance in studying the lexical richness of the dastan. But, in general, one of the main functions of prose is considered to be its use as an artistic tool in the process of weaving songs from dastan into the mainstream of events. [7,36-37]

In increasing the impact of the prose genre in ‘Sayatkhan-Khamra’ dastan, proverbial sayings, winged words, stable turns, phraseological expressions are of great value. These means have the ability to visually express the concepts related to current events and various feelings. They prepare the ground for quick understanding of certain episodes from the content of dastan.

Prose in dastan is narrated from the side of bakhshi. That is, selecting and arranging events, narrators approach them creatively, making extensive use of various information, descriptions, dialogues, monologues, proverbial sayings, winged words, aphorisms and other means.

Despite the insignificance of events and plot volume in the dastans, the prose has a deep poetic status, providing the content and artistic completeness of the work, as well as the aesthetic receptivity of our spiritual world.

Having studied in the typological aspect the compositional construction of events taking place in one of the novelistic dastans of the Karakalpak people ‘Sayatkhan-Khamra’, the originality of the artistic language, lexical richness, and the significance of prose texts in the performance, we have come to the following conclusions.

1. The peculiarities of the artistic language of Dastan, along with oral speech, consist of synthesised forms of the book language of the 19th - early 20th centuries. The presence here of individual lexical units of Uzbek and Turkmen languages seems to be a natural phenomenon. The songs practically meet the criteria of our national classical literature of that period. In the dastan, half verses corresponding in form and content to Ajiniyaz's songs 'Tuser', 'Salem degeisen', 'Yeldi korer kun barmeken' and others are used. The presence of lyrics of similar content in other national versions testifies to the individual talent of the narrators of dastan.

2. The song structure of the dastan 'Sayatkhan-Khamra' uses rhyme in the form of abab, peculiar to the poetry of the East and widely used by our classical poets in the form of murabba'a, here there is often a full redif consisting of stanzas in the form of aaab, sometimes - half-redif, and in some cases created on the basis of syllabic size consisting of consonance alliteration and assonance redif in 7, 8, 11 syllables. Most of them are also defined by various poetic means.

3. Along with the great importance of artistic representational means in dastan, such tropes as allegories, metaphors, epithets, litotes, grotesque are widely used both in prose and poetic parts of dastan. Human psychology, portrait, landscape get a special colouring in lyrical depiction. Each artistic representational means gives the work a special artistic aesthetic value.

4. The prose samples in the dastan are the result of the bakhshi's creative approach to the events in the work. Each bakhshi, relative to the song lyrics, acts in a freer manner in the prose part. Various prose descriptions, dialogues, monologues, characters' reasoning, inner feelings, proverbial sayings, and winged words are a consequence of the performers' individual approach. Dastan prose in the form of notification and prose narrating events fulfil two different functions. While the prose of notification serves to connect songs or events with each other, the prose of events, having a deep poetic status, determines the laconism of dastan, the artistic and aesthetic receptivity of our national spiritual world.

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