



## ARTISTIC IMAGES IN THE EPIC "ALPAMIS"

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### ABSTRACT

*The article deals with the artistic features of the Karakalpak heroic epic. The epic of the Karakalpak population "Alpamis" was studied as an object of study.*

*The compositional structure of the epic, the use of beautiful visual means, and examples of texts are discussed.*

"Alpamis" is one of the early epics of Karakalpak residents (one of the many versions and versions of the epics that the people from time to time listen to while gambling).

One feature of "Alpamis" among the other epics widely spread to the people of Karakalpak is not only in Karakalpak, but in most of the Turkic countries (nations). Kazakh, Uzbek, Bashkir, Altai, etc. There are several variants and versions of the epic of the Kazakh and Uzbek peoples. According to the researchers, the "Alpamys" epic has been preserved in these countries since many times.

Variants of the Karakalpak version of "Alpamis" began to be recorded at the beginning of the 20th century. The first published Jiyemurat guarantor version. Other options were collected during the old association. The second version of the epic was written in 1934 by K. Ayimbetov from Ógiz Jirov, the third version by A. Karimov from Kiyas Jirov in 1955, the fourth version by A. Karimov from Qurbanbai Jirov in 1957, the sixth version in 1959 by K. Maksetov from Arzimbet Jirov. the seventh version was recorded in 1959 by A. Jamalov, N. Kamalov, K. Mambetnazarov from Karam Jirov, and the eighth version was recorded in 1960 by A. Jamalov from Tanirbergen Jirov. Folklorist scientist Q. Maqsetov says in his book "Artistic Oral Creations of the People of Karakalpak" that the most complete of these variants are the variants of Ógiz Jirov, Esemurat Jirov, and Kiyas Jirov. .

"Alpamis" is the oldest of the Karakalpak heroic epics. Heroic epics are one of the ancient genres of Karakalpak oral works. These epics are not the products of a single century. It has developed with the people's ancient way of life, history, and traditional programs. As a result, in the course of its formation and development, Batirykh gyras underwent many changes.

Since the 20th century, it has been written down from the people's mouths and published. Many local scientists have conducted scientific research and works on the history of the epic, its artistic features, and its place in literature.



For example: I. Sagitov, Q. Maqsetov, Q. Aytimbetov's work should be highlighted. In this line, the monograph written by the Russian professor Zhirmunskyi on the "Epic of Turkish heroism" takes an honorable place.

The land-waters, place-dwelling, human horses, cattle-breeding profession of the population, and traditional programs are the creations of the people of Karakalpak. Such precious heritages have reached us through pledges without writing and drawing, as a result of their proud talent, diligence, and people's interest in literature.

When the famous jiros of the Karakalpak people sang epics, they invented musical elements worthy of the sound of the epics they were singing. He used happy tacts more when expressing the feelings of sadness and joy of the heroes of the epic. Therefore, in the performance of the epic, kobiz, dutor taronas are an integral part of the epic. Both the words and the lyrics of the epics of the Karakalpak people, as well as the pledge that implements it, form a single, inseparable unit. We know that there are many types of gina art in the craft of performing epics.

For example, eloquence, musicality, poetic eloquence - all these are gathered in the height of the performers of the epic. That's why the epics included several types of folk art in their content and drama, in the way they were performed.

You can see the role played by folk epics and jirovs in their performance in satisfying the demand for cultural craft of our people, who did not have a theater art-craft during the time of the above-mentioned examples.

The artistic character of epics, the image of heroes of any major epic, is inextricably linked with their ideological direction. The image of the heroes of the epic is created by the banks of very rich literary methods.

Choosing the image of epic heroes is not an easy task. Carrying out this complex and responsible task, in order to get out of the hearts of the audience, the performers used their talent, knowledge, recognition in the world, and a clear view of life events.

It takes a lot of skill to match the form of the content. It is necessary to create the image of heroes in order to describe any heroic events, scandalous events, difficult disputes. This task is solved in epic works of art with the characteristics of their time.

The main plot of the epic "Alpamys" is aimed at describing heroic actions in its content. The fact that the origin of the hero is told in accordance with his inner actions determines the ideological value of the epic to a certain extent.

For example:

***Atlar shawıp jete almadım jol alıs,***

***Erligime dárkar eken ar-namıs,***

***Joldı bosat bajbanbısań enegár,***

***Sorasań atımdı sultan Alpamıs.<sup>1</sup>***

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Moreover,

***Aq nayzaǵa jumısı pitken bilegim,***

***Seni kórip háwij urıp tur júregim,***

***Alsań óltirip al Barshın yarımdı,***

***Sendey quldı yaratqannan tilegim.<sup>2</sup>***



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The individual performance of heroes in the epic is also noticeable from the side of their artistic depiction. There is a pressure for hyperbolic statements.

***At ústinen alıstı,  
Jaǵaǵa qollar salıstı,  
Shaq keli almay kúshlerine,  
Atlardıń belı qayıstı  
Baqalaǵı mayıstı,  
Jerler lárzem beredi,  
Eki batırdıń kúshine***

The saga does not describe the one-on-one struggle of other heroes. Baishubar, the hero's horse, is described differently in the saga. Alpamıs's choice of a horse is connected with the old folk concept that "A vulture hides its neck".

***Ayaqları topıshıq  
Quyriq jalı bir qushaq,  
Júrip joldan adasqan,  
Tula boyın kene basqan,  
Mezgilik joldı ańlaǵan,  
Dúbir shıqsa uzaqta,  
Qulaq salıp tıńlaǵan,  
Ózi shubar qotır tay,  
Qarnı úlken suw qabaqtay,  
Keselep jortıp kiyatır***

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The definitions used to describe the horse in these lines make it appear negative to the external eye, while its internal content proves its vulture. Thus, the description of the vulture as invisible is also found in the "Koblan" epic.

***Jabaǵı júni túspegen,  
Say súyegi sawsaǵan,  
Tórtinen beske jasaǵan,  
Ózin kórseń tapalshaq,  
Jol quyırǵı bir qushaq,  
Zordan ǵana jortadı,  
Qarnın kórseń jer sızǵan,  
Sapar ayı on besinde,  
Kelgen bále usaǵan.***

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In the epic, the horse is depicted as a close assistant of the hero, as well as his most reliable symbol. After Alpamıs defeated Karajan and the two became friends, after Karajan went to Barshin and could not find any way to convince him that Alpamıs had returned:

***Basqa zatqa inanbadı Gúlpارشın.  
Dostım maǵan bergil mingen atıńdı  
{\_\_\_\_\_}***



He takes Baishubar away.

Bayshubar overcomes many difficulties for Alpamis to join Barshin. Kurtkanın's brother, Karamannan, rides to ask for help, so that Goblan's horse Torisha does not die in the hands of its owner.

The dumb animal explained by its actions that it was in the hands of the hero. Takes the horse to its owner.

***Kómekshi joǵın at bildi,  
Dáwirler ushın jaratqan,  
Bulıńǵırdıń tawını,  
Úmmet ushın jaratqan,  
Seydimxannıń ulı edi.  
Qoblannıń qáyin aǵası,  
Qurtqanıń jalǵız aǵası,  
Batır tuwǵan Qaraman.  
Qaramanday arıslan,  
Búyerden onıń sháhári,  
Bir yarım aylıq jol edi.  
Úsh kún jolǵa máskan áylep,  
Ketpege qıldı ıqtıqat,  
Qurtqa baqqan torısha at.  
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There are many epics and poems about women in world literature. They are also spread as legends, fables, fairy tales, fantastic stories. But Karakalpak was not able to rise to a high peak like the creations of the oral population. Even though these images are made in the way of fictional fiction, mythological fairy tales, they belong to the ranks of real realistic images. They are rich in all the characteristics of a human child. That is, they were created at the level of the real mind (batır azamattıń shyn aqlıǵóyi) of a warrior, a leader of the people, a heroic hero.

Epos is the remains of cultural culture to know the biographical state of the nation. There, the hero of the population is depicted as a role model for the youth. The epic describes the people's history, perspective, customs, and lifestyle.

Here, if we take into account these points, we can fully compare the ideological direction of Gulparshyn in "Alpamis" epic and Kurtka in "Qoblan" epic.

Gulparshyn, Kurtka gathered the best characteristics of Karakalpak women in her widowhood. She is a loving mother, faithful, an example of pure love. If necessary, he can show in a strict manner.

For example:

***Ere almayman keynińe,  
Men de minsem atıńa,  
Qaytsań Baysın eline  
Qas eterseń dushpandı,  
Keynińe túser kóp qalmaq.***



*Atiń ozsa ozdırıp al!,  
Atiń qalsa bayraqtan,  
Arıń qalsa qalmaqta  
Aq bilektiń kúshi menen,  
Aq nayzaniń ushı menen,  
Batırılıǵındı bildirip al!  
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- accepts a solution with intelligence. But in the case of Kurtka, we see that he replied to his friend as follows:

*-Bashım ediń Qoblanım,  
Qiyametli joldasım,  
Biyqayǵı jatqan elim bar,  
Sen er barsań ǵáplette,  
Qorqıp qalǵan elińiz,  
Dushpan qamap almayma,*

*Ǵárip bolǵan elińdi,  
Qalmaq qırıp salmay ma,  
Juwap berseń bizlerge,  
Bizler barsaq ellerge,  
Barıp xabar biz bersek,  
Aydawda kelgen beglerge...  
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The images created in the epics are closely connected with its ideological direction, and artistry with its plot and compositional features. He was able to tell the stories in a way that affected the emotions of the listener.

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