

# KARAKALPAK STORIES CHRONICLES IN THE PERIOD OF INDEPENDENCE

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## ABSTRACT

The article examines the plot features of the Karakalpak stories. The role of the chronic plot in the construction of the story is discussed and a review of scientific opinions on the definition of the plot is made. Examples of stories entering into a chronic plot, scientific evidence are given. The author notes that the study of Karakalpak stories is of great practical and theoretical importance. The article explores the plot features of Karakalpak stories. He spoke about the role of the chronic plot in the construction of the story and analyzed the scientific ideas on the definition of the plot. Examples of the occurrence of stories in a chronic plot, scientific evidence are given. The author emphasizes the great practical and theoretical importance of researching Karakalpak stories.

**Key words:** story, poetics, plot, genre, chronic plot, writer, idea.

## 1. Introduction

In the Karakalpak literature of the period of independence, many works in the genre of story have appeared. The genre of stories in Karakalpak literature is one of the topical issues that need to be investigated.

"The story is a small form of an epic kind. The story usually describes one or more related events that take place in a short period of time from the hero's life." The short duration of the events described assumes a small volume, a simple plot, and a small number of characters involved. Not every event can fit the story. [1.408] In the genre of the story, which appeared in the Karakalpak literature in the 90s, the leading place is occupied by memoirs, autobiographical plots, very closely related to the time of the plot, based on the years. Because the plot, that is, the chronicle plot in this direction in the Karakalpak literature was one of the main features of the traditional description that has existed since ancient times. The stories of N. Davkaraev, Zh.Aimurzaev, K. Sultanov, I. Yusupov, who are considered the fathers of the Karakalpak story, were based on these news stories.

## 2. Main part

Whichever plot is chosen for a work of art, here the most important thing, the main place is occupied by seekership, skill, the acuteness of the presentation of events and cases, the depth in the use of words, the peculiarities of possessing the differences in brevity, imagery, content, emotionality, expressiveness. The stories "Bakhytly bola alarmma ekenmen?!", ("Can I be happy?"), "Sol Tanya Aida eken?" ("Where is this Tanya?") G. Esemuratova, "Bir Gysym toporak" ("A Handful of Earth") S. Zhumagulov, "Bir Tuyir Duz", ("A Pinch of Salt") "Palganlar" ("Fighters") O. Embergenova, "Keçpeyillik" ("Compassion"), "Kiyikler" ("Deer") by A. Atazhanov were created in a chronicle plot direction. Each of these stories has features of creation, each writer has his own style of presentation, features that distinguish his artistic skill.

It is possible to note the peculiarities of the Karakalpak literature of the period of independence, which in the stories created are expressed in new views, the achieved level of artistic thinking, in the exact actions of the heroes, the peculiarities of their worldview, the structure of opinions on disputes, the acuteness of thoughts. They come to categorical opinions: they are interested in examining all sides of events and cases, in their thoughts one can clearly trace the entry into specific negotiations, paying great attention to activity, mobility, inner experiences, describing events to the smallest detail. In the masterful transfer by writers of the compositional structure in building a plot on this basis, even if the presentation of past historical events is taken as the basis, the issues of analysis and the most perfect study of history on the basis of modern views, mobility, descriptions of periodic paintings, features in actions are very striking. , characterization of psychological states, sharp turns in the masterful scenes of lyricism and drama, disclosure of controversial moments of conflicts through characters, actions in the mind of an individual, paying attention to the inner experiences of the heroes, specific descriptions of decisions and decisive characters.

This makes changes in the genre, stylistic properties of the genre of the story. Extending the plot in new ways, mastery in compositional structure naturally leads to an increase in the volume of the story genre. But it does not affect the deep meaningful form, on the contrary, the plot, composition, closely combined with form and content, create a distinctive feature of the story genre. Miraculous events that do not fit into the genre of the story are placed within the scope of the genre. Likewise, long stories are created that appear in world literature.

The plot (from the French *sujet*) is a chain of events depicted in a literary work, that is, the life of the characters in its spatio-temporal changes, in alternating positions and circumstances. [3.217]

Plots with a predominance of purely temporary connections between events are chronicle. [2.205]

In the Karakalpak literature, the story "Keçpeyillik" ("Compassion") by A. Atazhanov is such. The appearance in the image of the chronicle plot of the Karakalpak story of voluminous, meaningful stories can be perceived as novelty. In Uzbek literature, the scientist H. Dosmukhammadov, who studied the directions of development of Uzbek stories in the 80-90s on the topic "Renewal of artistic thinking in the modern Uzbek story" writes: "The possibility of enlarging the volume of stories, which are considered mainly a compact genre, has passed the test ... So, for the story, topics began to be selected that did not fit into the story. Adjusting to the analysis of the topic led to an extension of the volume. Full explanations of the person depicted, in addition to lengthening the volume of some stories, led to the fact that the presentation became more than the description

”[4.62]

Chronicle stories can depict the formation of a person's personality. Such plots, as it were, review seemingly unrelated events and facts that have a certain world-contemplative meaning for the main character. [2.206] The story "Kiyikler" ("The Deer") by A. Atazhanov was also created in a similar way. Here, too, the content is extended, but the form of presentation is very interesting, attracts a person to himself, completely masters him. In the work of A. Atazhanov, one can see the writer's desire to convey the characteristics of animal behavior. In creating the image of deer, revealing the mysteries of the animal world inherent only to them, the writer used the description of the attacks, the experiences of the gray wolf in the story "Kokserek" by M. Auezov, in the depiction of movements he took advantage of the peculiarities of internal doubts, worries, parting with expressions of discontent, experiences of exhausted hearts, filled with grief Tashainar and Akbars from the novel "Plakha" by Ch.Aitmatov. This is an achievement of mastery in the narrative genre of Karakalpak prose.

“The deer - the Father, leading his relatives, not being afraid of anything, wanting to get rid of the clearing, hurries to a new place, which would become their haven. The snow lay in a thick blanket, and not like an exhausted herd, but even a strong Father-Deer, and that from time to time fell into the snowdrifts. He was often the first to jump over huge snow drifts, so that the whole herd after him repeated this action. Poor animals also follow him: when he leaps, they jump, when they fall, they fall. In short, all deer, both older and younger, share all the hardships equally. ” [5.210]

According to the requirements of the newsreel plot, a story in a similar direction clearly conveys an interesting depiction of a herd of deer. Here, the aspirations of the Father - Deer, Mother - Deer, their suffering actions, according to their general requirements, are clearly conveyed, along with them beautiful pictures of nature are depicted, their struggle against enemies, actions when defending against attacks, their going into cover, running across a spacious field like tornado ... As an additional contrast to all this, he also skillfully depicts thoughts, actions, such insidious thoughts as shooting, destruction of whole herds of game. Thus, events, one more interesting than the other, are naturally extended, and the volume of the story increases imperceptibly. The writer, through the very successful use of words, details, dialogues, conveys events so realistically, as if we find ourselves in a completely different world, where pure ecology reigns, beautiful nature and its protection, a herd of deer in a wide field, with shiny fur, with watery beautiful eyes. Here the growth of the plot, composition, conflict and characters is clearly evident.

The story “Bir tyyr duz” (“A pinch of salt”) by O. Embergenov [6.60] strikes the eye with its plot structure. In the story, two events are taken as a basis. The first is a guy who has served military service and is returning safe and sound to his native land, his longing; the second is the touching story of a young chauffeur about his past. The writer artistically depicted these events, combining, through the detail of a pinch of salt, the ideas of the native land, the place where he was born, his protection, respect, reverence for the threshold of the house where you were given salt, that is, fed. “... The lonely mother Gulbazar, who experienced all the hardships of the war, tied a pinch of salt in a small knot of white cloth and passed it on to everyone who went to the army, saying the prayer words“ God grant, sonny, that you come back safe and sound! Aul boy Kartbai, before leaving for the army, did not accept Gulbazar apa's good wishes, but threw a bundle of salt into a vessel for salt, mocked her ...

“- Kartbay, son. So that you come back safe and sound. Take it with you, put it in a secluded place. She pulled a small bundle of white cloth with something inside out of her breast pocket.

- Oh, what is it, Gulbazar apa? - asked Kartbay and taking a bundle in his hands, he untied it. He poured the contents into his hand and said:

- Ahh, it turns out that salt, but I thought. Well, Gulbazar apa, you are just like a child. Salt and at home there is a full vessel. Why do I need it? Then he got up and poured it into a vessel for salt that was hanging on a kerege (a wooden lattice that forms the walls of the yurt) by the door. Gulbazar apa turned pale. She curled up into a ball, biting her lip, didn't say a word. She stretched out her hand to the dastarkhan, breaking off a piece, tasted the bread and left the house. ” [6.60] A pure soul, good thoughts, prayers, and her sincerity took place here. We must not oppose them. Salt is the basis for everything. Popular wisdom says: “After tasting the salt, don't spit in the salt shaker! There is also a good wish: "So that you are attracted by the salt, and you come back safe and sound!" Also, there is a terrible curse: "May my white salt punish you!", Which is pronounced as a sign of dissatisfaction with the person who was fed. Based on the reality of life, the writer explains the idea that preaches that such things cannot be ignored, on the contrary, they must be perceived with due attention, humanity.

In the story “Bir tyyr duz” (“A pinch of salt”), O. Embergenov tries to explain in the language of Gulbazar apa through unique details that indicate signs of human inseparability from the land on which he was born - the Motherland. But Kartby does not understand this.

In the above dialogue, the character of Kartbay is deeply revealed through his actions and words. Whatever you say, a person must be patient, respect everyone. This is the whole conversation. Kartbay with his unrecognizing character in the ranks of the army commits a crime. Only six years later he returned to his native village. Therefore, as the writer put it: “It's not about salt. Simply, do you know Kartbai that you have abused your tender heart, the trust of Gulbazar apa? A life without faith, indifference to everything became the reason that he violated military discipline. This is the point. ” [6.63] This is how the idea of the writer, its touching conclusion, is conveyed.

In the way of presenting the story and in the narration of the narrator, besides the author, some dramatic pictures, the inner feelings of the author, lyrical digressions, dialogues are masterfully depicted. Here are very

clearly conveyed such sacred ideas as the native land, a handful of native land, keeping in memory the land that fed you, your land, the Motherland, the mother who fed you with milk ...

The story "Toydan Haitganda" ("After the wedding") is about events that happen in everyday life, about such family problems as going to the wedding and various family events, the marriage of a son. Especially, such an ancient tradition of the Karakalpak people as celebrating a wedding is skillfully depicted.

Through the dialogues between Perdebye the bulldozer driver and his colleague Kabyll, their characters are revealed.

Life, existence, vanity ... Such realities of human life as the old age of the father, the willingness to bury him after his death, the words "The deceased feeds the living", problems associated with family events, preparation for the marriage of a son, payment of a relic of the past, handing out fabric cuts, etc. In the story, the conflict is conveyed through internal experiences, the point of view of each person, the events taking place in everyday life are consistently conveyed. If the story begins with a discussion of how to go to the secretary's wedding, how much money needs to be paid for the wedding, then the second episode depicts a picture from the wedding, and the third episode shows the dialogues of Kabyll and Perdebye. [6.36] This story of the writer "is presented in a sequential manner, as if the events of a work of art are taking place in real life," that is, based on a chronicle plot. [7.234]

Drawing conclusions, we can say that the plot features of the chronicles in the Karakalpak storytelling are one of the tasks that require deeper research. The stories focus on the emergence of rhythmic foundations closely related to the spirit of the times and everyday realities.

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