

## TRANSFORMATION OF FOLK ORAL ART IN WRITTEN LITERATURE

**A. Jandullaeva**

*Master's student Karakalpak State University*

**M. Palimbetova**

*Scientific consultant - Associate Professor*

**Annotation:** *The ideological, thematic, and genre development of drama in 20th-century Karakalpak literature is considered an achievement of our literature. Adapting the plot of the epic to modern requirements, examining the educational aspects of the characters, paying special attention to the often-overlooked connections between the people, the hero, and their mutual relationships, requires much thought and reflection. This requires deep thought and reflection. This requires great culture, professionalism, and mastery from any author. In short, although the transformation of the epic into drama is not extensive, our national dramaturgy has accumulated a certain amount of experience.*

*Scholar N. Dawqarayev's "Alpamis" remains an indelible monument in our national literature for transforming the past era's epic into a "present-day" drama, especially by utilizing the epic's own materials to elevate it to a contemporary work, and by demonstrating the lifelong connection between folklore and literature. The emergence of mixed genres like this remains a subject awaiting further scientific research.*

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In Karakalpak national dramaturgy, shaping national identity and reflecting cultural values are integral. The widespread use of Karakalpak folklore, along with the revival of ancient ideals of unity, harmony, friendship, and kinship on stage, is crucial. These elements are brought to life through presenting legends, stories, historical events, proverbs, catchphrases, and other passages as mastered episodes in drama, and by bringing a specific idea to light based on them.

Moreover, entire folk epics and historical works can be transformed into dramatic productions. This requires the exceptional talent from playwrights, directors, artists, composers, and actors. Because even a well-regarded play, considered good, may not have its own stage presence if it is not presented in episodes built on strong drama, in scenes that clearly demonstrate the connection of events, in historically accurate set designs, and in the abilities of actors who have deeply penetrated the psychology of people of that era. It may not be able to convey the intended message effectively, and the audience may not be captivated. Therefore, the creation of such dramatic works requires profound creative talent and inquisitiveness.

Epics embody the people's history, spiritual world, ethnographic characteristics, lifestyle, folk character, and philosophical and aesthetic thoughts. However, not every epic

contains this complete set of elements; only those with deep ideological content and high artistic value do.

In literary studies, the genre of transformation has been extensively discussed in the works of Russian scholars. Notable contributions include Kirgыз scholar A. Kalcheeva's dissertation (which examines the depiction of characters and plots in Kyrgyz epics within prose works), Kazakh scholar Professor J. Koblanov's articles (which analyze the transformation of the earliest epic "Alpamis" into drama in Karakalpak literature), N. Tursunova's dissertation (which explores the stylization of characters in folk tales and epics in Uzbek literature), and in Karakalpak literature, Professor Q. Jarimbetov's dissertations by A. Seytbekov (an analysis based on K. Raxmanov's prose works) are widely discussed.

In M. Palimbetova's monograph, the researcher analyzed only the epic and drama "Edige" and suggested that this remains an area in need of further study. Therefore, in this article, we will discuss drama, which laid the foundation for the development of this genre in Karakalpak literature, namely, the process of transformation.

The adaptation of epics into dramas began in 1938. Works based on the epic "Ġarib ashıq" include I. Bekbawliyev (1937), M. Daribev (1939), A. Begimov, and T. Allanazarov's drama "Ġarib ashıq" (1955). Similarly, N. Dawqaraev's play "Alpamis," based on the heroic epic "Alpamis," A. Shamuratov and I. Yusupov's "Qırq qız," based on the epic "Qırq qız," Q. Matmuratov's drama "Sharyar," based on the motifs of the folk epic "Sharyar," and K. Rahmanov's "Edige," based on the epic "Edige," has contributed to this tradition. A recent addition that further advances the transformation of epics into dramas is the historical musical drama "Amir Temur and Er Edige (Great march)" and "Qırq qız (Forty Girls (Star of Hope))" by writer K. Allambergenov.

Beyond epics, stories have also been adapted into dramatic works. For instance, J. Aymurzayev's drama "On the Banks of the Amu Darya," based on the novel "Qaraqalpaq qizi" by T. Qayıpbergenov, and the drama "Qaraqalpaq qizi" (1967) by G. Abdulov and Bayandiyev, followed by the drama "Jumagul" (1974). Additionally, Berdakh's epic poem "The Foolish King," S. Xo'janiyazov's drama "Betrayal of Justice," and T. Qayıpbergenov's tragedy "Aydos Baba" (Head Worth a Thousand Gold), based on the novel "The Unfortunate," are notable adaptations.

Similarly, T. Allanazarov's tragedy "Aydos Baba," based on T. Qayıpbergenov's novel "The Unfortunate," K. Rakhmanov's drama of the same name based on the fairy tale "To'g'iz to'ng'ildaq, bir shıńkildek," and K. Rakhmanov's adaptation of M. Daribayev's novella "One of the Thousands," demonstrates this transformation. K. Rakhmanov also adapted "Paygambar jasındağı kúyew," and his comedy "The Swindlers in the Hospital," based on the novella "The Storm," as well as "The Consequences," based on the drama "A Guest to the Other World..." The introduction of these traditions into our literature has led to the emergence of new hybrid genres.

Many elements of the epic do not align with the requirements of drama. Epics are primarily meant for listening, while drama relies on both listening and visual presentation. People can listen to an epic from sunset to dawn, but in drama, performances typically last

only two to three hours. Additionally, epics can span many years or even centuries, whereas drama has stricter time constraints.

In prose works, narration allows for a broad and expansive storytelling style. However, drama is more restrictive in composition. Unlike epics and prose, where events can shift fluidly between different places and times, drama is confined by stage limitations. Elements such as set design, costumes, and scene transitions restrict movement and require careful adaptation. Moreover, while an epic can feature an unlimited number of characters, drama is more selective, often reducing the number of characters to maintain clarity and manageability.

Epic drama, as a folklore tradition, retains an oral character. Its narrative style is expansive, vividly describing heroes' bravery, the beauty of characters, and landscapes in great detail. In contrast, drama, as a refined form of written literature, presents events concisely and directly on stage. The playwright must prioritize brevity and focus, ensuring that the story captures the audience's attention from the very first moments. Unlike epics, where prologues and extended expositions are common, dramatic works often begin with immediate action. For instance, in the play, the migration of Baysari's people from Baysin is introduced abruptly, without a detailed explanation of its causes.

Another key difference is in narration. In epic dramas, events are often recounted from a third-person perspective by a "jiraw" (narrator or bard), who performs the story without directly participating in the action. The "jiraw" serves as an intermediary, guiding the audience through the tale. In contrast, drama eliminates external narration. The story unfolds entirely through character dialogue, allowing the audience to witness events firsthand. A hero's personality is revealed primarily through their words and interactions, rather than through external descriptions.

N. Dawqarayev laid the foundation for this artistic tradition in Karakalpak literature. His musical drama "Alpamis" became the beginning of the adaptation and staging of folk epics. N. Dawqarayev worked extensively on the musical drama "Alpamis." In his play "Alpamis," he comprehensively considered the ideological and artistic features of the epic and, without directly repeating the plot of the epic, made the issue of uniting the clans, which is its main ideological basis, the central theme of the drama.

The author's drama "Alpamis" was first staged at the Berdakh Academic Musical Theatre in 1942 under the direction of J. Abdulov and T. Allanazarov, composer V. Shavrannikov, and artists A. Ladur and M. Ladur. It was later adapted in 1961 under the direction of Y. Mamutov and continued to be staged between 2007 and 2012, directed by N. Ansatbayev, with later contributions from M. Usenov.

Now, let's examine the differences, strengths, and weaknesses of this drama compared to the Ogiz jiraw version. In the epic, 21 characters are identified by their names, while the others are referred to as brides, viziers, the people, heralds, storytellers, porkhans, and other titles. A total of 20 characters are involved in the drama under their own names, while the rest are mentioned as viziers, seyis, people, women, and young men. Therefore, the author

deemed the inclusion of the porkhans unnecessary for that era and omitted them from the drama.

The names of Alpamis's and Gulparshin's mothers are not mentioned in the epic. However, in the drama, Alpamis's mother's name is given as Aqbilek, and Gulparshin's mother's name as Altinshash. The play also introduces new characters not found in the epic poem, including Tore, Jamal, Esen, Erimbet, Xojalaq, Ayimbet, and Jiyemurat.

The play "Alpamis" was staged during wartime. This play is based on the plot of the folk epic "Alpamis." However, while this drama is not a copy of the "Alpamis" epic, the author's contributions and novelty are particularly evident. Alongside the characters of Alpamis, Gulparshin, Qarajon, Boybóri, Baysari, Toyshoxon, and Qultoy bobo, the play features a group of young men and women, along with the characters of Sapar biy and Xojalaq. As a result, the musical drama "Alpamis" appeared, consisting of four acts and eight scenes.

The text of the drama is written with a combination of verse and prose. The staging of N. Dawqarayev's play "Alpamis" during the Second World War was of great importance. Although war episodes are not discussed in this play, Alpamis's courageous actions, his striving to maintain unity among the tribes, his efforts to reconcile one people with another, and his loyalty to his beloved Gulparshin were highly relevant to that era.

The play "Alpamis" begins with the tribal chief Baysari bay, offended by Baybori, forcibly relocating his people from Jiydeli Baysin to the land of the Kalmik Khan Tayshaxan. The common people opposed the tribal chief's actions. However, the wealthy man did not listen to them and, with the help of Sapar biy and others, suppressed their resistance and forced them to move.

In the second scene of the first act, Alpamis' departure after Baysari, who had divided the land, is depicted. Here too, the playwright discusses the conflict between Alpamis and Xojalaq. While Alpamis and his men support bringing back the migrating people, Xojalaq and his men oppose him. At the very beginning of the drama, Alpamis appears as a positive character, while Xojalaq appears as a negative character.

With some dramatic changes, episodes like Baysari's request for a place to settle with Tayshaxan's clan, Barshin's beauty becoming known among Tayshaxan's people, and consequently, the khan's claim to her, Alpamis's friendship with Qarajan, taking Bayshubar to Barshin and asking for a reward from her, Barshin's beheading, Qarajan's aid to Alpamis, and Tayshaxan's elevation of Qarajan as khan—just as in the epic—maintain their plot structure in the drama.

In the epic, the Kalmik warrior Qarajan falls in love with Gulparshin. This is not the case in the drama. Here, the playwright correctly chose the beginning of the conflict, avoiding a scenario where two heroes would battle for Gulparshin. Instead, Qarajan Khan loves his own daughter. With this, the author successfully employs a technique that reveals Tayshaxan's character.

At the same time, many new episodes have been added to the drama, enriching the development of the aforementioned plots. For example, the episode of the gathering after

the horse race in Tayshaxan's palace, Arzayim's love for Qarajan, and the episode in which Tayshaxon and his vizier Kokamon conspire to kill Alpamis appear as a reimagined version of the drunken old woman episode from the epic, making it more relatable to contemporary audiences.

Regarding plot similarities, Alpamis's journey to the Kalmyk land, Barshin's portrayal, Barshin's response to the matchmakers sent by Tayshaxon, and the conditions she sets are all identical in both the epic and the drama. For a playwright, these moments are sufficient to fully convey their idea to the audience. Therefore, he adapted these episodes for the stage, reworking them himself. The play concludes with Gulparshin being brought as a bride.

Thus, this musical drama is not only the result of N. Dawqarayev's profound creative work but also a valuable achievement in Karakalpak national drama.

In conclusion, the following points can be drawn from this analysis:

- The central theme of the drama "Alpamis" serves as a call for unity among the people. Instead of portraying unity and friendship among different groups, the author presents Baysari, who incites conflicts and disputes between tribes, as a completely negative character.

- The drama "Alpamis" is not entirely bound to the epic. The core idea revolves around defending the homeland from external enemies, while themes of friendship and loyalty are emphasized. These ideas are especially deeply ingrained in the characters of Alpamis and Qarajan.

- The author's mastery is evident in his skillful use of proverbs and sayings, which effectively reveal the characters' life experiences and relationships with events. Moreover, he is not only a playwright but also a folklorist who widely showcases national traditions. Examples include national customs such as "betashar", "suyunchi soraw", "kempir óldi", "arqan tartis", etc.

- The inclusion of certain episodes that do not exist in the epic—such as the modernization of the drunken woman's plan to kill Alpamis, now presented as Tayshaxon's plot—suggests a deliberate adaptation to the themes and policies of a new era.

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