

ABOUT THE EPIC "AMANBAY BATYR" BY THE KARAKALPAK PEOPLE'S ZHYRAU

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Annotation: This article discusses the plot, imagery system, and motifs used in the epic poem by the Karakalpak bard Qiyas Qayratdinov, who reworked the "Amanbay Batyr" legend with his improvisational abilities. Through Qiyas Jirov's article, his creative talent was revealed.

Keywords: Karakalpak zhyrau, dastan, kobyz, talent, improviser, plot, motif, poet.

Анотация: В данной статье рассказывается о сюжете, системе образов и мотивах, использованных в эпосе, в котором каракалпакский сказитель Кияс Кайратдинов своим импровизаторским талантом переработал легенду "Аманбай батыр." Через эту статью сказителя раскрылся его творческий талант.

Ключевые слова: каракалпакский сказитель, эпос, кобыз, талант, импровизатор, сюжет, мотив, поэт.

One of the talented individuals who created a unique school of Karakalpak jirov art is Qiyas Jirov Qayratdinov. If we classify the jirov repertoire in terms of genre and scope, it can be conditionally divided into two main groups: firstly, classical shoh epics, which are part of the golden fund of folk folklore; secondly, small-scale ertak epics, formed as a result of the jirov's personal creative improvisation.

The first group includes examples of Karakalpak folk heroic epics such as "Alpomish," "Edige," "Forty Girls," and major epic works with socio-domestic content such as "Sharyar," "Bozug'lon," and "Maspatsha". The second group includes small-scale epics created as a result of the jirov's personal creative improvisation. The jirov adapted the plots of traditional fairy tales and legends to the epic genre, developing them anew. Such works include "Amanbay Botir," "Aydos Biy," "Karaman," "Guliston," and "Qiz Polvon". In general, folklorist J. Xoshniyazov, in his research, presents the period of the emergence of fairytale epics as follows: "According to our current data, the periods of the emergence of fairytale epics encompass the period from the late 19th century to the 1960s. This is because a comprehensive interest in epics emerged during this period. Their recording and publication were carried out at this time. Such widespread aspirations strongly influenced the creative abilities of some jirov-bakhshis" (Hoshniyazov J. "Fairy Tales and Epics." 2017. - P. 101.). The

researcher attempts to portray the emergence of folk epics as being inspired by scholars and the widespread recording of jirov repertoires.

From a scientific perspective, a fairy tale is an oral folklore genre that romantically depicts the dreams and aspirations of the people, their social life, and their relationship with nature.

A fairy tale is a short, narrated form of fairy tale plot, shaped like an epic, depicted in a broad epic style. According to folklorist J. Xoshniyazov, fairy tales - epics -..."the widespread form of Karakalpak folk epics is based on these fairy tale plots. The peculiarity of this genre is characterized by the elevation to a poetic (epic) level of fairy tales in the form of prose, passed down orally from generation to generation, as a result of the author's improvisation of a certain jirov. For this reason, such epics often do not have variations, but rather remain single-variant as a product of a specific performer's creative work" (Hoshniyazov J. "Fairy Tale Epics." 2017. - P. 101.).

In general, the issue of folktales and epics in Karakalpak folklore remains one of the issues that has not been fully formed as a separate object of research today and has not been sufficiently studied in terms of its genre nature. In folklore studies, these works are often considered as well-known epics, heroic and life epics, and the question of whether they should be studied as a separate genre has been a contentious issue among scholars.

In recent times, folklorist J. Xoshniyazov has specifically addressed this issue, expressing his clear scholarly views: "The social function of fairy tales and epics is to ensure the interests of the people through epic events, to promote the greatness of national human qualities, and to explain that no opposing forces can overcome. They are evaluated as a distinct genre that embellishes the ideological significance of fairy tales, deepens their content, and enriches Karakalpak epic heritage in terms of genre and theme" (Hoshniyazov J. "Fairy Tale Epics." 2017. - P. 102). The scholar, with the aforementioned arguments, recognized the folktale-epic as a distinct genre.

In our view, the folktale-epic represents the development of these folkloric genres, representing a distinct form at the stage of transition from heroic epic to written literature, and from the plot of fairy tales and legends to heroic epics. In short, we believe that this genre served as a "bridge" in the development of Karakalpak literature during the transition from oral folk art to written literature. Despite the fact that the plot of the epic "Amanbay Batyr" in Qiyas Jirov's repertoire is found in the legends "Amanbay Batyr" and "Jiyan Jirov and Amanbay Batyr" in the 79th volume of the Karakalpak Folklore multi-volume collection, Qiyas Jirov enriched it in his repertoire with a number of motifs corresponding to heroic epics, elevating it to the level of an epic through creativity. For this reason, this work is considered a classic example of the folktale-epic genre we are studying (even though it has evolved from a legend into an epic, the term folktale-epic is used as a term).

Studying the interrelationship between these two texts allows us to determine how the plot of the legend in prose, through the poet's creative skill, reached the epic level (dastan).

Although other folktales and epics in the jirov's repertoire, such as "Aydos biy," "Qaraman," "Qurbonbek," and others, are similar in their genre, the "Omonboy botir" epic is the most methodologically accurate example of the jirov's personal improvisational skill and the transition of the legend into the epic. The plot of the "Amanbay Batyr" epic relies solely on local legends, and it was precisely through Qiyas Jirov's personal improvisation that it was transformed into a traditional epic. This, in turn, allows us to fully explore the jirov's unique mastery in transforming the legend into an epic without the influence of any other variants. Based on this evidence, we will proceed to a comparative analysis of the artistic and structural features of the folk legend and the epic text created by Qiyas Jirov.

In the legend of "Amanbay Batyr," the main character is introduced as the son of a Bukharan official in a notification form, while in the repertoire of Qiyas Jirov, this character is enriched with artistic images. By portraying Amanboy as the son of the hardworking melon grower Janay, the bard introduced the initial social conflict into the work. This artistic solution lays the foundation for the hero's future heroism.

In the process of improvising a legend into an epic, Qiyas Jirov skillfully utilized motifs similar to heroic epics. For example, in the legend, Amonboy's presence on horseback is described as follows: "The Eshon has a well-known piebald horse. It's described as follows: "Amonboy tends to that horse with devotion." This event, presented in the legend, is depicted in the epic created by Qiyas Jirov, which serves as the basis for creating the motif of the hero choosing a horse.

In the jirov version, while tending to Amonboy Eshon's horses, he senses the swiftness of the piebald horse. One morning, at the crack of dawn, he saw the horse's long half-wing, rising and falling from under its armpit, and the light of a star rising from its hoof. Recognizing the horse's stallion, Amonboy asks him the following question:

...If I fall into the enemy in my heedlessness,
If I give you a head as a gift,
If a strong enemy chases you in the mountains,
If I run, will you save me?

Ala ot, responding to Amonboy's lament, swore an oath, expressing his longing for a dear friend (hero) for many years.

...Twelve years passed in regret,
I can't find my dear friend.

...I will bring you to your goal,
If you're a brave, golden sardar.

"Quloch Yarim Qanoti. (Qiyos Jirov. *The Epic of Amanbay Botir. Nukus: Karakalpakstan. 1992.– P. 39.*) is a characteristic of tulpas found in Karakalpak epics (e.g., "Alpomish" and "Boyshubar").

The wing symbolizes a horse's speed and its power to fly with the sky, not the ground. The light emanating from the horse's belly, its hooves reflecting the star's rays, signifies its divine power and its guiding spirit in the darkness.

Scholar V.Ya. Propp provides the following definition of the wings of horses in epics: "When a hero mounts a horse, they become a whole organism." The flight of a horse is the hero's transcending his usual human limit and ascending to the level of heroism" (Propp V.Ya. *Historical Roots of a Magical Tale. - Leningrad: LGU, 1946. (Chapter VI.)*. Furthermore, scholar J. Saparova states:..."the wings of heroes on their winged horses are often seen not as their physical parts, but as a symbol of their divine and mythical power" (Saparova J. *Mythological foundations of Karakalpak heroic epics. - Nukus: Karakalpakstan, 2007.–B. 86.*). In epics, the horse is the hero's closest friend, advisor, and companion.

The bard idealized and depicted the horse through its inherent human qualities (anthropomorphism). The horse speaks, lamenting that it hasn't been noticed for years ("twelve years passed in regret"). This motif demonstrates that the reunion of a hero and a horse is a union of destinies. Amonboy's actions at dawn were a test of courage. A person who becomes a warrior must first choose a worthy warrior steed, a horse.

Through this plot, Qiyas Jirov proves that Amonboy is not only a possessor of strength and power, but also a powerful warrior who understands the secrets of the steed and can find common ground with it. The motif of choosing a horse is a hero's preparation for great struggles, characteristic of all heroic epics.

A number of scholars have expressed their views on the motif of choosing a horse in epics. Scholar K. Reichl defines this in his work as follows:..."in Karakalpak folklore, when heroes choose a horse, the goal is not just to use it as a means of transport, but as a second self" (Reichl K. *Turkic Oral Epic Poetry: Traditions, Forms, Poetic Structure. New York: Garland Publishing, 1992. - P. 138.*

Furthermore, V.M. Zhirmunsky states:..."a hero's choice of his steed is the determination of his epic destiny (Zhirmunsky V. M. *Tyurkskiy geroicheskiy epos. Leningrad: Nauka, 1974. - P. 342.*).

When analyzing the development of heroic epics, local scholar Q. Maqsetov states:..."the motif of choosing a horse undergoes the initial trials before the hero." In reality, the characteristic of heroism, the path of heroism, begins with the selection of horses. In essence, the transformation of small epic genres (legends) into larger epic genres (epics) is a key indicator of the jirov's individual creative abilities and artistic skill.

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