DRAMATIC STYLIZATION OF THE EPIC POEM G‘ARIP-ASHIQ

R. Jambulova
Doctoral Student, Karakalpak Research Institute of Humanities Karakalpakstan Department, Academy of Sciences of the Republic of Uzbekistan
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Abstract. *This study explores the rich oral traditions of Turkic peoples, with particular focus on Karakalpak folklore and its transformation into dramatic art. It highlights the historical, cultural, and social values reflected in epic works, especially the epic "G'arip-ashiq." The research examines the linguistic simplicity, stable сюжет structure, and artistic features that characterize oral literature. Special attention is given to the transition of epics from oral performance to theatrical staging in the 20th century. The adaptation of folklore into dramaturgy demonstrates the continuity of cultural heritage and its relevance in modern literature and performing arts.*

Keywords: *folklore adaptation, Turkic folklore, Karakalpak literature, epic poetry, G'arip-ashiq, oral tradition, dramaturgy, cultural heritage, storytelling, theater.*

Introduction

Turkic peoples are distinguished from other peoples by their valuable oral traditions. Whichever of these works we examine, we can see that they encompass the centuries-long history of the people, their socio-cultural way of life, their customs and traditions, their formation as a people, and their stages of development. Folklore works were created orally, performed orally, and spread orally. Therefore, scholars point out that the main difference between such works lies in their linguistic and stylistic structure. The simplicity and beauty of language, the frequent use of artistic devices that have long been traditionally used to convey the intended thought, the stable plot, the stable composition, and the portrayal of characters - a collection of thoughts about life, struggle, understanding the world, love, good, and evil that have become common to Turkic peoples - find their reflection in folklore works. The study of folklore in Karakalpak literature began in the 20th century.

Methodology

The works of N. Davqarayev, Q. Ayimvetov, I. Sag'itov, and Q. Maqsetov can be cited as the initiators of this. This study uses historical-literary and comparative-descriptive methods to examine the stylization of the G‘arip-ashiq epic into dramaturgy. It analyzes folklore sources, scholarly views, plot structure, character representation, and stage adaptations. Special attention is given to how oral epic traditions were transformed into theatrical form while preserving cultural meaning and artistry.

Results and Discussion

Among folklore works, poems stand out in terms of their themes, scope, and compositional structure. The fact that epics not only convey a specific plot but also embody it in the aspirations of our people, passed down orally and from generation to generation until today, even before the emergence of written literature, serves as a clear example of this. These works have been a source of spiritual nourishment for the people, celebrating their joys and sorrows. At

the same time, due to warfare, they migrated and mixed with other peoples, sharing their oral traditions. Performing singers performed them without any instruments and delivered them to the people.

Based on this, by the second half of the 19th century, storytellers had conveyed epics to the people through storytelling. This, in turn, led to the opening of storytelling schools. For example, the epics “Ǵárip – ashıq”, “Góruǵlı”, “Sayathan-Hámire” are among the epics that have reached our people in written form and performed by storytellers. Scholars indicate that the “Ǵárip – ashıq” epic was primarily created in Azerbaijan, spread to the lands of Khwarazm, and has reached us. Because in Azerbaijan, bakhshi and jirov were called lovers . Among our people, the Karakalpak version of the poem emerged as a result of the performing skills of storytellers, which became similar to our language in terms of language features.

In the 19th century, along with the formation of written literature in Karakalpak literature, it was also enriched with new genres. The introduction of dramaturgy in the 1920s enriched our literature with dramatic works and led to the formation of theater and stage culture. The renowned scholar Q. Maqsetov, in his work "The Art of the Oral Folk of the Karakalpak People," states that "the first signs of dramatic works in Karakalpak literature are seen in folklore." Based on this, several epic poems were staged and presented to the audience. For example, in Karakalpak literature, the epic poem "Alpamis" was first performed on the stage by scholar Najim Davqarayev. Among oral works, epics stand out for their breadth of scope.

Bringing the main ideas and ideas to life in a single scene certainly requires significant effort. As an example, the epic poem "G'arib-ashiq" was first staged in 1956 under the direction of director Yu. Sharipov, a play authored by the renowned writers A. Begimov and T. Allanazarov. This, in turn, became one of the dramatic works that resonated with our people. The epic is primarily about love. At the same time, the epic addresses not only love but also the political system of that time: the division of the population into rich and poor, the atrocities of the officials in power, friendship, fidelity to promises, love for one's homeland, and the equal and harmonious coexistence of people. Furthermore, by 1990, the epic was re-staged and presented to the audience by director B. Baymurzayev . In recent years, based on the aforementioned authors, a four-act, six-act musical drama titled "G’arip-ashiq" has been presented to audiences in 2018. The very fact that this epic was staged in theater stands out for its folk character, its deep ideological content, and artistic features. All the valuable ideas expressed in the epic are conveyed through the best artistic methods. In the skillful combination of ideas and characters, one can clearly sense how folk talents created and developed this, as well as discern the secret of the epic that has remained unforgettable for centuries.

For example, in the "G’arip-ashiq" epic, a characteristic common to most epics begins with two friends arranging an engagement before their children are even born. In this, the king, along with Shaxabbaz and his vizier Hasen, goes hunting. If a pregnant deer appears before one, then a pregnant rabbit appears before the other. But neither of them shot the animals. Because both of their wives are on the verge of death. They shared the story with each other, and if the children were sons and daughters, they would agree to unite and become in-laws. Upon hearing this news, other palace officials secretly killed G'arib's father, Hasaen. G'arib, along with his mother, Abadan, and his sister, Guljamal, were orphaned at a young age. Meanwhile, the king breaks his promise and intends to give Shahsanem as a bride to Shahwalet, the king of the city of Nav. Of course, the conspiracy of the viziers against the Shah, gathered around this king , will be an obstacle to the path of the two lovers. The hardships G'arib endured on the path to marrying his beloved led him

to spend five years herding sheep in the mountains, far from his mother, sisters, friends, and homeland. Hearing of Shahsanem's presence from past caravans, after five years, he returned to his homeland and assisted G'arib, his father's old companion, in his desire to join Shahsanem. The criminal cases of the viziers gathered around the Shah will be solved. Meanwhile, the people will side with G'arib, demanding that the king's promises be kept and that justice be maintained.

All these episodes are masterfully presented in the play. The writer skillfully uses Azerbaijani melodies and songs in the play, depending on the place of origin of the epic . This is also an achievement of the drama. The authors develop the drama in a consistent sequence, from the younger days of G'arib and Shaxsanem until their maturity. T. Allanazarov wrote, "Dramaturgy consists of more complexities than just a girl's clothes." Of course, transforming a long poetic epic into a two-hour dramatic work requires considerable effort.

Conclusion

In conclusion, the development of the field of dramaturgy is comprehensively developing our art and literature. Drama is a genre that depicts the reality of life. Therefore, dramatic works are presented on stage clearly and distinctly from an ideological and thematic perspective. Thus, the stylization of the "G'arib ashiq" epic, created by A. Begimov and T. Allanazarov, into the field of dramaturgy is itself a significant achievement. Because simply recreating a large-scale epic poem for the stage won't happen on its own. It wouldn't be an exaggeration to say that the epic's multiple stages are the result of the authors' work.

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