



## RESEARCH ARTICLE

### THE PLOT CHARACTERISTIC OF THE NOVEL "UNFORTUNATES" BY T.KAYIPBERGENOV AND THE TRAGEDY "AYDOS BABA" BY T. ALLANAZAROV

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#### ABSTRACT

After the independence karakalpak playwrights began to make dramatic works acceptably to the new period. Especially, with those which were related to historical incidents, new ideas which prompted the nation to freedom, historical incidents and historical people. Folk motives were looked through again and made appropriate to the requirements of the literature. Playwrights led on making the characters of our historical people Amir Temir, Koklenbatir, Mamanbiy, Aydos baba, ErnazarAlakoz, Kumar ana, Berdak, Ziywar and Ayaziy. Among them, T. Kayipbergenov, I. Otaliev, T. Allanazarov, K. Allambergenov, M.Nizanov should be remarked notably. The article which we are stating is dedicated to the tragedy "Aydosbaba" by T. Allanazarov and deeply analyses the peculiarities, similarities, genre, character, composition issues between the novel "Unfortunates" by the writer T.Kayipbergenov. The playwright recreated the plots of the novel based on the requirements of drama. In most cases, he has chosen the most essential moments, incidents as basis to the drama. Whereas, some plots were given as authorial remarks. We have observed that while we are analyzing the article T.Allanazarov used literal manners such as plot elements, exposition, conflict, culmination, decision, dialogue, monologue, inner monologue, replica, remark, portrait appropriately on making this tragedy.

#### INTRODUCTION

Inspired by the independence, Karakalpak dramatists have been developing their works in the modern age in an appropriate way and producing many dramas in our literature. In the independence period dramaturgy, depicting historical and folklore motives played an important role. Among them the works of our playwrights sparkles creating images of Amir Temur, Aydos Baba and ErnazarAlakoz.

#### METHODOLOGY

We used historical, historical-comparative methods in writing our work. In this novel "Unfortunates" by T.Kayipbergenov, the character of Aydos baba was made differently from other writers. No one had made the character of Aydos baba positively before T.Kayipbergenov made. Thus, we studied the creation of the character of Aydos baba as an example of the tragedy "Aydos baba" by T.Allanazarov based on the novel by T.Kayipbergenov through observing historical information comparatively. If each of our playwrights decides to portray any historical image, we find that the work has been deeply researched and some of them have finished writing historical drama whereas others historical-musical drama with great inspiration.

We can state these historical-musical dramas such as "Ernazar Alakoz" by I. Utewliev (Utewliev, 1997), "Aydos baba" (A head evaluated for a thousand tilla) by T. Kayipbergenov (Kayipbergenov, 1998), "Aydos baba" by T.Allanazarov (Allanazarov, 1992), "Amir Temur and ErEdige" (Great assault) by K. Allambergenov. Historical dramas had been created before independence too, but the object of our study is the Karakalpak dramas of the independence period, we have only remarked about the dramas produced during that time. When we look at Uzbek dramaturgy, we have faced a lot of historical dramas. The works such as "Sahibkiran" by A.Oripov, "Fotikhi Muzaffad or the story of fairylike beauty", "The last will for descendants" by O. Yokubov, "Amir Temur and Yildirim Bayazid" by K. Abdunabiev, "Eternal torch" by Y.Mukhimov, "Jaloliddin Manguberdi", "Ancestors' sword" by E. Samandarov, "Zahiriddin Mukhammad Bobur" by M.Khamidova, "Warriors" by A.Suyun and etc enriched the uzbek drama with different subjects and characters as well as portraying historical themes. The dramas which prototyped historical people and events can be found in the XX century karakalpak dramaturgy. Some of them are original plot dramas while others are the forms which were transformed the plots of the works in another genre into the dramas. For example, the drama "By the Amudarya" based on the novel "By the Amudarya" by J. Aymurzaev, the drama "Daughter of Karakalpak" (in 1967) by G. Abdulov and T. Bayandiev based on the novel "Daughter of Karakalpak" by T. Kayipbergenov, afterwards, the drama "Jumagul" (in 1974), the drama

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“Betrayal for justice” by SaparKhojaniyazov based on epic poem “Foolish padishah” by Berdakh, tragedy “Aydos baba” (A head evaluated for a thousand tilla) by this author based on the novel “Unfortunates” by T.Kayipbergenov, tragedy “Aydos baba” based on the novel mentioned above by T.Allanazarov.

Transforming such kind of works demand playwright profound knowledge and perfect skills. One of such works is historical tragedy “Aydos baba” by T.Allanazarov. Historical truth and artistry were synthesized in the tragedy “Aydos baba” by T.Allanazarov. Relationships between Karakalpaks and Khiva khan began from XVII century (Karakalpakstan from ..., 2003). During XVIII century, Karakalpaks actively participated in the political affairs which took place in the Khanate of Khiva. They were against to the policy of Khiva government with Aral Uzbeks and sometimes rebelled against them. One of these rebellions against the acts of Khiva khans is national protest with the leadership of Aydosbiy in 1827. The reason of this rebellion is arisen because of high taxes (Tilewmuratov, 1994). As we mentioned, the drama “Aydos baba” based on these events. But the playwright chose only major events and used them as basis to the plot of drama not depicting all events in the novel and this tragedy is the first play which described hard times during Karakalpaks’ history. This T.Allanazarov’s tragedy based on the novel “Unfortunates” by T.Kayipbergenov and it consists of three compositional parts:

First part is called - “Quarrel”, second part is – “Revenge” and the third part is called “Regret”, and each part consists of several acts (the author used this word as “performance”. We called it in an international term as an “act”). Each part is revealed with the participation of new characters. The incidents in the tragedy begin in the dangara “village Aydos” in 1806. If we pay attention to the compositional structure, the plot system has been remained. The exposition of the incident is portrayed by depicting the dangara “village Aydos” and the tents in it which were made for Aydos, Begis, Mirjik.

A lot of remarks were used in the drama, they were used widely and appropriately by the author taking into account the limits when portraying characters’ appearance, occupation, acts, behavior and the place where incidents take place. This means that the author is well aware of drama, stage rules and that he recognizes theatre requirements since acting at the theatre. In the tragedy, he explained the place where incidents occur and the character’s occupation, background in each play. Furthermore, the author also used mid-remarks. It enables the next incident occurrence and to depict character’s state in the perepathy and appearance. For example, in the tragedy, in the first act of the first part called “Quarrel”:

Kumar: (interrupting) Oh! Lake is so visible through this slit... It isn’t so on the horse... (pause).

Admit Dospan, are you shocked or not? (Kumar spoke with a smile to the shy guy) (Allanazarov, 1992).

... Mirjik. It is a disgrace! (in a strong voice). We also want to thrive. (After sitting for a while putting his palm on his head, he stood up and started a conversation easily as pie.) (Allanazarov, 1992). As we can see in this example, mid-remarks were used to describe the character’s appearance and the voice or feelings when getting angry or glad. The first part consists of 7 acts and each act was explained with remarks. In the tragedy, in all fifteen acts, hard troubled times and

historical incidents in 1826-1827 were depicted shortly and truly to life. The author of the novel T.Kayipbergenov described the landscape, each character, details using the novel opportunities widely when portraying incidents, while playwright T.Allanazarov got essential plots and portrayed the incidents linking together with one another taking into account the requirements of the drama. This means that the author is well informed about the rules of drama. T.Allanazarov widely used the plot of the novel to make this historical tragedy. Although he was a playwright, he made a play based on only the novel with the aim of indicating the trouble historical-political state in karakalpaks’ life to the nation to make a drama from novel. He made a play from a prosaic plot without creating a new position or giving specification more than enough to the characters.

The incident in both works begins in 1806, in the dangara “village Aydos”, portraying Dospan who is one of the shepherds of this village and the place where they are watching over the cattle.

For example:

In the novel: ... in 1806. One of the shepherds in the dangara “village Aydos” Dospan came to hill at dawn as usual, pierced the ground with his cane, put his old hat on it and shouted loudly:

Remove the cattle!!! (Kayipbergenov, 1979). In the drama: the dangara “village Aydos” in 1806, the shepherd of this village Dospan came to hill at dawn as usual and shouted loudly: - Remove the cattle-e-e-e!!! (Allanazarov, 1992). There are more opportunities in the novel to describe the incident as its genre requirements contain them. Whereas, it is limited in the drama. The playwright T.Allanazarov realized that, so he took the essential plot to the drama and then used remarks to explain it. As we can see in the examples, the author described the characters’ inner feelings with authorial remarks. The authorial remarks were used widely in the tragedy. Each new plot and each character’s feelings were explained by the author. If the play does not meet the requirements of the stage, it remains as a prose. For this reason, the playwright used his authorial position and described drama with the help of remarks since knowing well the length of time on stage.

Such exemplary manners are found in the tragedy a lot. Presenting the most essential ones of the incidents and leaving the other implications (small plots which help to express) to the readers themselves and choosing the basic plots demands deep knowledge and skills on the part of the playwright. It is author’s achievement. It is difficult to display a major historical period in short time as the time is limited at the stage. Nevertheless, the playwright T.Allanazarov’s this tragedy “Aydos baba” was written based on the plot of the novel and acceptably for the stage. In our opinion, one of the reasons of achievements of this work is that T.Allanazarov is well informed of stage skills and especially working experience as a playwright, director and also actor. Since managing all of these jobs, he could make a work which is suitable for the stage achievements. Playwright’s this tragedy was made with traditional compositional method. The plot of the tragedy was based directly on the plot of the novel by T. Kayipbergenov, its name was called above. Only the essential part of the plot for stage was taken to make a drama. Changing one genre into another one is not an easy thing.

Because each genre has their certain requirements. For this reason, the playwright or writer should have deep knowledge and skills to transform the genre. In the tragedy, the author used remarks, replica, dialogues and monologues. In the third part of the tragedy called "Regret", Aydosbiy realizes that he was deceived by the khan, he was nobody without his brothers, it was the khan's trick and regrets what he did and that he believed to the khan. The end of the play comes to an end with the death of Aydosbiy.

## RESULTS ANALYSIS

As it seen, acts of karakalpaks for freedom of the nation ends due to the "khan's trick" with death of courageous, determined Aydosbiy, Begis and Mirjik who led the nation. This historical tragedy will always be on our people's minds. T. Kayipbergenov portrays Aydos baba as a national hero who cut his two fingers equally for the future of Karakalpaks disclaiming the historical truth. Artistic fact gives an opportunity to create distinctive character suitable for the age and last forever by strengthening the links between history and literature. One of such kind of characters which is lasting forever is Aydos baba. There are a lot of different opinions about this historical person. Historian M. Tilewmuratov gave the following opinions about Aydos baba in his work, "Karakalpak poetry – historical source": The political work of Aydos baba occurred at the end of XVIII and at the beginning of XIX centuries. At that time Berdak had not been born yet. Aydos baba was a nobleman who participated in the darkest period of Karakalpak people when Karakalpak villages migrated under the force, Karakalpak noblemen flattered to Khiva khans and did violent actions against the Karakalpak people (Tilewmuratov, 1994).

One of the first researchers of Karakalpak literature N. Dawkaraev wrote in his monograph about "Aydosbiy who betrayed to Khiva for his self-benefit instead of starting popular rebellion. And about the heroes Begis, Mirjik, Irza, Tore who died heroically for the people" (Dawkaraev, 1950). Specialist in literature A. Murtazaev wrote that "Aydos sat equal, sometimes higher than the khan. For the blessing of the people he never betrayed to the khan, in contrast he was a courageous man who stood in the people's side" (Murtazaev, 1993). Scientist A. Paxratdinov gave variety of opinions in his work. In the first work of the scientist was written about "The historical facts that Aydos was a betrayer of Karakalpak people who killed his brothers Begis and Mirjik for his benefit... Obeying to Khiva without any forces shows his betrayal" (Pakhratdinov, 1987). But in his work published in 2013 he acknowledged the first opinion was not true and gave opposite opinions to the first one: "It is said that during the period of Aydosbiy the Karakalpaks lived good. Aydosbiy defended the people from the outer enemies. The most important is he didn't give a chance to Khiva to pogrom the people. That is why Karakalpak people love Aydosbiy". "He is one of the most beloved heroes in the hearts of the people and history. For that reason, no matter how much he was turned out to an unpleasant hero during the Soviet period, in the middle of XX century, it was impossible to remove it from the hearts of the people" (Pakhratdinov, 2013).

The opinions of A. Paxratdinov were strongly criticized by the scientists Baekesh Kalimbetov and Sarsenbay Abdullaev. After that he must have been worked on himself, because he has come up with various proofs that he has overturned his original

opinion and come to that conclusion. Here, we would like to express our opinions. If Aydos killed his two brothers really, he concerned the peace and abundance of nation and had no mercy even to his close ones for the liberty of his nation. It would not be overemphasized if we say that he was a real patriot person who did not feel sorry for himself and lives of his brothers to liberate his nation. This character had a national peculiarity. Professor K. Jarimbetov wrote about this: "These literal heroes are members of Karakalpaks and they encompass the dreams, desires, character of this nation. Their opinions, outlooks, moral life are closely related with social, fare, national freedom, national development ideas of these people" (Jarimbetov, 2004). Indeed, it can be understood that one fact might be kept differently in several historical sources. However, the writer interprets it with creativity by his artistic thinking. Writer does not take all facts as they are when creates a historical character but takes the necessary parts for his conception. Historical tragedy "Aydos baba" by T. Allanazarov has not been displayed on the stage yet. However, this kind of works which gives information about our history play a big role on introducing our history to the youth and affirming to the society.

## Conclusion

To sum up, each of the writer-playwrights whose names were called above has their own style. They entered the world of dramaturgy with their issues they raised and their characters. Karakalpek dramaturgy has been enriched with a new work which described hard times, great historical events and people in Karakalpaks' history. This new character Aydos baba which was created by our playwrights was raised as a historical dignity degree. Although scientists have different outlooks to this character, our playwrights were able to create the character of patriot person who forms patriotic feelings on youth by using their artistic fantasy. It shows that it is writer's attainment and he has his own position. It would be great achievement for our literature and culture if this kind of works were made more in Karakalpak literature.

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