

## THE METHODS OF DESCRIBING REALISM AND MYTH IN THE WORK OF I. YUSUPOV “TUMARIS”

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**Annotation:** In this article the qualities of humanism that have such a high degree of friendship between people, love, Mother's love, love for a child, loyalty to the Motherland, fairness, intellectual abilities are encouraged and complemented.

**Key words:** braveness of Karakalpak women and girls, customs, traditional songs, methods of describing realism and myth in folk songs

The poem “Tumaris” by the poet Ibrayim Yusupov means a historical artistic work of 1969-70-ies. His heroes are people from history. In the poem, the war between the Persians and the Massagets, that is, the events in the life of the ancient massagets, are mentioned.

The Massagets is an association of nomadic people, which in two and a half thousand years ago inhabited the range of the Rivers Oks<sup>1</sup> (Amu) and Yaksart<sup>2</sup> (Sir). Today, historical science recognizes the Massagets, who lived on the swampy islands in the lowlands of these two rivers into the Oksiana<sup>3</sup> (Aral) Sea as the ancestors of Karakalpak nation. The “father of historical science” Herodotus and the other ancient authors wrote interesting facts about Tumaris (Tomiris), the female king of Massagets, about her heroic battle against the conquest of Persia.

Kir-Jahongir Shakh, who founded the ancient Persian kingdom, in the Legends of Kunshigis he is called also “Qaikhisraw King” . Historical documents confirm the fact that Tumaris really existed, as historical documents show she overcame in battles of Massagets with Cyrus with her loyalty to the people. History has given rise to folk legends about the coming of Tumaris into the world, about her courage from her childhood, about the reign of women. Here are such characters as “Forty Girls”, “a fairy tale about the women's Kingdom” will be seen at the essays of the population.

As we know, "war is not without chance, without blood." Hence, the author promotes the idea that this bloody battle contradicts the wars of evil between them in a single historical period full of wisdom. In particular, the author promotes high human qualities such as friendship between people, love, mother's love, love for a child, loyalty to the motherland, justice, and work on the basis of wisdom.

In the poem and at the same time the one-headed participant is Cyrus (Kaykhisrau), who is known as an opponent, an enemy of Tumaris. In particular, the play features secondary heroes such as Sparginaz - the son of Tumoris, a deaf massaget, a stork, the mother of Tumaris, the husband of Tumaris.

It is not easy for anyone to grieve for their child. In this poem, Tumaris exacerbates these conditions. Her sad image rarely develops. The poem begins with a combination of mythology and realism:

Oh, Mother Tumaris!  
It's hard for you,  
Your heart is burning.  
Of grieve for your son,  
Don't throw your gold sword,  
It was a ribbon in the face of grief  
Well done! But don't worry.

<sup>1</sup> Oks – ancient name of Amudarya Ámiwdáryaniń eski ataması

<sup>2</sup> Yaksart- ancient name of Sirdarya

<sup>3</sup> Oksiana- ancient name of the Aral Sea

Shame on him for making a mistake  
Washed he with his own blood.

-if in the real round, the writer shows Tumaris' grief in her mind, and on the next side of this section, the character of Tumaris is revealed by the method of mythical depiction:

You can kill the tiger  
With the power of gravity  
You drank from a bag of blood  
with the enemy's head in it.  
Is it you that always  
defended your people!  
Is it you whose silhouette missed,  
The people by the river Oguz<sup>4</sup>,  
In the shadow of Moon.

Mythical elements play a key role in the clear, sufficiently detailed rejuvenation of the image of Tumaris in the poem. It is clear that the Tumaris was in history, the basis of her youth and courage is conveyed by the poet's mythical plot:

Careless in breaking her oath,  
“Playing” with the king,  
She became a mother to a girl ...

The reasons for the birth of a Tumaris are real. After birth:

Together with the deer  
She was born, she was cunning,  
Left the girl in the cave,  
She saw a curiosity in the field:  
Among the many deer  
The curly hair stands out,  
About seven years old.

The fact that people live among animals and miss people are involved in the community, and that become brave, is a fantasy-prone concept, and the rejuvenation of the image is typical of the conditions typical of Karakalpak oral literature. Accompanied by this, the poet compares Karakalpak girls' behaviour with deer's, the deer's upright legs, and the gazelle's jurisprudence could be shared with this consciousness.

In the facts of history, Cyrus – Persian Jahangir shah tried to marry Tumaris and conquest the nation of Tumaris –the tribes of Massagettes, but Tumaris found out the trick and didn't agree. In the play, these moments are described in a poetic way:

Persian king with greatness  
Having conquered many lands,  
Today he can't be in love  
With only Tumaris,  
The queen remembers,  
The devils of the enemy-  
The apostles of Kaykhisrau.

Cyrus had the goal to shed the blood to achieve their goal and starts for the battle. His goal is to get the Massagets on his own, and Tumoris advises him to go back that way. But Cyrus didn't want to listen to her. There is evidence that Tumaris sent her message to Cyrus with these actions. The author, acquainted with the following describing the reality of this life on the level of a beautiful work of art:

At this time two riders  
Sailed by the river Oguz,  
From beauty Tumaris

<sup>4</sup> Oguz (Oks,Oksus) – ancient name of Amudaryya



The following request was received:

“Jahangir Shah, go away, back,  
Don't hurt my soul,  
What do you miss?  
Be afraid of God!

There's lot's of place on other side?!

The poem describes real appearance of other women's kingdoms, their worship of the Sun, facilitation of archery, horsemanship and swordsmanship, deer hunting, governing, military campaigns, deployment of forces, sending ambassadors, etc. gives a realistic view of the period in which the poem is depicted. The author manages to convey to the reader the historical appearance and authenticity of the period by applying the terms river (Ox, Yaksart), sea (Oxiana) and river terms to the most ancient period. At the end of the poem, the blood-soaked bag of the head of King Cyrus also has a historical basis. Herodotus, the father of history, confirms the words of Tumaris "If I saturate your bloodless eyes with blood, I will be massaged by the god of Sun!" Tumaris put the head of Cyrus into a blood-soaked bag and ended his struggle by saying, “You were not satisfied with blood, I would swear to you and water you with blood. This is the punishment for those who invaded the country by force! - she says:

Tumaris round inclined stone,  
Leaning on a white spear,  
Blood, sweat, black face,  
She talked to him:  
“Hey, foreigner Jahangir Shah!  
The human eye is always hungry,  
Having kept my word,  
I'll feed you with blood”  
Then she put his severed head,  
Into the blooded bag.

The author was able to sharpen his anti-war idea with this. The depiction of myth and realism in the poem is also seen in the depiction of Cyrus:

God Auramazda<sup>5</sup> merciful to me  
He gave a mighty kingdom.  
Many people did not show restraint,  
The sword brought me, -

So the author answers in full Cyrus style of speech. The image of Tumaris' son Sparginaz in the poem has a historical basis. It is a real event that he was captured by the enemy and killed bravely. The author used art to convey these facts, and was able to convey the fact to the reader in a clear, funded way:

“You can't beat a tiger,  
Without a weapon,  
You can't pour the blood,  
With the mouth bleeding”.

The work is a new type of poem based on a historical theme of the 1970s and 1980s, which includes mythological-realistic methods of depiction.

Tumaris fights not only from the outside, but also from the military. That is why the image of Tumaris in the poem is the image of heroism. She wins the war.

Searching for the Karakalpak nation's roots deeply, the poet erected a monument to the heroic widow of his ancestors. No one hopes for this memory and is proud of it. When the poet called the massages “The Panther of the Deserts”, it was also an epithet found in cleverness.

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<sup>5</sup> Auramazda-God of ancient Persians

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