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THE THEME OF COLLECTIVIZATION IN THE KARAKALPAK STORY OF THE 1930S.

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Abstract:

This article deals with the problemof development of the Karakalpak story of the 30th years of the XX century on material of stories «Blood», «Daughter-in-law of the Aulsovet(Village Council) », «Red Star», «For Collective Farm».

R T I C L E I N F O

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The great transformations in the life of the Karakalpak people in the 1930s opened up opportunities for artistic creativity and influenced the establishment and strengthening of new forms of reflecting reality. The study of the artistic and national specificity of the Karakalpak story, its origins and development is fundamentally important for Karakalpak prose, "... because the mobility of the story, its flexible and strong connection with the processes of social and spiritual life often paves the way for the novel", wrote G. T. Janieva.[1]Eight stories, which appeared from 1932 to 1935, are devoted to the theme of collectivization, the "class struggle" in the collective farm, and the "sabotage" of opponents of the collective farm.In this article we will look at four of them. In the story "Blood" (1932), J. Zakhiry, a hidden enemy, kills a girl who was about to go to study and denied him his love claims. "The Daughter-in-Law of the Village Council" (1933) by N. Kuzembayev is about a married woman, poor woman Bazargul, who is elected the chairman of the (Aulsoviet) Village Council. It should be noted that this particular theme of female emancipation. The same author wrote the stories "Red Star" (1933). (1933), - about the fate of again poor Khudaibergen, who joins the collective farm, and "For the Collective Farm" (1934) - about the fate of again poor Turdibek, about the dispossession of bays, mullahs, agitating, fighting against the collective farm, and the poor, collective farmers, denouncing them.

In "Daughter-in-law of the aulsoviet (Village Council) ," the kulaks are banished from the meeting: Jumaniyaz because "from a long time ago he has been the henchman of the bay. He has two wives. In the past, he kept a peasant," and Arzibek because "it'sameetingofpoorworkers.[2] The characterization of the bays is given by someone who is not personified from among those present at the meeting-it is, so to speak, the direct vote of the people. In "Red Star", "sabotage" (purely verbal) is expressed through the dialogue between mullah and Khudaibergen: "- The Bolshevik has exterminated our land. Having taken all the available seeds, now he thinks of killing it alive. Taxed... Unhappy Khudaibergen! Without thinking ahead, without consulting anyone, handed over his wheat...". [3] These claims to the Bolsheviks are in fact not refuted in any way. In the story "For the Collective Farm," the bay are engaged in anti-Soviet agitation during the grain harvest; their other fault is that they are arrogant during the confiscations of property.[4]

They are confronted deliberately by the poor. In "Daughter-in-Law of the Aulsoviet (Village Council)," Bazargul is "an activist herself. A real hard-working woman," as one woman at the meeting puts it (p.11); Bazargul speaks after the election: "Now we will strive by all means to fulfill the call of the party and the government" (ibid.). In " Red Star" Khudaibergen responds to the "anti-Soviet speeches of the mullah: "Ay, mullah, mulleke-ay! Still haven't noticed that your time has passed, you walk in the

past" (p.29). In the story "For the Collective Farm," the poor "win over" the haughty bay and actively participate in the search for the hidden property of the bay.
The author of "Red Star" is often limited to stating: "Khudaibergen is a pauper peasant... In his younger years, he was a peasant with the bays».
A happy life is asserted most loudly in the slogans proclaimed by Khudaibergen: "It is the Soviet government that blesses the workers!» (p.29).
In the story "For the Collective Farm," as in a number of the various stories above, there is a retrospection, depicting the darkest side of poor Turdibai's past life: the story is told about how he was a shepherd boy, how a black cow ate a jugara, a well-known motif of an under-attended shepherd boy, and a poor peasant who guarded the fields beat the boy, after which he fell ill. His parents die of the plague. He and his five-year-old brother remain orphans. The bay, as it should be, is portrayed as heartless and greedy - when Turdibek falls ill, the bay orders his father to remove his son from his (bay's) home, removes the shapan from Turdibek because he allegedly has not served his time.
In N. Kuzembaev's stories, some peasants do not understand the importance of collective farms, but under the influence of meetings and speeches of commissioners, who agitate for collective farms, suddenly decide to join them immediately. In "Daughter-in-law of the aulsoviet(village council) ," the commissioner who came to the aulsoviet (village council) elections made an "understandable" report, and "when he said what the workers needed for agriculture, culture, many...-Right, right." (c.11).
Events happen according to a given scheme. In "Daughter-in-law of the aulsoviet (Village council)," everyone goes to a meeting on January 25, at which one woman asks to kick Arzibek-bay away. Then the commissioner makes a report, after which he reads a list of residents of the aul. Then there are elections to the aul council. The next part of the story is the month of May.Everyone is working on the field. And suddenly it is reported that "the commissioner talked a lot at the meeting. The story is essentially brief descriptions of two gatherings, with the first involving a dialogue, a polylog, and the second limited to the speech of Bazargul, whose superconsciousness and labor heroism are already moving away, in general, and the people themselves.
"Red Star" begins with a description of Aiteke's winter hut, Khudaibergen's past life; it also refers to the land of Yeshmurat, who left the aul. The second chapter again features the speech of the commissioner, who came for wheat; it shows what the difference in the life and situation of the bays and dekhkans was before and now; a meeting between Khudaibergen and the mullah is described. The third chapter says that many people did not understand collectivization and even left, but the commissioner for the creation of the collective farm arrived, made a speech, then at the meeting made a call to go to the collective farm and Khudaibergen.
The narrative is an ordinary linear account of events, conducted from the point of view of the narrator, who does not claim to be omniscient. The second chapter is almost all of Khudaibergen's inner monologue, in which he compares the bays and the peasant before and now. The comparison ends with the above solemn slogans about Soviet power and its "leader," the "Lenin Party" (p. 29), which look especially unnatural in the character's inner monologue.
The action of the story "For Collective Farm" begins unconventionally - with the screaming and swearing of a woman cursing some people. Then we describe the "victory" of the poor over the kulaks, the agitation of the bayas against Soviet power during the grain harvest, their disenfranchisement, and the taxation of the one-man farming community. The author then returns to the scolded woman. i.e., he uses delayed exposition.The following describes the confiscation of the property of Bay Arzek. The commissioner is in charge of the case. The bay's wife swears, the bay sniggers, criticizes the Bolsheviks, and the poor yell at him-all this is conveyed through the dialogues. After the hidden things are found, Bay and his family are arrested and the property is confiscated. The second chapter is a retrospective: it provides a background-biographical description of the life of TurdibekKhojan's father, also a poor man. There are no children in Khojan's family, and the couple quarrels and argues about it. Turdibek is born; the life of the adult Turdibek is reported fluently; the hard life of the shepherd Turdibek until the age of 20 is shown.
In the stories analyzed, it is worth noting some attempts at psychological motivation, gravitating toward their authenticity. Thus, in the story " Red Star," Khudaibergen's reasoning and doubts about the need to give wheat to the state are conveyed through his inner speech:" ...the authorities...are doing everything for the poor peasant.
Perhaps this is the norm, the order, the need for power. But at the same time, the house needs money, maintenance.But we should probably show up with the people," and Khudaibergen in agreement with himself to surrender 10 poods of wheat.After the meeting, Khudaibergen returns home with a happy feeling that they have created a collective farm, notices a red rooster raising its tail and shouting "Kyi e-kyi...kuu", takes his son running out into his arms, and lifts him above the ground.At home, my wife is baking flatbread and boiling kuman.
"-Woman you know! We created the collective farm "Red Star" today.
And Khudaibergen recounted what happened at the meeting.
"-You know, family master," said the wife, and went about her work (p.31).
The man - an active family member - is excited about something new, he believes in a better future and is obviously proud to be a part of it.But this is clearly not a woman's business, as we see in the speeches of his wife.This image is immeasurably more vital and realistic than all the images of collective farm activists.
At the same time, the ideal and the material in the story are sufficiently distinguished.Khudaibergen is also confident that he will have to give away very relative values for common use: "And Khudaibergen gives the collective farm a yellow bull with a broken horn, a crippled mare, and a rattling broken-down carriage. (p.31).
The story "For Collective Farm," we recall, begins with a realistic scene in which a woman wails and curses someone; later we recognize her as the wife of the bay, whose property is being confiscated.Figuratively described children standing" around their mother's feet, ready to cry, grieving, clinging to her breast.As if grieving their mother's grief, eyes begrudgingly gaze, glistening, feasting like chicks gazing into their mother's face.They still look at the people walking around the house. "Where do we get our strength from?" as if the two children were saying; they whimpered loudly as they looked on. (p.29). It is credible Arzek-e-bay's arrogance during the search some snideness with which he responds to the commissioner's question, "What else do you have?" -

"What does the bay have? Everything was looted by beggars" (p.31) - a state of despondency after finding hidden possessions: "Arzibek, who used to say 'there is nothing more, that's all,' when he saw the things closed in the pit, swallowed saliva like a dog that swallowed a red-footed falcon, immediately went limp like a mouse caught in water, could not utter a word, went pale and stood with a drooping head, like a donkey that has filled its ears with water. In the morning, Arzibek's wife, who had been screaming, tearing her hair, fell silent. sat down and wept" (p.31).

All of this is very revealing. The positive characters are the poster, they are the walking slogans and maxims (although there are some exceptions); the negative characters are also primitive in general, but in the new, bright life they are destined to suffer, to lose either the hope of reciprocity in love or property, and often normal living conditions-and in depicting universal feelings, above all suffering, the writers achieve much better results than in illustrating ideological schemes.

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4.Nagmet (Kuzembaev N.)“For collective farm”// Audaryspakzhalyny.1934. №3.P.31.