

**TRANSFER OF LANDSCAPE AND ARTISTIC
DETAILS IN KARAKALPAK DETECTIVE
NOVELS (ON THE EXAMPLE OF
M.KAYIPOV'S NOVEL "KARA CHEMODAN"
(BLACK SUITCASE))**



Literature

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Abstract

The appearance of detective content in the works of Karakalpak prose in the mid-twentieth century is one of the facts in the development of our national literature. The appearance and development in the Karakalpak novel of detective content was played by M. Kayipov's novel "Kara chemodan" (The Black Suitcase). If you read the novel to the end, it is still difficult to consider it a detective work. If you look at it this way, it seems to be an ordinary realistic novel that describes social, ethical and aesthetic, moral themes. But, after reading the last pages, closing the book and thinking deeply, we can conclude that this is indeed a detective novel.

1. Introduction

The transformations and policies of "perestroika" that took place in the public life of the 80s of the 20th century, in turn, influenced fiction. In the creations created in the 80s, it is not images of cotton growers, rice farmers, livestock breeders who exceed the annual plan by 2-3 times, as in the 60-70s, on the contrary, illuminate images that convey the life of the people, the Aral catastrophe, the Motherland, thinking about the future of the nation, worrying about the low self-consciousness of people, as well as the images of the heroes of another character.

Therefore, starting from the middle of the twentieth century, in a similar enrichment process in terms of content and form, the appearance of detective works in Karakalpak prose is a fact of unconditional progress of our national literature.

In the beginning, in the given direction in the 60s "Kiragi ko'zler" ("Vigilant eyes") by A. Pakhratdinov appeared, in the 70s "Sirli izler izinen" ("Following secret traces") by A. Bekimbetova, in 80 Years "Kara Chemodan" ("Black Suitcase") by M. Kayipov, in the 90s "Perishteler" ("Angels") by J. Muratbayeva, "Ashshi Miyweler" ("Bitter Fruits") S. Ismaylova, "Diplomattagi Kupiya" ("Mystery in the Diplomat") A. Aknazarova, "Sawin Siyir" ("The Milch Cow") A. Abdiyev and other works.

We fully recognize them as samples of detective prose. It is clear that along with the development of common prose, all of them are written in connection with the possibilities, life ways and professional secrets of a number of individual authors. In particular, A. Bekimbetov, as a police officer, has repeatedly witnessed crimes. A. Pakhratdinov, unequivocally, became an eyewitness to similar events described in his novel.

And S. Ismayilov, being one of the creators of Karakalpak prose, possessing the richest imagination, as the author of several science fiction works, exhibited his talent as the creator of

detective prose. Z. Muratbaev, dared to try a pen in the creation of works of satirical genre, dedicated to the disclosure of the secrets of self-interested "angels".

One of the main innovations in Karakalpak national realistic prose of the mid-70s of the last century is the birth of detective novels. In the 1980s, the appearance of the novels "Kiragi ko'zler" (Vigilant Eyes) by A. Pakhratdinov, "Kara chemodan" (The Black Suitcase) by M. Kayipov by most book lovers, literary public and intellectuals was assessed as special events. But, despite the fact that these works found their rightful place in the literary process, they were not adequately evaluated by literary criticism. It is known that some of them, in particular, the novel "Kiragi ko'zler" by A. Pakhratdinov were evaluated only by literary scholars [p.125-127.]. Almost no critical opinions of literary scholars in the pages of the press and about M. Kayipov's novel. We can not hide the fact that these oral novels among the public were only oral opinions. But despite this, these novels, of course, have a definite place in the development of detective prose.

2. Research Design

In the appearance and development of detective content in the Karakalpak novel of the 20th century, the place of the novel "Kara chemodan" (The Black Suitcase) by M. Kayipov is sharply conspicuous. The most interesting thing is that at first glance, even when reading to the end, it is difficult to recognize the detective work in it. At first glance, it seems that he is a simple realistic novel written on a social, moral, moral theme. But if, after reading to the end and closing the book, to think deeper, indeed, the novel is detective.

Nevertheless, we are confident that this creation was able to combine in itself such poetic qualities as a kind of plot composition, imagery and principles of artistic representation. What is the reason? The main reason for this lies in the fact that from the beginning to the end of the novel, along with literary heroes, law enforcement officers are not involved in solving crimes.

And here, basically, the content of criminal acts, the images of heroes who commit criminal acts, of course, reveals themselves in a plot-compositional direction.

Another of the main qualities of this work of M.Kayipov is that the novel begins with a description of the autumn nature, the first part ends, from the beginning of the second part through the plot digressions the writer tries to entertain the readers, very appropriately and actively uses extended internal monologues.

3. Data Analysis and Interpretation

From this point of view, the very beginning of the work, which describes the circumstances of the departure of the main characters of the novel by Gulayim and Sabyr from school, looks very advantageous by using symbolic landscapes, on the one hand, objectively

depicting and giving them a deep figurative meaning. For example: «*Gu'z... Tu'nergen bult astinda jabiqqan japiraqlar sarg'ayip, sabag'inan an'sat g'ana u'zilip, jerge sawdirap tu'sip atir. Gu'z samalinin' izg'irig'i ja'ziyranin' sari jilaniniday isqirip, ta'biyatti tir jalan'ash tu'rge yendirdi. Jerge tu'sken xa'lsiz japiraqlardi da qis qa'ha'rinin' samali a'lle qaylardagi jilg'a saylarg'a ushirip baratir.*

Gu'layim mektepten shiqti da, kushli samaldan qorg'ang'isi kelip jelkesindeki oramaldi basina tartip almaqshi boldi... samal onin' oramalin qolinana julip alip ketti. Tamasha, bul samal onin' oramalin julip a'ketkeni menen turmay, ma'yizdey uzin qara shashlarin, ko'yleginin' yeteklerin jelibiretip, Gu'layimnin' o'zin de iyterip kete jazlap qaldi...»/“Autumn ... The leaves, damp under the gloomy clouds, turned yellow and easily detached from the branches, began to tumble to the ground with a noise. The autumn wind whistled, hissed like a yellow snake, exposing nature. The wind of a terrible winter takes fallen weak leaves somewhere far away”.

Coming out of school, Gulayim wanted to throw a handkerchief on her head, wanting to protect herself from a strong wind ... the wind tore the handkerchief from her hands. Interestingly, not only did the wind rip off the handkerchief, he also scattered her black hair, like tar, the hair, and the dress shook the floor. The wind was so strong that even Gulayim herself almost fell from his strength ... "[2. P. 3.]

Look, these landscape descriptions, which, at first glance, are simple natural phenomena, after reading the whole novel, their symbolic and metaphorical qualities clearly appear before your eyes. Indeed, like other nations, they are closely related to the aesthetic nature of the poetic traditions of our people, which originates from folklore.

The contents of the landscape, given in a literary text in an allegorical form, means the recent life ways of Gulayim, which are closely related to her fate. More precisely, on that ill-starred day, when the wind tore off her handkerchief and almost knocked to the ground, Gulayim almost said goodbye to life because of Jalal from Dushanbe, a speculator-gangster and Sabit, her countryman. At the suggestion of Sabit Jalal on the Kungrad-Nukus highway, supposedly by chance, he opens the door of his black Volga car and pushes it out of the car. As a result, not only does Gulayim fall on an asphalt road, blood flows out of his mouth, and speculators-gangsters carry her black suitcase, a young woman would say goodbye to life for a long time if the boy herding sheep and sibling of the worthless daughter-in-law Gulayim Burkit had not saved who brought with him a police officer. While we are reading the novel, it is this conclusion that does not occur to us. The writer in the first chapter describes only how a young woman Gulayim and her husband Sabyr set out on a journey with a specific purpose, Gulayim on the route Kungrad-Nukus, and Sabyr to Kungrad. In the course of the master word gives such conversations, dialogues between characters: «*-Gu'layim!-dedi Sabir qara qalpag'in basin'qirap kiyip atirip...-Sen anaw chemodandagi bagaj etiketkasin jirtip taslamadin' ba?*

-Yaq, O'zin' aytin'-g'oy, qozg'ama dep. Sol turisi menen tur.

- *Onda ju'da' maqul bolipti. Sol turisi menen alip kete ber. Biraq mennen burin mayor Joldasovqa barip qoyma! Menin' menen birge barasan'. RayONO meni bu'ginge shakirtpiti. Bu'gin onin' menen so'ylesip bolaman da azanda No'kiske samoletke minemen. Usi ku'nleri No'kiske Qo'irattan bir yeki reys bar dep yesittim... Abatti da hesh qayda jiberme...*

- *Boladi. Qolimizdan jazdirmastan burin xa'reket yetiwimiz kerek. Yele de kesh yemes, a'tten' anaw qarshaday nashardin' tirnaqqa ilinip ketkeni o'kinishli, kelin bolmay komik boldi ol jazg'an,- dep so'ylendi Gu'layim!».*

“Gulayim!” said Sabir, straightening his black hat on his head ...“ Did you take the luggage label off that suitcase? ”

- *No, you yourself said that I did not touch anything. Everything remained as it was.*

- *Well, in that case, everything is fine. Take it as it is. Only you do not come up to Major Zholdasov before me! Come along with me. Rayon called me for today. Today I will talk with him and in the morning I get on a plane to Nukus. I heard that there are several flights from Kungrad to Nukus these days. Abata, too, do not let go ...*

- *Good. We need to act while it is in our hands. It's not too late, it's a pity that that young girl got into the netting so that she was empty - Gulayim grumbled to herself” [2. P. 4.].*

As you can see, here the main literary heroes of the work Gulayim and Sabyr begin to act in the plot of the creation, and we still do not know for what purpose the writer consciously makes Sabyra talk about the label of the suitcase, and Gulayim regretfully grumble about the daughter-in-law Gulsair.

But by the end of the novel, the writer reveals all this and gradually clarifies them in the subsequent steps of the plot. They are clarified in the plot development through the actions of Gulsair, the “unsuitable” bride of Abat, the son of Gulai and the “black suitcase”, which, by coincidence, was at their home. Here, because of this suitcase, the young woman Gulsair prematurely parted her life, because of him, a very clever and beautiful woman Gulayim almost died. Of course, after the disclosure of the criminal actions of Sabit, Shauketzhan - Shura, Jalal and others, it becomes clear that Polat, too, is dying prematurely because of the fatal mistake he committed. But, at the end of the event, employees responsible for all the bodies take part, representatives of the militia, according to the requirements, socially active activities of ordinary ordinary citizens — Burkit, brother Gulsair, Sabyr, Gulayim, and others, activity of their actions, their deep thinking — are poetically masterful.

All these secrets of the plot development and conflict resolution in the novel testify to the writer's skill, signify the unconditional success of the author who profoundly portrayed the problem around this ill-fated “black suitcase” and the secret of “hair” adhering to Polat's jacket, the former husband of Gulayim, a large social and public , moral, moral meaning of detective content. In general, in our opinion, without paying attention to their importance, it is impossible to

give a correct assessment of the main spirit of this work, the secrets of its main pathos and skill. Because, these things, objects with artistic detailed importance, were successfully invented by the writer and provide the entire plot-composition connectedness of the creation. “The detail in fiction is considered to be a rare winning fruit, the result of incessant searches, the inspired work of the writer.” [3. C.28.] This opinion can also be applied to M.Kayipov's novel “The Black Suitcase”, on the application of artistic details in it. However, not every passage of a work of art, not every episode can be an artistic detail.

“... in the literature literature, certain works have been done related to ... questions of details ... in the Karakalpak literature this question has not been specifically studied yet ... there are different kinds of details. They are divided into “figurative detail”, “landscape detail”, “portrait detail”, “movement details”, etc. Basically, all the artistic details are used by writers to depict the inner world of the characters, their psychological characteristics.” [P. 50-51]

In such cases, whatever type of figurative psychological details is depicted as an object, they are closely associated with the main plot, the characters of the characters, their master of the word loads with deep meaning - figurative figurative qualities.

Details such as “one hair” and “black suitcase” in the novel “Black suitcase”, developing the whole plot and composition core of the novel, criticize the actions of people who violated the law, lost in life. These details in the work are used in a similar way, however, the fact that they are depicted pointedly, being deeply absorbed into people's minds, is undoubtedly recognized as one of the well-known successes of the whole detective prose, the whole of our national literature, and not just one writer. Especially the fact that the color of the suitcase is “black” and not “red” or “yellow” leads to a correct understanding that the content of the whole work is cumulative here, the “black” cases of individual literary heroes, the “black” fates of some of them. Such figurativeness with a portable and deep meaning is estimated as a result of talent, his incessant writings. The work is mainly aimed at disclosing the content of moral, moral violations that develop into crimes.

From the second part of the work, we begin to get acquainted with the events that act as witnesses of marriage and a joint, happy life of the main character of the work Gulayim with Polat. This immediately plunges the reader into thought. Because, the literary heroine just with her spouse Sabyr gathered from Kungrad to Nukus, and that this, suddenly, she was with another man. Then, we guess that Sabyr is the second husband of Gulayim. Well, now, where does Polat go? It remains unknown for a long time, we cannot find an answer to it.

It turns out that Polat is the first husband of Gulai, whom she married for love. One day, he returns home very late from a regular business trip. And Gulayim is looking forward to it. Because, they got married in a huge mutual love, and Polat devotes the most intimate words to her. In turn, Gulayim also loves Polat more than his life. This becomes clear from the internal monologues of Gulayim, which the writer used: *«Bu'gin Polat kelse, a'llette, quwanishimdi aytaman. Sonda ol uship-uship quwanadi, menin' soyikli Polatim. Ol a'bigerlenip kityairg'an*

shig'ar. Komandirovkada onin' birew ko'ylek-kenshegin juwip bere me?! O'zinin', basqa jigitlerdegidey ildim-jildimi da joq. Sumkasina tek g'ana yeki ko'ylek salip yedim, U'shewin nege salmadim?! Nede bolsa komandirovkasi o'tti. Bu'gin keledi.

Keshegi avtobus penen qaytip, jolda keo'senine qayrilsa da ba'ri-bir keletug'in waqti boldi» [4. C. 7]/ "When Polat comes, I will definitely tell him the good news. He will be delighted, my favorite Polat. He is probably very tired. Is someone will wash it during a business trip?! He himself, too, is not as nimble as some men. Why did I put two shirts in his bag, not three?! However, the trip is over. He's coming back today.

Even if he would have boarded yesterday's bus, would have turned into an office on the way, anyway, he should be at home already".

It should be noted that the writer often uses the method of describing such internal monologues and, if necessary, uses their extended form for the achievement of poetic success for the deep and reliable disclosure of the image of Gulyaym. «Aynadan o'zinin' tulg'asin ko'zi menen bir sholip o'tti de, jataq ornina to'sek salistira basladi. Ol ku'nde Polattin' ornin ashig qoyatug'in yedi. Bu'gin basqasha... O'zinin' basina bir ko'pshik qoydi da, Polattin' basina yeki ko'pshik saldi. O'zinin' qoyg'an ko'pshigine o'zi bir zaman qarap turip, kewline unamag'anday, tag'i da ko'pshiklerin qozg'astirdi. «Polattin' basina batpasin, onin' yetine hesh na'rsenin' izi tu'spesin» dep oyladi ma, ko'pshiktin' sa'depli jag'in sirtqa qaratip, qaytadan qoyistirdi. A'depki salistirg'aninda o'zinin' ko'pshigi Polattikinen sa'l alisraqta yedi, og'an da qayilshilig'i bolmadi. O'zinin' ko'pshigin Polattin' ko'pshigine taqap qoydi... Polattin' usi to'sekte kosilip jatpag'anina bu'gin sarras on ku'n boldi» (str.81.)/She glanced at the reflection in the mirror and began to make the bed in the bedroom. Every day she left Polat's place not laid. And today she behaved differently ... she put one pillow on herself, and put two pillows under her husband's head. She looked at the pillows for a while, then, as if she didn't like something, began to shift them. She probably thought that "there was no tough Polat's head and that nothing left a trace on his body" she turned the pillow upside down with a button. When at the beginning the bed was laid her pillow was away from her husband's pillow. She was dissatisfied with this and moved her pillow to the Polat pillow ... For exactly ten days, Polat did not lie in this bed. " (p.81.)

Here are the inner feelings and actions of the young woman Gulayim, who alone is looking forward to her husband. In them you can see the first shoots of first love, mutual feelings. Also, pay attention to the following description of the writer:

«Ona vspomnila ... proiznesennyje Polatom slova: «Pered tem, kak lech' v postel', raspuskay volosy. Oni pridayut tvoyey krasote osoboye ocharovaniye. Yesli by ty znala, kakoye ya poluchayu udovol'stviye, kogda tvoji dlinnyje obvivayut moi plechi. Kak-budto ryadom so mnoy lezhit angel...» (str.8)/ "She remembered ... the words spoken by Polat: "Before you go to bed, let your hair down. They give your beauty a special charm. If you only knew how much I enjoy when your long shoulders are wrapped around my shoulders. As if an angel is lying next to me ... " (p. 8)

Polat, whom the young woman Gulaim awaited with impatience, returned from a business trip very late, late at night. They, of course, met very passionately. But, nevertheless, all the unfortunate events began as follows: «*Ol... Polattin' aytqan bir so'zin yesledi: "To'sekke jatarida shashin'di tarqatip jiber. Ol senin' suliw shirayin'a artiqmash shiray beredi. Menin' jumir bilegime senin' su'mbil shashin' oralip jatsa, qanday la'zzet alatug'inimdi bilsen' yedi. Qaptalimda peri jatqanday boladi..."*» (9-10)/“*He voluptuously admired his wife. I stood for some time, hugging Gulayim, then letting go, said:*

- Clean a jacket and hang it on a hanger ...

Gulayim turned on the light, took the brush lying on the table in front of the mirror and went out into the corridor. First I cleaned the dust from the collar of my jacket. When she just wanted to clean the sleeves, her hand involuntarily stopped. In the sleeve of his jacket, one long hair squirming like a snake. Seeing this, Gulayim flinched and looked sharply toward Polat. She wanted to ask: "Whose hair is this?", But could not utter a word. She thought that she should not make a fuss before time. Finger slowly removed the hair from his jacket. One of his tip is tangled in a button on the sleeve of his jacket. Gulayim removed her hair without cutting it off. Hair was not tangled by accident. This may have happened as a result of close contact with some women. It was strong brown hair. "This is definitely a frivolous woman's hair!" - thought Gulayim to herself. " (9-10).

Here, “one hair” is fully implemented as an “artistic detail”, it can be seen that it gives the novel a special aesthetic quality, poetic skill. It is known that the primary version of the novel was published in the literary magazine in the genre of “story” called “One hair”. It was this one hair that caused all the misfortunes in the life of Polat and Gulayim, the untimely death of Polat. This mystery is revealed at the end of the novel.

This artistic detail in the form of a “hair” does not suit such concepts in some theoretical literatures: “A detail is a detail, a particle. Particles of a work of art that are of particular importance for the addition and imparting artistry to the image, but individually have no meaning.” [5. C. 62.] After that, the authors write: “... such small particles can be considered as details of artistic production,” citing as an example the fact that Alpamys in the dastan “Alpamys” writes a letter on the wing of a wounded goose, which he cured some other similar examples.

In our opinion, it is difficult to fully agree with these opinions, the main thing, as researchers correctly indicate the problem of “artistic detail” in literature, any particle of each work cannot perform the function of “artistic detail” and therefore, according to the meaning of the word “detail” in Russian. detail ”in literature cannot be translated as“ particle ”in literature. Such a translation does not meet the requirements. As appropriate, the researchers point out the details, the “artistic details” as the subject, the words and phrases in oral and written form, the internal monologues, the word combinations in the figurative sense, in some cases just one word performs the function of “details”, it In most cases it means the main ideological and aesthetic direction of the work, its main motive. For example, in the works of T. Kayipbergenov “Suwik

tamshi” (“Cold drop”), “Ta’ nha o’zin’e ma’lim sir” (“One knows a secret to you”), K.Mambetova Huzhdan ”(“Conscience”), Sh.Seitova “Shirashilar ”(“The Lamplighters”), “Ko’p edi ketken Tirnalar” (“There were many fly cranes ”) words and phrases denoting their names fully function as an artistic detail. According to some literary critics, they are used in poetic functions. [6. P. 16-17.] Similarly, the name of the novel “Black Suitcase” by M. Kayipov and “one hair” gathers around him the whole plot and compositional direction of the novel, is repeated several times in the work, not only is the reason for the full disclosure of secrets of the work, but also brings the reader to the deep thinking, aesthetic analysis, teaches to draw the appropriate conclusions wisely in any case.

On the other hand, artistic and detailed descriptions perform a poetic function in the image, according to the requirements, signs of personal behavior of some literary characters, sentimentality in them. Therefore, reflections in connection with the secrets of “one hair” in the “Black Suitcase” are evaluated as a picture of the disclosure of the character of Gulayi. Since she puts a hair found on the sleeve of her jacket, between the pages of a book she reads, and every time she takes it in her hand, she feels uneasy. Nevertheless, it keeps this unfortunate hair. One day, when she finds her husband Polat with a woman of easy virtue named Shura, after some scuffle with this female criminal, upon returning home, Gulayim discovers between the rings one hair of a stranger. When comparing this hair with that unfortunate hair found on the sleeve of Polat's jacket, it turns out that they belong to the same person. This means that this artistic detail has been worked out by the writer, which testifies to the strength of such qualities as deep mind, tact and sensitivity. However, who knows, maybe it would be right if Gulayim, even at the first detection of the ill-fated hair, raised the alarm, accused Polat of adultery, inflated a spark of jealousy and suspicion with her endless questions? ... We don't know! Perhaps in the character Gulayim lacks precisely such qualities as courage and directness. Perhaps, if she had rebuked her husband or would give a proper rebuff to hypocrites like Abdikadir, who spoiled her husband, and almost dealt with her, the events in the plot of the novel would have gone in another direction.

Polat with the hostess of the very “hair” Shura (Shauketzhan) was introduced to him by his colleague Abdikadyr, a hypocritical conman, the man who introduced him to this unrighteous way. Because of Abdikadir, Polat stepped over his beautiful, morally educated wife and associated with the frivolous, morally despised woman named Shura. Yielding to the admonitions of his "friend" and the voluptuous grimaces such as Shura, women, Polat leads an idle life. As a result of all this, he otmarazhivaey foot and enters the hospital. A young woman who is not aware of all this, is in the hospital with a newborn baby and is waiting for her husband to come with flowers and a birth certificate.

But, addicted to drinking Polat, often began to allow himself to be late, or not to return home at all, if he came back, he would drink heavily, barely able to stand. It came down to the fact that he immediately fell asleep and woke up in the morning just to get sober. Then, suspecting something wrong with Gulayim, on a tip from Abdikadyr, he finds Polat at Shura. There has been said a lot of obscene. Not only was it said, Polat, in a half-dressed form, runs off into the

courtyard. A young woman finds out that her husband, because of alcoholism, lost his job and found another job, smaller. It became clear what the words of Polat meant when he said that after discharge from the maternity hospital his wife could go to her parents.

After the incident, Polat decides to permanently link his fate with Shura, through a letter he informs his friend, allegedly his friend Abdikadir, about his departure to Kokchetau. And Abdikadir, who is still a conman and a man in love, transfers all the letters and the events that have happened, by Gulayim. The heart of a young woman who read Polat's letters to her friend, not only began to shake often, but also reached the point that she constantly felt dizzy from the sad thoughts about the future of her child from Polat.

The story here about writing in the poetics of the work makes it possible to correctly analyze the creation from the literary, scientific and theoretical aspects. Through this we learn about the plot-compositional structure and the degree of disclosure of the images of the characters in it. The use of the letter form in the creation of the character's image in the novel serves to bring the plot development into authentic states, outlines and conflict resolution of the work, and a deep disclosure of the characters of the characters. Here are some of them: «*Dostim, A'beke! Bala-shag'am aldinda masqara boldim. Yendi nede bolsa Shura menen birge Ko'kshetawg'a ketip baratirman. Shura yekewimiz sonday sheshimge keldik. Adresimizdi sol jaqqa barip, jumispumisqa ornalasqannan son' jiberemiz. Ko'riskenshe xosh*»... (52).

Ja'ne de; «Dostim, A'bdiqa'dir! Ko'kshetawg'a saw-salamat kelip tu'stik. Bul jaqlar ju'da' jaqsi, a'jayip yeken! Shurani? tuwisqanlari meni jaqsi ku'tip aldi. Ha'zirshе Shuranin' qiz apasinin' u'yinde bolip atirmiz...Shura a'lleqashan jumisqa o'tti. Yendi men de jumis izlestirip atirman.

Ju'da' qolayli jumis tabilmasa, ko'shpeli du'ka'n aship satiwshi bolip-aq isleymen. Shuranin' jezdesi solay deydi. Senin' hayal taslag'anin'di kim bilip atir. Yeger kelsen' qiz tabiliwi mu'mkin... Oylanip ko'r. Ko'riskenshe...» (54)./ "My friend, Abeka! I disgraced myself in front of my wife. Now I have to leave with Shura in Kokchetau. Shura and I came to this decision. I will inform you on arrival when I get a job. See you soon "... (52).

Another: "My friend, Abdikadir! Safely arrived in Kokchetau. It is very good here, just wonderful! My Shura family met me well. While staying with Shura's sister ... Shura has already got a job. I am also looking for a job. If I don't find a suitable job, I'll open an exit store and trade. Shura's son-in-law also advises to do so. That you divorced here nobody knows. If you come, there may be a suitable girl ... Think. See you ... "(54).

And so, all these letters, for a certain time, Abdikadyr brings and shows Gulayim, his friend's ex-wife. The actions of Abdikadir, the content of these letters, their transmission to Gulayim at the next stages of development reveal that Abdikadir is a real cunning crook, unscrupulous, after all, a person capable of a crime. As a result, Abdikadyr, imprisoned for a crime, kills Polat there with a home-made "knife" from an ordinary metal spoon. The process of preparing for this crime the writer describes the following action details:

«A'bdiqa'dir tu'ski awqatti jep bolg'annan keyin qasig'in muqiyatlap jaladi. So'ytti de oni su'rtip Polatqa jaman ko'zin tigip bir qaradi. Biraq Polat onin' qarap otirg'anin an'g'armadi. A'bdiqa'dir... shetkeri turip qolindag'i qasig'ina qaradi. Oni bilay-bilay awdarip sabin uslap ko'rdi...sabin qayistirmaqshi bolip, yeki qolg'a qisip turip ku'shlen'kirep qayirdi. Polat qasiq onin' qolin keyin qaray serpip turdi. «Boladi» degendey ol bir sheshimge keldi...usi sheshimge keldi de ol tuwri ustaxana betke qaray ketti. Ustaxana aldinda ornatilg'an bel-balta sharlaytugin shardin' tetigin basip jiberdi. Shar dizildap gu'belektey aylanip turdi. Ol ja'n-jag'ina bir-yeki qaradi da kisesinen qasiqti shig'arip, onin' sap betin sharg'a tutti. Aradan ko'p waqit o'tpey-aq polat qasiqtin' sabi o'tkir pishaqtay boldi. Onin' ushin bizdey yetip, jarqildatip ju'z shig'ardi. A'bdiqa'dir shardi toqtatip, qasiqtin' tompaq jag'in usladi. Ko'miwli turg'an ag'ashqa jaqinlap barda da «hap» dep qasiqti ag'ashqa urdi. Ushli polat qasiq ag'ashqa pishaqtay qadaldi. Ol o'zinshe bir o'lken zat oylap tapqanday basin bir qaqtı da miyig'inan ku'ldi...» (109-bet)/
“Abdikadir, after eating a meal, carefully licked his spoon. Then, wiping it, glumly glanced at Polat. But Polat did not notice his gaze. Abdikadyr ... stepped aside and looked at the spoon in his hand. He examined it from all sides, ... tried to bend its handle, holding it with both hands, bent it by force. Steel spoon did not want to give in. He came to the conclusion that he would “get away” ... having come to such a decision, he walked straight in the direction of the workshop. He pressed the button of the grinding machine, which was installed in front of the workshop. The sharpener spun and buzzed. He looked around several times, took out a spoon from his pocket and put a pen to the sharpener. After a short time, the handle of the steel spoon turned into a sharp knife. Carved the tip like a sharp awl.

Abdikadyr turned off the sharpener, touched the hollow side of the spoon. He walked over to the tree he had dug in and shouted “Hap”, thrust a spoon into it. A sharp steel spoon stuck into the wood like a knife. He nodded and grinned, as if he had invented something great ... ”(p. 109).

Through this passage, the episode - artistic detail in the form of movement, along with the disclosure of only the frivolous, low-moral acts of Abdikadyr, also clarifies the way the writer can achieve concretization, mastery in revealing the signs of the character prone to crime Abdikadyr. So, this man was preparing for a crime consciously, carefully. Through such events, the detective quality of the work is further enhanced.

The plot direction of M.Kayipov's novel “The Black Suitcase” develops mainly in two directions, and the fate of Polat, as mentioned above, ends tragically.

He does not return even with his brother Kuuat, who comes to Kazakhstan to take him home, says that Polat was wrong in his life ...

“Kuwat had a stern expression on his face. And so, Polat this time could not even say hello to his brother as befits.

Speaking:

- *Polat mag'an yerip keldi, o'ytip janin ala berme, quday bolsan' da! Bir-birimizdi su'yemiz!*

Ha'zirgi zamanda ha'mme yerkli, su'ygenine qosiliwg'a iqtiyarli, tu'sindin' be?-dep Shura awzin so'yren'letip Quwatqa qaray qizip so'yledi.

- *O'y, sen, tabitti su'ygir! Tu'sindin' be, kim sag'an huqiq bergen, birewdin' sem'yasin buziwg'a...*

Ha'sseni!-dep Quwat Shurag'a da'pindi. Shura keyin sheginip turip pa'sine tu'sti.

- *Ol da meni jaqsi ko'redi, keyin ilajimiz joq, bir-birimizden ajirasa almaymiz,-dedi Shura teris burilip turip...»*

«-Jasliqta kemshilik boladi, a'jag'a. Yendi is o'tip ketti. Ol kelinin'e mennen ruxsat, o'zi bilsin, sudqa berse, sudqa bersin. Balama aliment alaman dese, to'leymen. Basqa menin aytar so'zim joq...(57-58-bb).- What are you doing in this house? - Kuwat pounced on Polata no matter what. Polat circled around the table, which stood in the middle of the room and said:

- Brother, do not get hot, cool! - walked away ... Shura stood in the conversation. She, as if not wanting to leave Polat in an awkward position, bulging her lips, turning to Kuwatu, began to ardently defend him:

- Polat came with me, do not attack him! We love each other! In the modern world, everyone is free, they have the right to live with their loved one, okay?

- Hey, you, that in a coffin lay with your loved one! Do you understand? Who gave you the right to break someone else's family ... aah? - Kuat attacked Shura. Shura retreated and diminished arrogance.

"He loves me too, we have no other way out, we cannot part," said Shura, turning away...

"- In youth, anything can happen, brother. What was, and then passed. That your daughter-in-law (that is, the former wife) gives well. Let her decide. If he wants let him sue. If you wish, I will pay alimony. I have nothing more to say ... "(pp. 57-58).

Here, through these dialogues, the writer reliably and confidently opens the way to the tragic death of Polat. This corresponds to the detective content and they are depicted with realism. One feels that the writer in the course of the plot loads events with social and social, moral and ethical content. In the plot and composition of the novel in this direction, various forms of internal monologue are often used, denoting Gulayim's experiences: reflections, fantasies, memories, ideas, drawing conclusions, daydreams. All this animates events in the plot of the novel, saves from a dry, inexpressive presentation of the plot, creates an emotion of presentation, its authenticity, and helps to deepen the character of the characters.

If we pay special attention to the fact that the writer in connection with the “suitcase” detail further enlivens the events of the plot, confidently intensifies the conflict, the detective content of the work and the writer's skill in it are clearly visible.

Gu'lsa'wir... «ta'rgi bo'lmege kirip, ka'ttin' astindag'i chemodan turg'an jerge u'n'ildi. Chemodan ko'zge ko'rinbegennen keyin, uship tu'rgeldi de bezerlenip Abatqa keldi.

- *Chemodan qayda?*

- *Chemodandi apam alip ketti.*

- *Oni ne qiladi yeken?*

- *Satistirip pulin sag'an a'kelip beredi. Tu'sindin' be?-dep Abat ha'kisine so'yledi.*

- *Ho'kistenbe!*

-Yendi isiwning ha'kislengeni, apam yendi hesh kimdi tiwlamaydi. Chemodan kerek bolg'an adamlar mag'an kelsin dep ketti. Ne ilaj qilamiz?! Apamdiki tuwri. Men sag'an yeskerttim, Shura menen joldas boliwg'a apam kelisim bermeydi dep. Meni tin'lamadin', basimdi aylandirip qayta mag'an aqil berdi?-dedi Abat. Gulsa'w'ir tiklendi.

- Nege beresen', og'an?-dep Gu'lsa'wir Abattin' iyegine taqalip bardir.-Bermewge haqim joq...

Chemodan kerek bolsa apamnan barip al, so'ytip tiyisli jerine o'z qolin' menen tapsir. Sonda sag'an jen'illik boladi. Anam soni aytip ketti-dep Abat oni ariraq iyterdi.

Gu'lsa'wirdin' sup-suliw tu'ri bir zamanda japiraqtay ko'gis do'ne basladi. Ko'zinin' aldi gu'n'girtlendi, julqinip kitap-qag'azlardi taqlap, kishkene bir chemodang'a saldi. Bir qatar kiyimlerin nag'isli torina salip ku'terdi de qapini teo'ip ashti. Ol qapidan artina bir burildi da:

- Usi u'yge chemodan pu'tin qaytip kelmese, men de bul u'yge qaytip kelmeymen, yesittin' be?-dep qapini tars yettirip jawip ketti. Abat turg'an jerinen qozg'almay qalsha qatip qaldi...» (165- 166)/Gulsauir ... "entered the room, looked at the suitcase under the bed. Not seeing the suitcase, he jumps up and looks at Abat suspiciously.

- *Where is the suitcase?*

- *The suitcase was taken by mom.*

“What will she do to him?”

- *Having sold, the money will bring you. Do you understand? - Abat quipped.*

- *No need to smack!*

“Now your business has come to an end.” Mom now does not listen to anyone. She said: “Who needs a suitcase, let him come to me.” What can we do?! Mom's right. I warned you that your mother will not agree with your relationship with Shura. You did not obey me, twisted my brains, began to give me advice - said Abat. Gulsaur straightened.

Through such dialogues and actions of the heroes, the detective content of the work is clarified, the illegal actions of some of the characters, and vicious signs of behavior are depicted. So, this final section of the novel through the events of the latest plot descriptions is closely connected with the tragic events in the first chapter on the Kungrad-Nukus highway, when Gulayim and Sabyr went to hand over that black suitcase to the relevant law enforcement agencies, resulting in the compositional and poetic form of the novel that was not used by the writer in other Karakalpak novels. The famous Kazakh literary critic M. Atymov, in his work, studying the compositional poetics of Kazakh novels, along with other forms, relates novels with similar compositional features to “novels with hidden composition” 8. We, too, of course, believe that M. Kayypov's novel "The Black Suitcase" is a novel with a similar composition.

4. Conclusion

In conclusion, one can say that through M. Kayypov's novel “Kara chemodan” (The Black Suitcase) in Karakalpak prose new facets of detective prose begin to emerge. The writer's image of the implementation of plot and compositional properties in the detective content of the above-mentioned novel clearly indicates that the Karakalpak novel is rising to new levels. Fully proving through the frequent use of such optimal forms of revealing the inner world of heroes, such as the use of artistic details, skill in description, inner monologue, writing, dreams, descriptions of movements in the novel, they are practically realized.

Of course, in our opinion, all this indicates the originality of the development of detective literature in Karakalpak prose of the 70-80s of the 20th century.

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