



GENRE FEATURES OF ALPYSBAY SULTANOV'S WORK "SLANDER"

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Abstract:

This article explores the genre features, artistic, and documentary-biographical specificities of Alpysbay Sultanov's historical film novel "Slander". The work reveals how the life path, arduous struggles, and historical truth of the statesman Allayar Dosnazarov – who fought to restore the statehood of the Karakalpak people – are reflected through cinematic expressive means.

Keywords: Film novel, historical-biographical genre, documentary sources, Allayar Dosnazarov

INTRODUCTION

The development of the historical prose genre in 20th-century Karakalpak literature is closely linked to the awakening of national consciousness, the re-examination of topical layers of history, and the creation of images of national heroes. In this context, Alpysbay Sultanov's work "Slander" occupies a significant place. The novel was first published in the 5th-6th issues of the "Amudarya" journal in 1996 and was later published as a separate book [1]. Since its publication, the work has attracted the attention of literary critics, received positive reviews [2. 25 p], and has become one of the primary objects of research [3.17 p].

The purpose of this article is to analyze the genre nature of the work "Slander"-specifically, the scientific aspects of its integration of cinema-novel, historical-biographical, and documentary prose elements.

METHODOLOGY

During the research, the following methodological foundations were relied upon:

Comparative-analytical method: The compliance of artistic scenes in the work with real historical facts and archival data was studied comparatively.

Genre-theoretical analysis: The compositional structure of the novel, cinematic elements (the "cinematographic novel" genre form), and historical-biographical narrative styles were discussed based on literary criticism terms.

Source-study foundation: The principles of the author relying on archival documents, memoirs, and real historical chronology were scientifically revealed.

RESULTS

The analytical assessment of Alpysbay Sultanov's historical film-novel "Slander" indicates that its structural framework successfully integrates multiple genre layers, synthesizing artistic representation with documented historical reality.

The research results demonstrate that the structural organization of the work utilizes cinematic script techniques. Rather than relying solely on traditional prose narration, the author employs framing, montage-like transitions, spatial staging (*mise-en-scène*), and visual exteriorization of character psychology. This stylistic choice provides the narrative with a dynamic rhythm analogous to a documentary-style motion picture.

The core of the work is anchored in the genuine biographical trajectory and political struggle of Allayar Dosnazarov, a foundational figure in Karakalpak national statehood. The structural milestones of the narrative faithfully reflect major historical epochs of the early 20th century, including the socio-economic pressures of the forced labor period, the revolutionary transformations of 1917, the Civil War, and the complex geopolitical dynamics of Central Asian national-state delimitation in 1924.

A primary finding of the structural analysis is the heavy reliance on verifiable archival data. The text incorporates empirical evidence derived from security committee archives, official protocols of regional party conferences, and governmental border demarcation commissions. Furthermore, the incorporation of authenticated historical records – such as institutional documentation regarding the establishment of the Karakalpak Autonomous Oblast and personal memoirs of contemporaries (e.g., Zhumagul Seitova and Fatima Auezova) alongside scholarly consultations with Academician Sabir Kamalov – elevates the documentary precision and academic credibility of the work.

DISCUSSION

The author himself defines the work as a "film-novel" (*kino-roman*). This generic characteristic is clearly evident in the structure and narrative style of the work. The continuity of the events, the alternation of episodes, and the descriptions rich in visual imagery



(for example, the snowfall in the cold during the "Mardikar" section, the situation at the factory, and the scenes of the bazaar in Khiva) create the impression of witnessing events before a movie camera. The dialogues are numerous; most sections are built on short, active dialogues, which are reminiscent of conversations between characters in a film. At the same time, historical-biographical features are visible in the composition of the novel. Specifically, the work fully meets the requirements of the historical-biographical genre. This is because the central character of the novel is a real historical figure. He is Allayar Dosnazarov, one of the founders of Karakalpak national statehood. His life path, difficult destiny, and political struggle form the core of the work. The beginning of the 20th century, especially the 1917 revolution, the civil war, and the period of establishing national-state borders in 1924, are presented as a genuine historical background in the work. Furthermore, the novel "Dohmet" is not just a work of fiction; it also contains elements of documentary prose. This is because the author has utilized archival data. The author demonstrates that he used documents and historical sources obtained from Moscow archives while writing the work. This gives the work the spirit of a "documentary film." The pivotal events in Allayar Dosnazarov's life depicted in the work (his studies in Moscow, meeting with Kalinin, and work in the territorial commission) correspond to historical records. Thus, several generic features have been integrated into the structure of the novel. The question naturally arises: which of these features defines the genre of this novel?

The narrative style of the events in Alpysbay Sultanov's film-novel "Slander" is, indeed, rich in cinematic-script elements. So, what is a "film-novel"? "In the *Dictionary of Literary Terms*, "cinematically structured novel" (kino-roman) is defined as a specific genre term used in film theory. It is formed by analogy with the corresponding literary term. Unlike a short film or film novella (see) or a film story/novelette (see), a cinematically structured novel is generally characterized by a wider circle of characters, a more thorough portrayal of personalities, a comparative leisurely unfolding of the plot action, and the compositional complexity of combining various storyline lines. In cinematography, this genre emerged relatively recently, in the late 1930s, when the screen mastered sound as a full-fledged expressive means. During the silent film era, conversely, the vital material encompassed by a feature-length film was recognized as adequate to the volume of a literary short story,

novella, or a small novelette; at that time, even during the screening of a novel, usually only a few most advantageous episodes were chosen from it. Initially, the term "cinematically structured novel" was applied precisely to film adaptations of novels (*The Grapes of Wrath*, *The Young Guard*, *And Quiet Flows the Don*). Nowadays, more and more frequently, this genre definition is addressed to films based on original screenplays, e.g., *Men and Beasts*, *I Am Twenty*, *Rocco and His Brothers*, etc. Another meaning of the term (analogous to the second meaning of a film story) is a narrative work written in a manner close to a film screenplay, but not necessarily intended for screen adaptation (e.g., K. G. Mann's *The Village of Lidice*)" [4. 509 p].

It turns out that the writer A. Sultanov also had the goal of adapting this novel for the screen, as he had previously written a documentary film about A. Dosnazarov. Based on this, it can be said that the author presents events as if they were "film frames" playing out before the reader's eyes: the descriptions of settings, the actions of the characters, and the visually rich narration all give the work the signature of a film studio. Clear examples of these elements from the novel can be provided.

Emphasis on visual (cinematic) depiction: The beginning of the events in the text and the descriptions of the settings create an effect similar to a "long shot" (general plan) in cinema. For example: "As if the severe winter frost were not enough, it snowed heavily throughout the night. For Allayar, whose feet were freezing in his shoes, this was equal to the end of the world. But what could he do? He put his rawhide *bashpay* (footwear) on his feet and wrapped his dirty, tattered cotton *shilgau* (foot wraps) around his calves..." [1]. Here, we can see the camera shifting to a "close-up," focusing on Allayar's feet, his foot wraps, and his attire.

Sequence of episodes, i.e., the use of montage in plot construction: In this film-novel, the montage of events shifts rapidly using a "cut" (splicing) technique. For instance, the transition from the anxious scene of Allayar losing his job (at the cotton factory) to his conversation with Palymbet, and subsequently to the scene in the eatery, reminds one of the rapid frame changes in a film.

Attention is paid to the combination of visual action and dialogue. In the next example, Allayar's speech in front of the people is shown like a "mise-en-scène" in a film. For example: "He got out of a phaeton cart drawn by a horse. Allayar stood at the edge of the ditch, while the gathered people stood below him.



After a while, unable to take his eyes off the appearance of his native land, glancing around, taking off his brimmed hat in his hand... he spoke: - Dear public! Look closely and see, can I knock down this mighty poplar!!". This scene is staged as if by a director: Allayar standing high up (at the edge of the ditch) and the people standing below – depicted like a camera angle.

The visualization of inner feelings is given. Allayar's inner anxieties and suffering are conveyed not only through words, but through his actions. For example: "...He lost his strength and fell flat on the ground; although his eyes were going dark, he still had consciousness, therefore, using all his remaining strength, he crawled, moving forward, and then completely fainted...". This "shot" (Allayar crawling) leaves the impression of being seen right before the reader's eyes through a movie camera lens. Thus, it is possible to understand from this that writer Alpysbay Sultanov's screenwriting experience is felt in every part of the novel. He does not merely narrate the event, but "places" it visually before the reader's eyes, which imparts a dynamics and emotional expressiveness characteristic of a motion picture to the work.

The composition of Alpysbay Sultanov's film-novel "Slander" meets the requirements of the historical-biographical genre. In this work, the difficult life path and political struggle of Allayar Koraz oglu Dosnazarov, the founder of Karakalpak national statehood, and historical events of the early 20th century (the 1917 revolution, the civil war, and the period of determining national-state borders) are portrayed as a realistic historical background. The work depicts events that demonstrate these historical-biographical features. The work is based on the real-life path of Allayar Dosnazarov. For example, his work at the Tashauz cotton ginning plant belonging to the "Yaroslavl" manufactory, and later being taken as a forced laborer (mardikar) and serving at the Syzran depot and the Putilov plant in Petrograd, illustrate historical facts from his biography. The impact of the February Revolution in Russia on Allayar's consciousness and his firsthand observation of the events in Petrograd clarify the historical background. For example: "In February 1917, he was still in Petrograd. After the bourgeois-democratic revolution won in Russia, the white tsar was overthrown, and the state governing power passed into the hands of the Provisional Government, he and his comrades were released from forced labor". Allayar's struggle in the ranks of the Red Army against the henchmen of Junaid Khan and other counter-revolutionary forces is connected with historical facts.

"This was December 31, 1918. From the very first day he began serving in the second rota of the First Khiva Revolutionary Battalion in Petro-Alexandrovsk, Allayar was loyal to his homeland and showed countless acts of bravery in battles". The delimitation of national-state borders in 1924 is the core part of this work. Allayar Dosnazarov's participation in the territorial commission for determining the national borders of Central Asian republics and his struggle to establish the Karakalpak Autonomous Oblast rely on historical evidence: "On August 16, 1924, the issue 'Concerning the national minorities (Kyrgyz and Karakalpaks) within the newly formed republics' was discussed at the territorial commission for determining the national borders of Central Asian republics". "...In the work of the commission, A. Dosnazarov spoke and his opinion that the issue regarding the borders of the Karakalpak oblast should not be raised for the time being... was approved"[1]. These cited examples confirm that the work fully answers to the historical-biographical genre and attempts to portray historical events at a documentary level.

CONCLUSION

In conclusion, Alpysbay Sultanov's work "Slander" is a historical-biographical film-novel with a multifaceted genre nature. Its main feature is conveying historical truth to the reader in artistic language based on archival documents and through film-script visualization techniques. The work is focused on creating the image of a citizen who fought for the national statehood of the Karakalpak people.

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