

RESEARCH ARTICLE

Satirical Images in S. Jumagulov's Novella "My Brother Got Married"

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Abstract

This article analyzes the system of satirical images in Saylawbay Jumagulov's novella "My Brother Got Married." The study focuses on the artistic and social functions of satire in Karakalpak prose, particularly in revealing moral shortcomings, social contradictions, and problematic traditions. Using textual and interpretative methods, the research examines how satirical images are constructed through characters such as Maxset and other figures representing different social types.

The findings show that satire in the novella operates through contrast, exaggeration, and narrative perspective, especially through the use of a child narrator. The work addresses issues such as materialism, misuse of authority, and family conflicts, presenting them as socially significant problems. The article concludes that Jumagulov's satire combines artistic expression with social critique and pedagogical value.

KEYWORDS

Karakalpak literature, satire, satirical image, Saylawbay Jumagulov, novella, social criticism, character analysis, narrative perspective, literary studies.

INTRODUCTION

In the system of modern literary studies, satire is widely recognized as one of the most effective artistic forms for representing social contradictions and critically examining human behavior. As a genre, it not only reflects reality but also actively evaluates it, exposing moral deficiencies, social injustice, and negative tendencies through sharp critique and expressive imagery. Within the context of Karakalpak literature, satire has developed as a significant aesthetic and ideological phenomenon, contributing to the formation of social consciousness and ethical values.

The evolution of Karakalpak prose in the late twentieth century is closely associated with the emergence of writers who sought to depict social reality in a more critical and realistic manner.

Among them, Saylawbay Jumagulov occupies a distinctive position. His works demonstrate a synthesis of realism and satire, characterized by a deep understanding of everyday life and a keen sensitivity to social issues. Emerging alongside contemporaries such as O. Abdiraxmanov and M. Nizanov, Jumagulov contributed significantly to the development of satirical prose, particularly through his focus on ordinary people and their lived experiences.

One of the defining features of Jumagulov's creation is his ability to transform everyday situations into subjects of artistic generalization. His satirical works do not merely aim to entertain but rather to reveal deeper social contradictions embedded in routine interactions, family relationships, and

cultural practices. In this sense, satire becomes not only a literary device but also a form of social commentary, reflecting the complexities of transitional society and the challenges faced by individuals within it.

The novella "My Brother Got Married" is a representative example of this approach. In this work, the author addresses a range of socially relevant issues, including materialism, traditional customs such as bride price, interpersonal conflicts, and the erosion of ethical norms. These themes are presented through a carefully constructed system of satirical images, which serve to expose contradictions between appearance and reality, intention and action, and individual desire and social expectation.

Particularly noteworthy is the author's use of a child narrator, which introduces a unique narrative perspective. Through the innocent and sincere voice of the protagonist Maxset, the author reveals the inconsistencies and absurdities of adult behavior. This technique enhances the satirical effect, as the contrast between the child's perception and the reality of social practices creates a powerful form of implicit criticism. The child's observations, although simple in form, carry significant ideological weight, allowing the reader to reconsider familiar social norms from a critical standpoint.

In addition, the work demonstrates a complex interaction between satire and realism. While the narrative is grounded in recognizable social contexts, the use of exaggeration, irony, and contrast intensifies the critical dimension of the text. This combination enables the author to construct vivid satirical images that not only represent individual characters but also symbolize broader social types and tendencies.

Despite the growing interest in Karakalpak satirical prose, the specific mechanisms of image construction and their functional role in revealing social issues remain insufficiently explored. In particular, the system of satirical images in Jumagulov's prose requires further scholarly attention, as it reflects both the artistic evolution of the writer and the socio-cultural dynamics of his time.

Therefore, the purpose of this study is to analyze the system of satirical images in Saylawbay Jumagulov's novella "My Brother Got Married," with a focus on their structural, functional, and ideological characteristics. The research seeks to identify the main artistic techniques used in the creation of satirical images, to examine their role in expressing social criticism, and to evaluate their contribution to the

development of Karakalpak satirical prose.

METHODOLOGY

The study is based on several literary research methods:

- **Textual analysis** – to examine narrative structure and artistic devices;
- **Character analysis** – to identify the formation of satirical images;
- **Socio-cultural approach** – to interpret social issues reflected in the text;
- **Comparative method** – to distinguish satire from humor and evaluate its critical depth;
- **Interpretative analysis** – to uncover implicit meanings and authorial intentions.

These approaches allow for a comprehensive understanding of the satirical dimension of the work.

RESULTS

The analysis shows that satire in "My Brother Got Married" is realized primarily through character construction and narrative perspective. The central figure, Maxset, serves as a key medium for expressing satirical meaning. His innocent and sincere worldview contrasts sharply with the flawed behavior of adults, thereby intensifying the critical effect.

The narrative is structured through Maxset's letters, which describe family events and social interactions. This epistolary form enhances authenticity while allowing the author to present satire indirectly through a child's perspective. The boy's naivety exposes contradictions in adult behavior, particularly in matters such as social hypocrisy, materialism, and moral inconsistency.

One of the central satirical themes is the issue of bride price (qalyn mal) and its negative impact on family formation. The novella portrays how financial expectations and social pressure create conflicts and difficulties for young couples. Through exaggeration and irony, these issues are presented as socially harmful phenomena.

Another important satirical image is that of the young bride, whose behavior reflects a lack of respect, cultural awareness, and emotional maturity. Her interactions with Maxset reveal deeper social problems, including generational conflict and the erosion of traditional values.

"...Tórgi tamǵa kirdim. Qayshı ayna tustaǵı shkafta, tartpasın tasırlatıp endi izlep atır edim, birew bilegimnen qısıp, jenship jibere jazladı. Jalt qarasam-jeńgem.

-Ne izlep júriseń?

-Qayshı.

-Ólim jeyme bul jerde qayshı, sen kimseń?

-Haw, usı úydiń balasımanǵoy.

-Keshirersiz onda, seni kim bul jaqqa jumısap jibergen.

-Ajaǵam.

-Aytıp bar, sol mına miyin qurt jegen ajaǵańa-ol tartpanıń tórinen qayshını alıp berip atırıp sóyledi. -Shımıldıqtaǵılarǵa tamaǵınan ótetuǵın bir nárse ákelsin óldikǵoy kelinshek bolamız dep ashtan..." [1.19]

Additionally, the character of the bride's brother symbolizes abuse of authority. His behavior—such as using his professional position unfairly—illustrates the theme of irresponsibility and ethical decline. Through such characters, the author constructs a system of satirical images representing various social flaws.

DISCUSSION

The findings indicate that Jumagulov's satire operates not merely as humor but as a form of social critique. By employing a child narrator, the author creates a unique perspective that enhances the satirical effect. The contrast between innocence and social reality allows readers to perceive hidden contradictions more clearly.

The use of everyday бытовые situations—family relations, marriage traditions, and social interactions—makes the satire accessible while maintaining its critical depth. This aligns with broader literary traditions in which satire serves both aesthetic and pedagogical purposes.

Furthermore, the author's clear ideological stance reinforces the moral dimension of the work. By exposing negative traits such as greed, disrespect, and misuse of authority, the novella encourages ethical reflection and social awareness.

In comparison with other Karakalpak satirical prose, Jumagulov's work stands out for its combination of realism, psychological insight, and subtle irony.

CONCLUSION

In conclusion, Saylawbay Jumagulov's novella "My Brother Got

Married" represents a significant contribution to Karakalpak satirical prose. The system of satirical images in the work effectively reveals social problems and human shortcomings through artistic means.

The author's use of a child narrator, realistic сюжет, and expressive satire creates a powerful literary impact. His work not only criticizes social flaws but also promotes moral values and cultural awareness.

Thus, Jumagulov's creation holds both artistic and scholarly importance, offering valuable material for further research in satire, narrative techniques, and literary sociology.

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