

Common issues of poetry in karakalpak literary criticism (1990-2000)

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Received: 12 December 2024; **Accepted:** 14 January 2025; **Published:** 16 February 2025

Abstract: General common issues of poetry were comprehensively discussed from a scientific point of view in the Karakalpak literary criticism of the 1990s. The article covers literary criticism materials published in the Republic of Karakalpakstan in 1990-2000 in the magazine "Amudarya" and newspapers "Erkin Qaraqalpaqstan," "Qaraqalpaqstan jasları", "Ustaz joli".

Keywords: Periodicals, Karakalpak poetry, literary criticism, general issues of poetry.

Introduction: One of our experienced critics, G. Esemuratov, who also objects the literary heritage of this period to modern Karakalpak poetry, puts the issue of conscience in poetry on the forefront, while S. Akhmetov and K. Orazimbetov correctly observe its distances, saying that "the literature is in directions." J. Esenov said that in poetic life it is necessary to give a name "for the pearls of truthful, deep-spirited words," while talented young critics H. Otemuratova said "You are the star of poetry!" Z. Bekbergenova connects poetic works with national folklore traditions and compares them with them in order to introduce a literary-theoretical problematic quality to her thoughts, T. Mambetniyazov closely connects poetry with the period, B. Genjemuratov as a poet-critic also highly appreciates its novelty and deep thinking, symbolic-metaphorical, figurative qualities. Q. Jarimbetov, Q. Orazimbetov, P. Nurjanov built their opinions about our poetry around theoretical issues. All this testifies to a broader and deeper exploration of the multifaceted secrets of the national art of speech in the literary world, the striving of his research towards scientific and theoretical depths and new aesthetic spaces. Taking these circumstances into account, we think it is appropriate to pay more attention to the specific issues raised by literary criticism. As one of the master critics, G. Esemuratov, rightly said: "Slow-mouthed people say that Karakalpak literature has stopped developing in recent years... These years, especially in poetry and prose, the struggle took place

in spite of the difficulties in writing. Many young people joined us." In fact, it is difficult to refute this opinion of the critic, and he strongly confirms this opinion in his article with many examples, facts, literary textual materials about the glorification of the issue of conscience. In fact, the poetry of any era, humanity in general, the most important thing for humanity is conscience. This is a topic that politics and ideology do not ever choose.

As the critic correctly pointed out, this issue began to be boldly raised in poetry in the last years of the 20th century. It is clear that this may have been caused by the political and social restructuring, followed by the moral climate brought by the market economy. Therefore, as the critic correctly pointed out, conscience in the works of M. Nizanov during this period:

"Hújdan" degen qam sózdi, (A "conscience" is a word,) Bir somliq tıyınğa baylap beremen (I'll put it up for a kopeck)

It is said with deep irony. What sharpness is there in this, a thought that "does not slip." As Genjemurat Esemuratov felt very deeply, the poet does not say these things for nothing, without justification. "Recently, the changes that have come from the side of life have completely changed the nature of people." The critic managed to effectively express this issue with the following lines of N. Toreshova:

Muz. Muz. Muz... (Ice. Ice. Ice...)

Mağan tutqan gúlleri de muz, (And the flowers they gave me were frozen.)

Mağan sozğan qolları da muz. (His hands are frozen as they reach out to me.)

**

Qattı tońdım, (I was frozen,)

Qaltırawdaman. (I was trembling.)

Jılılıq tappay átirapımnan... (There was no warmth around me.)

Kúlkilerim muz... (My laughter is icy.)

Dúnyanı qorshağan mına muzlıqtan, (From this glacier that surrounds the world,)

Mende muzğa aylanbaqtaman. (I am turning into ice either.)

Indeed, as the critic says, the poet himself and the lyrical hero "seek sorrowful, like-minded people to share what they have learned from life, but they cannot find it," because all their actions are false, superficial or "ice" in the lines of the poem. Usually, such poems were criticized as "pessimism" during the Soviet, communist ideology. Democracy, the ideology of independence saved even a little from them, and this gives birth to the following lines of our brave girls, such as M. Jumanazarova, as G. Esemuratov aptly quoted: Sonshama injiqlıqtan,

Tıyesiz kóp jinime, (You make me angry)

Mártlikke dim intıqpan, (I'm passionate about courage,)

Urıspań sókkenime. (Don't fight me.)

Bunshama kúyinemen: (I'm so sorry:)

Qızların xan sorasa, (When the khan asked their daughters,)

Gellesin alğan xalqım, (My nation, who have killed them)

Bir teńiz qurıgansha, (Until the sea dried up,)

Ǵáplette qalğan xalqım (My ignorant nation)

"Does not poverty, sorrow, and dream mingle like a sea of bitter truth?"¹ In this way, the pathos of criticism are vividly united around the conscience, the people and the nation, the honor of the human being as a whole, and the voices of the two different writers sing together. The struggle between the literary process and criticism for mutual honor is also known in such places. See how the critic quotes such bold, sharp, and honest words from the poet's poetry:

Óldi, sup-sulıw ármanlar óldi, (The dead, the beautiful dreams are dead)

Óldi, ahdıw-paymanlar óldi, (The dead, the faithful, the dead,)

Óldi hújdan, iyman hám óldi, (Dead conscience, and faith)

Bilmedim kim qay jerge kómdi. (I don't know where they buried it)

This really sounds like a real "conscience call." This direction is continued in the article of critic J. Esenov in the form of a review of our poetry of recent years, in which the truthfulness of the spiritual depth of poetic art is highlighted. During this period, "...compared to other poets, I. Yusupov, Kh. Davletnazarov, B. Genjemuratov, N. Toreshova, M. Jumanazarova, O. Satbaev, and others wrote openly and painfully, without honestly hiding the difficulties and spiritual and moral contradictions of the years of market economics." Thus, he proves his thoughts with impressive examples taken from the poetic works of the poets whose names are given. For example, from A. Ajiniyazov:

"...Tilinen uǵar adam bolsa, (... "a man who speaks well,)

Sóyler edi Qazaqdarya (Qazaqdarya said)

...Samal duzlı shańǵıt sewip (....The wind sprays salty dust...)

Alakózge aza tutıp, (In mourning for Alakoz,)

Tola tegis záhár jutıp, (Drinking full poison,)

Gúńirenedi Qazaqdarya, (Qazaqdarya yelled)

Terbenedi Qazaqdarya" (Qazaqdarya swayed)

"Fond ashıw maqset emes, (Opening a fund is not the goal.)

Meshkey degen jaqsı at emes, (Meshkey is not a good name)

Ernazarabad dep Nókisti (Calling Nukus as Ernazarabad)

Aytsaq hesh kim yaq demes, (No one will say no.)

Jawır bolsada yaq demes." (They will not refuse their enemy")

"Yaq!"-deydi tek qaraqalpaq, (No!" says the Karakalpak.)

Bizdi qurtqan-usı-yaq-yaq! (That's what's killing us-no-no)

Sorlı xalqım way-way, waq-waq! (My poor nation, wa-wa-wa!)

Dártım qalıń, qabat-qabat! (My sorrow is much)

Qaydasań, Ernazarabad! (Where are you, Ernazarabad!)

"This," writes J. Esenov, "is a way for the poet to express his inner feelings, as a special way of showing the breadth of the lyrical hero's chest, freedom of thought, independence...." "In it, the poet's inner experiences, his apologies are given from the bottom of his heart, and he is called a volcano with honesty and pure heart.

Therefore, his poem is not based on a pre-prepared, cut, narrow table, ready sleep, but on the natural rhythm in the thoughts and feelings that burst from the poet, the natural wind, the art of the people. He critically analyzes the works of talented poets around honesty, truthfulness and spiritual depth in poetry. In particular, he confirms with concrete examples the courage, bravery and courage in the poems of B.Genjemuratov, the depth of thought in the works of O.Satbayev, the sharpness of comparisons, the importance of emotional and courageous, humanistic qualities in I.Yusupov's poetry of recent years. For example, B.Genjemuratov:

Kárwandi baslağan aǵalarımniń (My brothers who started the caravan)

Hám izime ergen inilerimniń, (And my brothers, who followed me,)

Sada uǵımınıń gúlzar alabı (The flowering valley of simple humanity)

Jubata almaydıerteńgi kúndi! (They can't console tomorrow!)

Tamsanıp sorıǵan qoraz kámpiytti (Sucked the candy)

Nárestege megzes búgingi kúnler, (These days are like babies,)

Sezinbeydi óziniń jalań putlıǵın! (Don't feel nakedness!)

By O.Satbaev:

Jan táslim eterde jaralı qulan, (The wounded in surrender,)

Ílaǵın bir iyiskep, jalap óledi. (Dyes by sniffing little goat)

Shaǵarǵa hesh nárese tappağan jılan, (It's a snake that doesn't find anything.)

Sońǵı demde ózin orap óledi. (At the last moment, he dyes by rolling itself)

...lytler ólimtigin taslaydı awlaq (..The dogs throw away the death)

Qırǵawıl óledi ot kibi lawlap. (The falcon died like a fire.)

Taw qalay ólerin bilmedim biraq, (I don't know how the mountains die,)

Vulkanlar suwınıp sulap óledi. (The volcanoes will cool down and die.)

Ólse suymırıq qus óz-ózin búrip, (But the snipe turned itself up,)

Qasqır ayǵa qarap ólermish ulıp, (The wolf stares at the moon and dies)

Quwrağan daraqlar óler tik turıp, (Dried trees dies by

standing erect)

Al, adam bárine shıdap óledi.h.t.b (And a man will endure everything and die.)

So, through such concrete facts, the critic literary critic expressed his views on poetry of recent years in a convincing way. Such poetic texts, appropriately included in the composition of the article, stimulate the aesthetic feelings and spiritual world of non-specialist readers. They are interested in poetry. Also, since all these poetic works were created in the years of independence or reconstruction, it is a positive phenomenon that they were subjected to literary criticism in time and made certain conclusions in literary aesthetics. From this point of view, it is appropriate to pay more attention to J. Izbaskanov, K. Ayimbetov, K. Karimov, N. Toreshova, B. Genjemuratov, Kh. Davletnazarov, S. Ibragimov, M. Jumanazarova, O. Satbaev, A. Utepbergenov, while observing the paths of progression of poetry in recent decades. According to them: "In Jiyeñbay's lyrics, there is a subtle feeling, a desire to convey the thought as beautifully as possible and metaphorically. There is no thoughtfulness in it. There is a desire in the poet to show everything beautifully." Hikmatulla strives to understand life in its entirety and to depict it in such a way. A number of his poems contain the best examples of symbolic imagery. And Kenesbay is inclined to create metaphor."1 These thoughts undoubtedly lead to a correct understanding of Karakalpak poetry at the end of the 20th century and demonstrate the activity of our literary criticism.

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