

IMAGES OF ENCLOSED SPACE IN MODERN KARAKALPAK POETRY

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Annotation: In the article, the images of the closed space in the lyrics are learned on the example of the lyrics of the contemporary Karakalpak poets Sh. Seyitov, B. Genjemuratov, I. Yusupov. In this, together with images of closed space (room, place), micro and macro space, their artistic functions are mentioned.

Key words: chronotope, closed space, macro and micro space.

In a work of art, a closed space is represented by limited images such as a room, a cell, a coffin. One of the most widely used closed space images in the literature is the "plain" or "cell" image.

As an example, they are in the world of literature; the rented room of Raskolnikov where he planned his crime, (novel "Crime and punishment" by Feodor Dostoevskiy), Gregor Zamza's room where he hides himself from his family and turns into an animal (F.Kafka "Erosion"), Jonsy's room where he waits for his death by staring at the fall leaves (O.Henry "The last leaf"), in the Karakalpak literature Erjan Serjanov's room where he made someone paint the pictures of the books (Tolepbergen Qayipbergenov "The black pupil of the eye"), Qasim Muratov's ward in the hospital where he remembers and thinks about his past life (K.Mambetov "Conscience"), Ibrayim Yusupov's "501th" room, B.Genjemuratov's lyric hero's rented room (B.Genjemuratov "My rented room").

In I. Yusupov's compositions such as "Room No. 501", "From the First Love Connections", "In front of the public beauty mirror", the room or the simple chronotope has specific features.

The creation of the image of a room or just a space depends on the inner feelings of a person, the change of consciousness, and it has its own evolution. In mythology, the image of a simple space represents an orderly life and a place that protects from dangers [1].

This is also proved by the fact that the main characters in Greek myths regard returning home as the greatest goal. In folk tales, fairy tales, and epics, unexpected events are always associated with the departure of the main character from his home [2].

In lyrical works, spatial images such as house, place, room are used in various ways related to the idea-thematic of the work. For example, in the poems on the theme of the homeland, the house is a part of the place of birth, the place of the childhood of the lyrical hero, the most valuable place, while in the poems on the theme of love (the neighbor's room) it is used as a place of waiting and longing, causing the feelings to intensify to the maximum. For example, in I. Yusupov's poem "Public beauty in front of the mirror..." the lyrical hero's feelings of openness are presented, and the first thing that comes to mind is the image of an open young man who intends to express his feelings to his lover.

For others, this place, which seems to be beautiful, the girl's room is described as the most beautiful place by the language of the man:

Our city has many gardens, parks,
There is just too much beauty in the wide mirror.
However, where you are,

There are no such two windows.
From which side of Nukus at night,
Blindfolded even if he sent
Just like a blind predicts the Sun,
I would have recognized [3].

Here the poet shows that love is a powerful feeling with a wonderful episode, that is, an open-minded young man sent from the outskirts of the city at night can find his lover's place even though he is blindfolded. Although this may seem very proud, this episode shows the loyalty of the lyrical hero to his love (he comes to the house of his beloved without going anywhere else), his loyalty, patience (the night is the difficulties in this life), if he comes to see his neighbor even if his eyes are blindfolded at night, he is open to himself and his feelings. expressed my firm faith in his strength.

If in the lyrics of I. Yusupov, the room chronotope has its own characteristics, especially in the context of openness, then in the lyrics of Sh. Seyitov:

A lonely piper weeps in the endless summer!... [4].

In poet's song "The second engagement" the inner emotions of the lyrical hero standing in front of the "House of Happiness" with his white in his hands are given.

The role of alone flute is the symbol of a hero, his mental state and who is suffering from loneliness and who lost his lover, in addition, the house's darkness, the lyric hero's darkness inside his mind, hopelessness for the future, and the state where a person is in dilemma. This work is analyzed from this point of view in the scientific review of scientist A. Dosymbetova [5].

Sh. In Seyitov's lyrics, the images of the room and the room, the space to the threshold, ensure that the inner world of the lyrical hero comes to the fore. Loneliness, memory of the past, analysis of actions, words, comparison, death, love, freedom, freedom of spirit, social relations are revealed through closed space.

The scientist D. Khursanov, who specially researched the issue of chronotope poetics in modern Uzbek lyrics, paid attention to the reflection of closed space in the poetry of a certain poet U. Azim:

The letters you wrote are on my desk,
You are also in the picture on the wall
You are looking at me with love.
My room and I are a whole big world,
Sadness from you is gone [6].

According to the scientist, in the epic works, the description of the simple or cell chronotope is described in a wide and comprehensive way. In the given lines of U. Azim, the opening of characters and spiritual world of the lyrical hero is planned to a certain degree. Therefore, in order to give strength to the spiritual state, it is necessary to dwell on the details and objects in the room [7, P.198-202]. In our opinion, in the given couplets, along with the improvement of the spiritual condition, there is also a change in the lyrical space.

Here, in the line "my lady, it's a big world", the lyrical hero's transition from the small (micro) space to the big (macro) space, based on which he has a sensitive view of the world around him, is presented. Such a difference of space in the lyrics may be exaggerated in the lyrics of the poet B. Genjemuratov:

I open the drawer,
open the cigarette box

I will open the windows of the balcony.
As much opening as there is - so much
closing... [8, P.22]

We have already mentioned that the understanding and acceptance of the space in the lyrics are related to the worldview of the lyrical hero who created it. The reason why the lyrical hero moves from the micro-space to the macro-space is the drawer, then the cigarette box, and then the balcony window - his spiritual disability. Any space in which he is located will be narrow for lyrical feelings, heart, soul, after one space is acquired and opened, the demand for another, even bigger space will increase.

A number of scientists, such as A. Anisova, K. E. Suk, S. Kozlovkaya, who studied A. Akhmatova, S. Sviridov (V. Vysotsky), S. Zotov (M. Lermontov), who studied the space in the lyrics of the Russian poet B. Pasternak, expanded the lyric space. He considers the growth of the tyranny as an attempt to break the spiritual boundaries and considers this (the changing attitude to space - Z.G.) as one of the main indicators of the evolution of the tyranny [9]. Written by B. Genjemuratov:

My body is like a cage to me

The words "the world is narrow" [8, P.15] - once again confirm the previously mentioned opinions. In this case, the physiological body of a person, even the whole world, is presented as a narrow closed space for the lyrical hero. Poet's artistic intention is to move from a closed space to an open, wider space, to eliminate the boundaries that obstruct the flow of thoughts in his mind, and most importantly, he encourages his readers to achieve the same spiritual maturity.

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Аннотация: В статье исследуются образы замкнутого пространства в лирике на примере лирики современных каракалпакских поэтов Ш. Сейитов, Б. Генджемуратов, И. Юсупов. При этом наряду с изображениями замкнутого пространства (комнаты, места), микро- и макропространства упоминаются их художественные функции.

Ключевые слова: хронотоп, замкнутое пространство, макро- и микропространство.

Annotatsiya: Maqolada hozirgi qoraqalpoq shoirlari Sh.Seyitov, B.Genjemuratov, I.Yusupovlar lirikasi misolida lirikadagi yopiq makon obrazlari ko‘rib chiqiladi. Yopiq makon (xona, joy), mikro va makromakonlarning tasvirlari bilan bir qatorda ularning badiiy vazifalari ham tilga olinadi.

Kalit so'zlar: xronotop, yopiq makon, makro va mikro makon.