

The Artistic Sources of Lyrical Groups

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Abstract: Lyrical groups live as a special artistic form in the literature of the peoples of the world. It is one of the most important problems of the science of literary studies to give a theoretical description of the poetic feature of such artistic form that perform a single artistic task by combining several lyrical poems, to classify them, to determine their place in Karakalpak literature, and to show the way of evolutionary development. The poets who develop the Karakalpak lyrics from the point of view of ideas, content, and artistic form carry out all kinds of artistic researches on the way to deliver their spiritual memories. Even the data of lyrical groups appeared as the result of such research occurred in the Karakalpak literature of the 19th century, their complete appearance as an artistic phenomenon took place in the 60s and 70s of the 20th century.

Key words: group, grouping, composition, poetics, lyrical hero, letter poems.

The lyrical groups are the most developed literary phenomenon in the modern Karakalpak lyrics. The scientist K. Orazymbetov writes about the place of lyrical groups in Karakalpak poetry, the fact that they are a new phenomenon and their uniqueness: "The development of poetic groups is the phenomenon that especially characteristic of the last 20 years. A poetic group can give the author's point of view in a complete, generalized form". [1:128]

Indeed, in Karakalpak poetry, the lyrical groups were completely developed in recent times. However, this form passed through several historical steps until it was fully formed.

The scientist M. N. Darwin, who conducted a special study on the groups in the Russian literary studies, notes that the appearance of the lyrical grouping is widespread in oral folk traditions. The scientist called the groups of traditional poems such as wedding poems, seasonal poems, and joklau (the song sung when someone dies) as "natural poems" in folklore [2:334].

Wedding poems and traditional songs in oral literature are close to the nature of the group. In these, several works are categorized from the idea-thematic and genre point of view. This phenomenon can also be seen in our national folklore. In the oral literature of Karakalpak, in early times, the patterns of badik and gulapsan, which appeared in connection with religious concepts, were sung to cure diseases. Although the Badik and gulapsan have practical goals (treating the sick with the help of aytim) they can have their own genre differences, content, and poem composition. Revealing the pain from the body is the main goal of the work.

Háy bádik, kósher bolsań boyanǵa kósh, Hey badik, if you're going to move, go to licorice.

Topıraq jalap toymaǵan shayanǵa kósh, Go to the crab that can't get enough of licking the soil,

Onnan jaylaw tappasań men aytayın, I'll tell you if you don't find a place in it,
Kishkeneniń júyriǵı qoyanǵa kósh. Move to the little running rabbit [3:115]

The content of gulapsan is the same as badik. The works of this content are grouped into one category from the genre point of view. They were completed by each wordsmith and

formed a group. Also, the wedding poems, which are part of the traditional poems, are close to the nature of the grouping in terms of content. The toy baslau, the bet ashar, the aytims are complementing each other. If we call the wedding poems as a whole, then the poems that are part of it serve as a separate part of that wholeness.

In the oral literature of the Karakalpak people, there is a phenomenon of grouping in terms with educational content. However, we cannot say that the phenomenon of grouping is not fully visible in folklore works. Such works in the oral literature of Karakalpak, which content is close to each other, can be called "natural grouping", as noted the scientist M.N. Darwin. But they don't show all the signs that are typical of a lyrical grouping. In folklore, the cases of variation of works on the same theme are more found. Such a phenomenon cannot be called a grouping. The reason is that lyrical groups are the result of the development of written literature. If we take into account that one of the main conditions of the grouping is the author's creative intention, the groups are created by the author and a lyrical character is created in them, or they are united according to the principles of form.

In the Karakalpak classical literature of the 19th century, the distinctive signs of the grouping were felt. In the literature of this period, lyrical genres were developed based on the traditions of ancient folk songs, as well as Turkic, Arabic, and Persian literary traditions.

The lyrics were distinguished by the national artistic and content features. The scientist K. Zharimbetov says that the 19th-century Karakalpak lyrics was formed in the basis of the folk poetry and has its own written literary qualities, but it could not move away from its syncretic origin. Also notes that as a result of the use of appropriate artistic forms to explain the socio-political and historical viewpoints, the content and form genres of the lyric are formed. The lyrics are divided into genres in terms of content and artistic form [4: 128].

Of course, the thematic or formal classifications and division into genres are different concepts from the content and formal grouping. For example, we cannot summarize Ajiniyaz's poems with didactic content into one group. This is because the poems of the group are counted as part of the whole. And each of Ajiniyaz's didactic works is free works.

The Russian writer M. N. Darwin wrote that in addition to the fact that the poems in the group composition are separate work, they lose their impartiality in the group composition and become an element of a whole "ensemble" [5:11].

Although there was no special grouping phenomenon in the creation of the 19th-century Karakalpak classics some works of them collected several signs of lyrical groups because of forming by a single creative intention, condition, and time.

As the founder of the written literature of the 19th century, Kunkhozha wrote more about the historical situation, political system, and time reality in his works. The social issues form the basis of poet works. The reason is that the era that poet lived was one of the most severe level of the social life of Karakalpaks. "Túye ekenseń (You're camel)" and "Umıtpaspan (won't forget)", composed from poet's trip to Khiva, can be considered as single group works due to the fact that they were written at the same time and in a close content.

Also, Ajiniyaz's descriptive poems such as "Ellerim bardi", "Bardi", "Bardur" together give a whole single meaning.

Belleskende xan palwanın qoymaǵan,	Won the Khan wrestler in the fight.
Kúsh qarıwı bir boyına sıymaǵan.	His body was full of strength. ("Ellerim bardi")
Bahadurı bardur yúzge sára-sár,	Has brave man with kind face,
Yúz yigitke tánha ózi barabar.	He is equal to hundred young men. ("Bardur")
Jilına miywelep úsh ret pisken,	Gave harvest three times a year,

Ati stilmektey jemisim bardı. Have a plant named sutilmek. ("Ellerim bardı")
Biri - stilmekdur, biri - atshoqay, One is sutilmek, one is atshokai,
Sobıgın jeseñiz sheker áseldey. If you eat the cover, it's like sugar. ("Bardi")

The poetic methods used in poet's works continue in each poem. The attitudes and feelings of the poet about his native land leaving an impression in all three compositions, like the parts of a single piece of work that are close to each other. In these works, the dreams, wishes and worries of a lyrical hero are collected.

In addition to this, Ajiniyaz's letter poems contain a sense of wholeness. The genre of letter (maktub) is widely used in Eastern literature. The epistles are created in various forms. U. Tuychiyev reviews the history of the development of epistles in Uzbek literature and tells about the issues of morality and personality raised in the epistles of Navayi's lyrics. In the 20th century, this genre was enriched in terms of content and form in the creation of Mirtemir, Mirmukhsin, Gafur Gulam [6: 159].

Prof. K. Zharimbetov, who extensively researched the genre features of 19th-century Karakalpak lyrics, proves that this genre was found in the creation of Ajiniyaz. The scientist says that the poet sent the poem "Shikti jan", his feelings and the oppression he saw while walking in the Kazakh lands, to his close scholar friend, Mullah Erim. "The poet writes this poem in muhammes form. One of the genre characteristics of letter lyrics is that the character of the poet coincides with the character of the lyrical hero". [4:136]

Indeed, in the letter poems, the hero's individual feeling and emotional experiences are reflected. Ajiniyaz poet's compositions "Salem degeysen", "Molla Erime", "Shikti jan" form a whole group in the form of letter. Signs of grouping are felt in these poems. The reason is that all these poems are made while wandering in abroad, and the lyrical hero's missing his land, longing for his relatives, children, and village are given. In the poem "Salem degeysen" the poet sends greetings to his parents and children by the man named Abdullah. He expresses his boundless love for them, his yearning for them.

Abdullajan, sna atam ushırasa, Abdullajan, if you meet my father,
Hajiniyaz slam dedi degeysiz, Tell him regards from Hajiniyaz.
Kzi yashlıg, muñlıg anam ushırasa, If you meet my mother sad with tears,
Ugln mndin slam dedi degeyseñ. Tell that your son send regards by me [7:61].

The "Molla Erime" poem has the same meaning with the poem "Salem degeysen", and it seems to be its continuation. In this poem, the poet sends a letter to Mullah Erim by a man named Abdullah. The time unit is kept in both poems. The poet said that he had traveled a long way desperately, that couldn't meet Mullah Erim and say goodbye, ate much from him, and expressed his gratitude to him. The compositional connection in two poems of the poet is kept with the unity of the lyrical plot and the same way of greeting. In the poems, the motif of greetings in folk poetry is met. The poet's poem "Shikti jan" written in the form of a letter is different from the two poems abovementioned in terms of content and artistic form. However, the poet sends this poem to Mullah Erim. According to K. Zharimbetov's analysis, this letter muhammes of Ajiniyaz was written in the figurativemeaning of Sufi poetry. "The lyrical hero complains to his friend (the addressee of the letter) that he can't find his "beloved", even though he is wandering around the world, suffering from pains, spending awake nights, praying crying day and night. Here, the lyrical hero appears in the form of a Sufi who loves much, wandered in the path of the truth" [4:137].

In addition, the poet told about the cities and villages he visited and saw, and the impressions he got from them, and gave his own assessment of the events in the poem.

Therefore, not only the images of Sufi poetry are created in the poem, but also the historical-social, ethical-aesthetic, ethnographic features of that era are reflected. The poem reveals the inner passions, worries, and thoughts of the lyrical hero in the basis of the motif of the greeting. In this way, the abovementioned three poems can be considered as one group. Because they have the same motif of greetings, all three are sent to the same addressee (in the poem "Salem degeysen" to Mullah Erim, as well as to his parents and children), in the poem "Salem degeysen" and "Molla Erimge" he sends greetings by a person named Abdullah. In all three poems, the mood of the lyrical hero, that is, the author of the letter, his feeling of dissatisfaction with the times and resentment towards life is much more found.

Ajiniyaz has a number of poems written on the motif of leave-taking. The poems "Ájiniyazdın atası menen xoshlasıwı (Ajiniyaz's leave-taking with his father)", "Ájiniyazdın Gúlzada menen xoshlasıwı (Ajiniyaz's leave-taking with Gulzada)", "Ájiniyazdın balası Naǵmetulla menen xoshlasıwı (Ajiniyaz's leave-taking with his son Nagmetulla)", "Ájiniyazdın qızı Húrzada menen xoshlasıwı (Ajiniyaz's leave-taking with his daughter Khurzada)" are close to a grouping phenomenon. These poems complement each other in terms of subscription time and subject matter. When the poet went to the Kazakh steppes, he wrote the poems with a similar motif.

Conclusion:

In this way, the sources of the many-sided artistically developed lyrical groups in Karakalpak literature of the present era began with folk oral literature and then passed through several eras in written literature.

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Resume

In the article, the artistic sources of the lyrical groups in the Karakalpak literature are learned on the example of the poems of Ajiniyaz, a classic Karakalpak poet of the 19th century.