



THE DISTINCTIVENESS OF LYRICS OF POETS WHICH CREATE IN THE UZBEK LANGUAGE LIVING IN KARAKALPAKSTAN

Gulandam Karimbaevna Kurambaeva

*PhD in Philology, Docent at the Department of Uzbek language and literature of Tashkent Pediatric Medical
Institute, Tashkent, Republic of Uzbekistan*

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ABSTRACT

The article analyzes the uniqueness of the lyrics of the poets living in Karakalpakstan and writing in the Uzbek language, including the works of such well-known artists as Guliston Matyokubova, Gulchehra Rahimova, Ahmad Okhnazarov, Yangiboy Kochkarov and Nazira Matyokubova as well.

KEYWORDS: *Karakalpakstan, literary environment, poet, lyrics, traditions, customs, literature.*

INTRODUCTION

It is known from history that Uzbeks and Karakalpaks are friendly peoples who have been living side by side and mixed in the land of Karakalpakstan since ancient times. Their social fate, history and literature are close to each other, and their languages are similar. There are many similarities in traditions and customs. We can give as many examples as we want to prove this point. Uzbek and Karakalpak peoples have similar destinies not only in life, but also in literature. He breathes from the same literary environment, shakes his pen in the same literary process, is a teacher and a student to each other. They work creatively together for the rise of Karakalpak literature. Based on this idea, it can be said that they are the creators who have been serving two literatures equally. Because among them there are writers who are known not only in Karakalpakstan, but also in Uzbekistan due to their works. Famous artists such as Guliston Matyokubova, Gulchehra Rahimova, Ahmad Okhnazarov, Yangiboy Kochkarov, Nazira Matyokubova are among them. Their books were published in the Karakalpak, Uzbek and Russian languages by publishing houses of Karakalpakstan and Uzbekistan and were successfully received by the scientific and literary community.

RESEARCH METHODS

One of the talented people whose works are recognized in Uzbek and Karakalpak literature and literary studies is Gulistan Matyokubova, the People's Poet of the Republic of Karakalpakstan, laureate of the state award named after Berdak. We want to start our first words with this artist. G. Matyokubova is the leader of the Uzbek-speaking artists in Karakalpakstan, the most active and well-known writer. The high appreciation of the poet's work in their articles and reviews, and in their official speeches by famous wordsmiths, literary critics of Uzbekistan and Karakalpakstan is a proof of our opinion. If you familiarize yourself with the series of articles given at the end of the poet's book "I'm going to return"[1] under the column "Letters, reviews, interviews", you will once again admit the correctness of this statement. For example, Zulfia, Tolepbergan Kaypberganov, Ibrayim Yusupov, Amon Matjon, Qutlibeka Rahimboeva, Norboy Khudoyberganov, Bakhtiyor Nazarov, Qabil Maqsetov, Kamal Mambetov, etc. in articles, reviews and interviews of G. Matyokubova's artistic skills, work for the development of Uzbek and Karakalpak literature highly rated. If a poet or writer does not have a great talent and the power to enchant the reader in his works, no matter who and what kind of famous writer is praised, he will remain out of the



scientific and literary public's view. The positive opinions about G. Matyokubova's poetic and prose works are well-founded and well-grounded. The reason is that she is really a talented poet.

RESULTS AND DISCUSSIONS

G. Matyokubova is a prolific and versatile writer she has the ability to write works in several genres of literature. So far, he has published more than twenty books in Uzbek, Karakalpak and Russian languages. The poetess's poetry collections "Oydin Astana", "Hayajon's Seven Colors", "Let her fall in love", "Yurak bilan Yuzma Yuz", "I live for you" delight the reader with the breadth of the topic, the vitality and depth of thoughts, the natural and exciting richness of emotions, calms the heart. The author's collection "I searched for"[2] created by the author during the years of independence and especially the epics "Sun sinking into the river" and "River sinking into loss"[3] are mature examples of the poet's work. Both epics serve as one of the spiritual sources in conveying the socio-historical spirit, color, modern picture, the secrets of the layers of history, the heart cries of our great ancestors to today's readers.

G. Matyokubova is a child of Karakalpakstan. He grew up and matured on this land. His first creations started from this environment, developed, formed and reached the present level. One of the strong roots of the poet's work is being "fed" from this literary and artistic environment. We would like to say that in the poetry of G. Matyokubova, in general, in all her works, artistic illumination of the Karakalpak life and the fate of the people is in the main place. Regardless of the genre, whether he writes a work on a historical topic or addresses a contemporary topic, he does not forget to describe any page of the Karakalpak life. His series of poems about the island, the epic "Oy Baldoq", the opera libretto "Guloyim", the drama "Katorda Naring Bolsa", the famous sculptor Joldasbek Kuttimuradov's artistic journalism "I'm going back" or "A rich tree growing on the banks of Jayhun" [4] are articles imagine the complex. They are artistic reflections of the spiritual-educational, social-political life of the Karakalpak people. The works give the impression that they were written by the pen of the Karakalpak artist. It is probably very difficult for any other Uzbek artist to create such colorful works about the land, socio-political

environment, people, and nature of Karakalpakstan. G. Matyokubova's work, especially her poetry, is unique in that it realistically describes the priority of the local-national color, feeling the spirit of the concrete time and land from the heart.

Gulchehra Rahimova, the People's Poet of the Republic of Karakalpakstan, is another poetess who has been consistently connecting her life and creative activity with Karakalpakstan and writing art works. For more than thirty years, he has been living in Karakalpakstan and writing in the Uzbek language. Poetry and prose books "Trust", "Yupanch", "Merhibonlik", "Tortkol Bahori", "Jon Fido" were published in publishing houses of Uzbekistan and Karakalpakstan. The collection of poems "Jon fido"[5], published during the years of independence, is one of the creative achievements of the poetess. His poems are sincere, his feelings are colorful the attitude of the lyrical hero to the environment, his mood is alive. Although there is no series of works devoted to the theme of the karakalpak in his work, one can feel the color of the earth in the general spirit of his lyrics. The author's poems such as "Tutash Taqdirilar", "Arol", "For the Island" raise some issues related to the destiny of two peoples, the problem of the Island, which is also a manifestation of loyalty to the Motherland.

Yangiboy Kochkarov is known not only in Karakalpakstan, but also in Uzbekistan as a poet and reporter. He is one of Karakalpakstan's writers who has been productive in the Uzbek language. As a creator, this penman differs from others in that he tries to choose the topic from Karakalpakstan, to praise the people of this country, to paint realistic images, regardless of the genre of literature. That's probably why you can feel the breath of Karakalpak soil from the small and large images, poetic expressions, and the smallest details in Ya. Kochkarov's works. This feature is especially well reflected in the inner observations of the lyrical characters in the author's poems, in the interpretation of poetic images. Poems from Ya. Kochkarov's collections "Asrlar Armon", "Father's Golden Song" [6], in particular, the epic dedicated to Otajon Khudoyshukurov, one of the leaders of Uzbek classical singing, became a novelty in creating the image of famous people from Karakalpak land. Especially the epic "Call" [7] is a creative step forward in the poet's



lyrics. The story tells about the activities of famous people in the long and recent history of Kungirat, and the exciting events. The author also looks at the life of Kungirat during the years of independence, and writes with inspiration about the selfless people who contributed and are contributing to its development. The reader who reads “Kongirotnama” can get enough information about the history and present of Kongirotnama, one of the ancient fortresses of Karakalpakstan. The study of the famous fortresses that have left a mark in the history of Karakalpakstan has become one of the leading themes of Kochkarov’s artistic and journalistic work in recent years. He has been dealing with the history of some fortresses in the territory of Karakalpakstan for several years. For example, he studied the history of Tortkol, Beruniy, Ellikkala districts and dedicated separate artistic and publicistic books to each district, in other words, he created a scientific and artistic chronicle of the districts. If we take into account that no significant works of art have been written in this direction in the work of poets living in Karakalpakstan and writing in the Uzbek language, you know how scientific and practical the efforts and creative work of Ya. Kochkarov in this field are. This is also a unique manifestation of the artist’s service and loyalty to his Motherland. The next artistic expression of such love and loyalty to the Motherland is his “Epic of Nineteen Passes” [8] (2010), published by the publishing house “Yangi asr Avlodi” in Tashkent. The fact that the work was recognized as the winner in the competition dedicated to the 19th anniversary of our independence and was awarded shows the level of artistic potential and importance of the epic. This work was another new step forward for the author in poetry.

Continuing the thoughts about the Uzbek artists from Karakalpakstan, it was possible to comment on the work of a number of other poets. For example, A. Okhnazarov, N. Matyokubova [9], 3. Ishmanova, M. Yusupova [10], G. Yaqubov, M. Ahmedov, Kh. Abdusadiq, J. Shamuratov, 3. Nurumbetova, Sh. Yoldosheva, Z. Davlatova, K. Yunusova and other writers who live in Karakalpakstan and write in Uzbek language (some in both Uzbek and Karakalpak languages). His poems are regularly published in newspapers and magazines of Uzbekistan and Karakalpakstan, some of them in Tashkent, and some of

them in Nukus publishing houses. Most of the mentioned artists are members of the Union of Writers of Uzbekistan and Karakalpakstan. Although all the works and books published by them are not examples of high art, each of them reflects the reality of Karakalpakstan, some pages of Karakalpak life, so we consider this process to be a positive event.

The above-mentioned comments on the works of poets living in Karakalpakstan and writing in Uzbek language give grounds for drawing some conclusions about the uniqueness of their lyrics. In our opinion, the works of poets and writers from Karakalpakstan who write in Uzbek language differ from the works of writers living in other regions of Uzbekistan in the following aspects:

1. Every artist who lives in Karakalpakstan and writes in Uzbek language, first of all, tries to choose the subject from the life of this land. Whether he refers to historical material or plans to write on a modern topic, he often takes the life of the Karakalpak as the object of his image, whether he writes about nature.

2. In the works written from the life of Karakalpak, the color of this land, national uniqueness, traditions, the spiritual world of its people, character traits, unique colors characteristic of its nature are expressed in a form and content that is not similar to any Uzbek artist from other regions.

3. Uzbek and Karakalpak artists in Karakalpakstan breathe and are nourished by the same literary environment and create by enjoying each other's experiences. The tradition of master-apprenticeship has a positive effect on the training and formation of artistic skills.

4. Uzbek-speaking artists from Karakalpakstan know the Karakalpak language well. This allows them to read rare works of Karakalpak literature in their original form. Some characteristic of the artistic form or content of the works he reads is more or less embedded in his worldview. Sometimes the creator may not even realize that he has added an artistic component to his work, which he remembered while writing a work.

5. The good knowledge of two languages - Uzbek and Karakalpak languages - is a good opportunity for artists to engage in literary translation from Uzbek literature into Karakalpak language and from Karakalpak literature into Uzbek language. It is known from



experience that literary translation is a school of skills for every artist, in the sense of studying, learning, training his talent. This process fulfills the same task for Uzbek artists from Karakalpakstan.

6. The works of Uzbek-speaking creators on the subject of Karakalpakstan, created artistic images, series of poems and epics, made translations are a contribution to the development of Karakalpak-Uzbek, Uzbek-Karakalpak literary relations. It is a positive phenomenon that the aspirations of creators in this process, shoulder to shoulder with Karakalpak poets and writers, contribute to the faster development of Karakalpak literature. Of course, the unique features of the works of the authors who wrote in Uzbek while living in Karakalpakstan do not consist only of the above-mentioned criteria. This process cannot be limited, it is very diverse, it is natural that it manifests itself in different forms and contents in every creator. The variety of the writer's style causes the variety of artistic components in the work. But no matter what art style, what expression method is used, the spirit of the object of the image, the breath of life, signs of the local and national conditions specific to the people of the Karakalpak region should be felt in that work. Uzbek-speaking artists from Karakalpakstan successfully fulfill this responsible task.

CONCLUSION

It is necessary to mention that the issue of studying the works of poets and writers who live in Karakalpakstan and write works in Uzbek language in various literary genres has been left out of the attention of our literary studies. After all, the poets and writers who work in Uzbek in Karakalpakstan work equally hard for the development and growth of the national literature of Karakalpakstan, and write their creative destiny in connection with this literature. They consider themselves responsible for the reputation of Karakalpak literature, are happy with their achievements, if there are shortcomings in artistic research, in any direction of the literary process, they take great care to eliminate them, and strive to participate together in solving their problems.

Therefore, there is a need to study the activities of Uzbek-speaking artists in Karakalpakstan as a component of Karakalpak literature, in connection with

its general development flow, and to create special scientific researches. If this issue is studied in a scientific aspect, views are summarized, important opinions are expressed, researches and books are created, the level of development of Karakalpak literature will be determined, and the international character will be demonstrated.

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