

Typology of traditional art forms in Turkic poetry (Based on the material of Uzbek, Turkmen, Karakalpak poetry)

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Abstract

The article deals with the issues of typology of traditional artistic form and peculiarity of its use in the poetry of Uzbek, Turkmen and Karakalpak poets of XX century.

Keywords: *artistic form poetic form, literary relationship, typology of genres, forms of search.*

Currently, as a result of great social and spiritual changes, globalization taking place in many areas of the public life of our country, the renewal process is quite noticeable in the scientific and artistic environment, including literature and literary criticism. The renewing social and spiritual world poses new requirements, new challenges for science, literature, and man. Therefore, today more than ever, society has a greater need for an artistic word that instills in people confidence in the future, teaches us how to live in a changing and complicated world, to understand and appreciate the natural beauty of nature and human relations. And, of course, this in turn leads to the expansion and updating of the narrative, descriptive, and pictorial possibilities of literature in the artistic mastery of reality. The search for new forms, new views are becoming an integral part of today's literary process. This primarily concerns one of the operational genres of poetry. And the study of substantive and formal updating of the lyrics is today one of the urgent tasks for the science of literature. In this article we set our goal - to consider the Uzbek, Turkmen, Karakalpak lyric poetry of the twentieth century in a comparative sense from the point of view of updating its substantial and formal features.

Naturally, in fiction, updating takes place on the basis of mastering the old traditions. And it is carried out in close interaction of the social, spiritual development of society and the activities of the gifted personality of the artist. The famous Uzbek poet and literary scholar Fakhriyor (Fakhridin Nizomov), referring to this problem, in his book «Янгиланиш анъанаси» (Traditions of Renewal) writes: “Spirituality resembles a living organism. It should always be in action, subject to renewal and enrichment under the influence of other values” [2, 3]. This judgment of the poet is directly related to literature, since it has always been perceived as a spiritual and creative product, combining tradition and new creation. Therefore, we can safely say that the development of traditional Uzbek, Turkmen, Karakalpak poetry of the twentieth century has always been accompanied by a search for new forms, themes, ideas.

Many serious and fundamental works have been devoted to the study of this most important problem, which encompasses the issues of the mutual influence of tradition and innovation in the literary process. For example, these are the works of R. Orzibekov «Лирикада кичик жанрлар» (“Little genres in lyrics”) (Tashkent, 1978), Khamidov N. «Навои ижодида Фирдавсий анъаналари» (“Traditions of Firdavsi in the works of Navoi”) (Tashkent, 1985), «Навои ва адабий таъсир масалалари» (“Navoi and questions of literary influences”) (Tashkent, 1968), Afokov M. «XX аср ўзбек адабиётида рубоий ва китъа» (“Rubai and china in Uzbek literature of the twentieth century”) (Tashkent, 2005), Pirnazarov M. «Поэтик жанрлар типологияси» (“Typology of poetic genres”) (Tashkent, 1989), Bekmyradov A. «Магтымгулының поэзиясында дэп вэ тэзечилик гөзлэглер» (“Traditional and innovative ... in the poetry of Magtymguly”) (Ashkhabad, 1989), Amansahedov A. «Шыгыр сунгаты вэ шахырана шахсыет» (“The Art of Poet and the Identity of a Poet”) (Ashkhabad, 2000), Orazymbetov K. «Хэзирги каракалпак лирикасында көркем формалардың эволюциясы хэм типологиясы» (“Evolution and typology of art forms in modern Karakalpak lyrics”) (Nukus, 2004), Pakhratdinov D. «И.Юсупов поэзиясында шығыс классиклери дэстүрлери» (“Traditions of Oriental classics in the lyrics of I. Yusupov”) (Nukus, 2001), etc.

The National Poet of Uzbekistan Osman Matzhan, in an interview with the famous literary critic Numon Rakhimjonov, expressed an interesting proposition: “The form, in my opinion, is the way of existence of thoughts and judgments of the creator-artist” [3, 152].

Yes, indeed it is. For the poet, in order to convey a certain idea, content, creative design, chooses a form. This choice can be made in the poet’s thoughts quite consciously or intuitively. He is a very complex creative and psychological phenomenon, and it can manifest itself in various forms of imitation of the poet to classical models, in his desire to continue, update, enrich the old traditions. New content, as a rule, contributes to the emergence of qualitatively new signs of form. As you know, in the science of literature, it is generally accepted: as a philosophical and aesthetic category, the art form is less variable, and the content is subject to a more accelerated rate of renewal depending on life changes. Therefore, we often see that in the history of literature, traditional poetic forms have been updated over time under the influence of updating content.

We are witnessing such a process today. So, the poetic form of Murabba, which has been considered for a very long time traditional for Uzbek, Turkmen, Karakalpak poetry, with the advent of new times, new changes began to expand, deepen not only its informative, but also the formal means of image. For example, the Turkmen poet K. Gurbannepesov in the poem «Өмириме пент» (“Instructions of my life”) writes:

Хем акыл бер, хем илинден акыл ал,
Китапдан дөл, гара ерден накыл ал,
Алан задың демиң билен якып ал,
Соң ене-де ериң сүйдүн эмип гит.

Даг ёлуна, чөл ёлуна белеет бол,
Даг ёлунда – чат ачмаян полат бол,
Чөл ёлунда – тиркеш-тиркеш булут бол,
Тешне гөрсең, додагына дамыш гит [3, 71].

Give advice to the people, and take advice from the people

Take advice not from the book, but take advice from the earth

That took, warm your breath

And still, leaving, feed with the milk of the earth.

Be strong on mountain and desert roads

On a mountain road - be stronger than steel

On a desert road - be a string of clouds

If you see a thirsty person - drop it on your lips.
(interlinear translation) [4, 71].

Here, a strong deep experience of the lyrical "I" is colored by faithful love for the people, for their native land, which is warmed by a lively, hot, fresh breath. How strongly said the words “Соңене-де ериң сүйдүн эмип гит” (“And yet, leaving, feed with the milk of the earth”) here is meant not a complete, therefore very expressive parallel: (“mother”) = earth; (“Breast milk”) = milk of the earth. For the lyrical hero, land instead of native mother, mother instead of native land. They are equally valuable.

And yet this poem can be perceived as a whole poetic program of action, moral and ethical codes of the poet, addressed to himself and his contemporaries. The sincere, humane, spiritual instructions of the poet find their vivid expression in the form of imperative mood of verbs: - акыл бер – give advice; - акыл ал – take advice; - эмип гит – feed with milk (earth); - полат бол – be a steel; - булут бол – be a cloud; - дамыш гит – drop in drops;; - еңип яша – live conquering; etc.

The poet’s line is imbued with the traditional and at the same time new modern humanistic pathos: «Тешне гөрсең, додагына дамыш гит» - - “If you see a thirsty person, drop drops on his lips”. The poet is convinced that only real compassion and complicity can help the afflicted.

The initial stanzas of the poem have a traditional form, the lines rhyme according to the scheme aaab, vvvb. Lines consist of 11 syllables and three stops. However, when writing this poem, the poet tried to incorporate new elements into his form. So, the last stanzas of the poem are written in free size. In them, the poet manages to harmoniously synthesize the size of barmak with a free size:

Еңип яша: ахырда ең, башда ең,
Томусда ең, язда, гүйзде, гышда ең.
Сөйгүңде ең, гайтыңда ең, иште ең –
Бир

Live, conquering: conquer in the end, conquer in the beginning,

Win in the spring, summer, autumn, winter.

Win in love, win in sorrow, win in work -

огулдан
 еңлип хем еңип гит.
 Еңсин огул
 дил билен дәл, иш билен,
 Сеңкә гөрә хас йитирәк хуш билен.
 Аяк дәл-де, парасатлы баш билен
 Еңсе огул –
 гөзүң рахат юмуп гит.

If we pay attention to the form-building of this poem, then it is easy to see that it is built, as we have already indicated, on the application of the traditional eastern metric form of murabba in combination with the new metric form “into the ladder”, the creator of which is the Russian poet of the first half of the 20th century. Mayakovsky. The attempt of K. Gurbannepesov to create a literary verse according to the metric laws of the eastern and new Russian verse is very remarkable. The experience of K. Gurbannepesov seems all the more valuable because the poet, taking the metric form of murabba as a model, consciously updates it, introducing elements of a new form into it. And in the last stanza the rhythmic structure of the verse changes: the lines are broken “into a ladder”, which allows the poet to focus the reader’s attention on the most meaningful words and judgments. In this way, the poet achieves the greatest persuasiveness and emotionality of his father's instructions regarding the upbringing of his son and his relationship with him. According to the poet, only a hard-working, balanced, intelligent son is the support and hope of the father and the world, to be defeated by such a son - this is happiness for the father: «Еңсе огул – гөзүң рахат юмуп гит» - (“If the son wins, leave, calmly, closing eyes”).

The poem of the Karakalpak poet I. Yusupov «Тасқын болып ағып өт» (“Live a stormy life”) is also written in the form of instruction-appeal:

Заманың бар шалқып дәуран сүрмеге,
 Суұман десең, тасқын болып ағып өт.
 Желмен десең, дүбелей бол дүрлеген,
 Шоқпан десең, жүреклерди жағып өт [4, 65].

Be
 Defeated by the son and victorious son.
 Let the son triumph not in word but in deed
 Not with legs, but with a smart head
 If the son wins -
 go away calmly with your eyes closed.

Your time has come to live life
 If you are a river to boil
 If you're the wind to swirl
 If you are hot to burn your hearts. (interlinear translation)

The stanzas of the poem consists of four lines, the first stanza rhymes according to the traditional abab pattern, and the rest according to vvvb. It is written in metric form barmak - eleven-complex, three-footed. Sometimes a traditional rhyme overgrows with a rediff, which diversifies the sound and rhythmic structure of the verse, creating a new mixed form. In general, this poem by I. Yusupov can be attributed to the stanza form of the Murabba verse. Within this traditional form, the poet successfully uses traditional and non-traditional new comparisons:

Шабар болсаң, арғымақтай арқыра,
 Ушар болсаң, суңқардай уш шарқ ура.
 Жигериңди жумсап жаслай халқыңа,
 Елдиң мәпин көз нурыңдай бағып өт.

If you jump, then fly like an argamak,
 If you fly, fly up like a falcon.
 Give youth all the strength to the people
 Take care of the wealth of the people like the apple
 of an eye. (interlinear translation).

As you know, didactic verses were often written in classical poetry in the form of Murabba. Vivid examples of such verses were created by the founder of Sufi poetry in Central Asia, Khoja Ahmet Yassavi, the Turkmen poet Makhtymkuly, and the Karakalpak poet Berdakh.

The continuation of their tradition can be observed in the poems of K. Gurbannepesov, I. Yusupov, which we examined above. In this regard, the poem by Makhtymkula «Гул болгул» (“Be a Slave”) is noteworthy:

Яманы гой, ягышылыга гөз илдир...
 Сүлейман сен, мура бир гулак гойгул,
 Сөзүни диңлегил, жогабын айгыл,

Leave the bad, turn to the good ...
 Sulaiman, you listen to him - an ant,
 Listen to his words and answer
 If you are Hakim, warm the people like the sun,

Хәким болсаң, халкы Гүн киби чойгул,
Акарда сув, я өсерде ел болгул [5, 301].

Be a full-flowing river and gentle wind (interlinear translation).

The poem of Makhtymkuly is also written in the form of an appeal-instruction. Only in this case, the addressee of the appeal is not just a mere mortal, but the prophet Sulaiman himself, therefore it is justified to liken the lyric hero-suppliant with an ant - to the most insignificant creature - an allegorical model of a human worker. Sulaiman in the guise of a prophet and a hardworker in the guise of an ant, being nearby, contrastively shade, enlarge each other.

As you can see from a cursory analysis of the poem by Makhtymkuly Murabba, written in the form of instruction-appeal has a long tradition in Eastern poetry and is successfully used in modern poetry, as evidenced by the poetic experiments of K. Gurbannepevov and I. Yusupov. Of course, they have a lot in common, but there are many distinctive features in style, figurative system, poetic worldview. For example, it is impossible to imagine that K. Gurbannepevov or I. Yusupov, or some other poet, likened his contemporaries to ant. Another time is another worldview.

The talented Uzbek poet Muhammad Yusuf has a poem Халқ бўл, элим! - - ("Become a people, people!"), also written in the form of an appeal-instruction to his contemporaries, and testifying to the fruitful use of this poetic form in Uzbek poetry:

Қадим юртга қайтсин қадим наволарим,
Қумлар босиб қуримасин дарёларим.
Алпомишга алла айтган мамоларим
Руҳини шод этай десанг – халқ бўл, элим!...
Сен тебратган бешигини Соқибқирон,
Сенинг боланг юлдузларга қўйган нарвон.
Бир майизни қирққа бўлган бир тану жон –
Кунларингга қайтай десанг – халқ бўл, элим! [7,
]

May our ancient songs return to the ancient lands,
May our rivers not be covered with sand.
If you want to please mothers,
Having sung the lullaby of Alpamysh - stand by the people, people!
You rocked the cradle of Sahibkiran
Your son longs for the stars
If you want to go back to those times
When you divided one raisin into forty souls - become a people, people! (interlinear translation)

Each line of four-line stanzas consists of 12 syllables and three stops, the lines rhyme according to the scheme aaab, vvvb. The poet appeals to his contemporaries, with a call that they sacredly relate to their ancient ancestors and to their culture, nature, friendship. The poet is convinced: only loyalty to these universal values can save the people as a whole. So, the traditional line of poetic form allows the poet to realize the rich possibilities of the Uzbek language and pose the most burning problems of the spiritual development of the people at the present stage.

As our observations show, the poems of K. Gurbannepevov, I. Yusupov, Muhammad Yusuf, subjected to analysis, have much in common. They are typologically close. This applies to both their formal and substantive aspects. And at the same time, they have a lot of excellent, peculiar, due to the linguistic, national historical, cultural traditions of each people whose representatives these poets are.

The strophic poetic form of murabba that exists in classical poetry, in Turkmen literary criticism, is called "goshuk" ("poem"). But the literary critic A. Bekmyradov in his monograph "Poetic Tradition and Innovation in Makhtymkuly's Poetry" expresses the opinion that "goshuk" and "murabba" are not the same and opposes the judgment of philologist-Turkologist I.S. Stebleva that poems placed in the «Devonu lugatit turk» by Mahmoud Kashgari are a form of Murabba of Arabic poetry. These poems, according to A. Bekmyradov, are written in the form of "goshuk" [8, 21]. A theoretical scientist O.Abdyllaev in his textbook «Әдебият теориясы» ("Theory literature") states that "goshuk" and "Murabba" constitute one art form and are the traditional form of the [8, 236]. This opinion is supported by the doctor of philological sciences A. Mammedov [9, 3].

This poetic form in the Uzbek and Karakalpak literary criticism is called Murabba. And it is considered a traditional form based on the principles of versification of barmak, characteristic of the poetry of many Turkic-speaking peoples. This is due to its general typological features. Of course, they are subject to change, updating.

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