

Research of Artistic Form in Karakalpak Literary Criticism

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ABSTRACT: The article deals with the history of the study of artistic forms in Karakalpak literary studies. A number of literatures have analyzed the Eastern and Western forms of art that entered our national poetry in the twentieth century, and their role in the development of Karakalpak poetry.

KEYWORD: artistic form, oriental artistic form, western artistic form, written literature, meter, rhyme.

INTRODUCTION

The poetic word is the basis of the spiritual life of the people. Thus, the birth of Karakalpak poetry is closely connected with the formation of the Karakalpak nation. There is no nation that does not have a poetic heritage. The poetic heritage of the Karakalpaks goes back to ancient times. Since ancient times, poetry has sung and defended the interests of a certain society, people. As is known, structurally, this poetry mainly existed in the form of eleven-syllable verses and seven-eight-syllable terms, *tolgau*. However, poetry was not limited to these two forms. There were other forms, which clearly manifested themselves in oral folk art. All this served as a reliable basis for the evolutionary transition of old forms into new ones. By the beginning of the 19th century, in Karakalpak poetry, along with *Terme* and *tolgau*, a new form of poetry with an eleven-syllable, four-line stanza declares itself. And in the 30s of the twentieth century, in the field of form formation in Karakalpak poetry, noticeable changes are taking place, which led to the formation of new poetic forms.

RESULTS AND DISCUSSION

The origins of Karakalpak poetry, as well as the poetry of other Turkic-speaking peoples, go back to ancient times. Throughout its long historical journey, it has reflected and celebrated the interests and aspirations of the people. Each epoch has left its own traces in the way poets perceive and reflect the surrounding reality. These points cannot be ignored when studying the properties and features of the poetic form. Because any art form is not born in a ready-made form and does not remain once and for all framed. It is always subject to changes under the influence of the environment and the activity of a creative person. "Everyone's form a highly artistic work is born in a new way every time. And each highly artistic form created by a highly gifted creator remains a school of skill for other poets.

The problem of artistic form and its function in the holistic perception of a work in the literatures of the East and West has been studied for a long time. This is evidenced by "Poetics" by Aristotle, "On the laws of poetic creativity" by Al-Farabi, "Mezon-ulAvzon" by AlisherNavoi, "Aruz Meter and Artistry" by AttaullahHusainiy, where special attention is paid to the study of the form and content of

a work of art. The poetry of the East is rich in various forms and genres. Thus, Uzbek lyrics, which have a thousand-year history, have 61 genre forms [1]. Some have already lost weight by this time, some have fallen out of use, and others have been born again. The conversation about the artistic form of Karakalpak lyrics should begin with the consideration of the forms of works from oral folk art. Observations show that folklore traditional lyrical forms are constantly changing and developing under the influence of the ever-renewing inner content. This is evidenced by the existence to one degree or another of folk lyrical forms in the poetry of the twentieth century.

S.Akhmetov in his works "Essays on the history of Karakalpak Soviet Poetry" [2] He notes that in Karakalpak poetry until the twentieth century, there were mainly term forms and 7-8-complex poetic forms, and in the twentieth century they were replaced by new active forms that came from written Turkic-language literatures. He analyzes the search of Karakalpak poets in the field of forms, types of stanzas and rhymes used by poets, and comes to the conclusion that the poetry of many poets is a continuation of traditional poetry in terms of size [3]. This judgment of the scientist is confirmed by the analysis of poems with 11- and 8-complex four-line stanzas and eight-syllable terms [4]. The scientist notes the skill a number of poets in the use of artistic and visual means [5] (Epithet, comparison, metaphor, hyperbole), and also indicates that most of the poems of this period were agitational in nature. In this, the scientist sees the influence of D. Bedny, V. Mayakovsky, S. Mukhanov, G. Gulyam. For the work of many poets of the 1920s of the last century, the theme of a new time, the theme of a renewed life with a new content, was characteristic. The new content required new forms of representation from poets. However, the mastery of new forms took complex paths. Free yourself from the burden of tradition and embrace new influences it wasn't easy. Therefore, in the poetry of this period, in parallel with the new forms, traditional forms were used.

Professor K. Mambetov in his scientific essay "Ajiniyaz" examines the lyrics of Ajiniyaz in the aspect of genre forms and structural originality. The paper notes that Ajiniyaz introduced new poetic forms into Karakalpak poetry-ghazal, mohammas, quatrains, and also notes that two poetic forms co-exist in the poet's work: classical oriental and traditional Karakalpak [6].

In the works of "Karakalpak literature of the early period" it is believed that the works of poets appeared in the 14th-15th centuries. Soppasli Sipira Jiraw, Asan Qaygi, Jiyrenshesheshen also consider the works of Kaztuwganjiraw as the literature of the new period [7]. Scholars say that the Jiraw school, along with the written literature programs of the period, created a distinct piece of folk literature that was unique to its time. The monograph "Literary Theory" also provides scientific commentary on lyricism and its artistic forms, along with all areas of literature. In the section on song construction, the issues of rhythm, meter and size band are discussed. The author has the following to say about the meter: Putting the (meter) into poetic lines through deep content leads to the emergence of very characteristic songs in the literature. That is why the meter in most cases depends on the poetic feeling of the poets. By illustrating the poets' songs about nature as a manifestation of the race, he proved with examples that he created good works by feeling the meter of nature. When we talk about rhyme in Karakalpak poetry, playing with a double syllable is shown as a syllable that uses a lot of syllables. At the same time, the sound in our poetry refers to the syllables that come in the middle of the song lines, and they can be called internal syllables. Rhyme is referred to as "Traditional rhyme" and "Complex rhyme". We can also refer to programmatic (rhyme) as folk rhyme, referring to rhyme that is often used in folklore. In Karakalpak poetry, it is possible to mention the use of syllables from two-syllable syllables to seven-syllable syllables.

Academician Kh.Khamidov writes: "There is no doubt that Ajiniyaz introduced the form of mohammas into Karakalpak poetry [8]. And Professor K. Zharimbetov agrees with this opinion [9]. K. Zharimbetov, studying the genre originality of Karakalpak lyrics of the XIX century, notes that the origins of Karakalpak lyrics go back to the ancient samples of oral folk art, to the terma and tolgau, which were traditionally composed and performed by folk storytellers-Zhyrau, points out that in the terma, tolgau there are elements of lyrics, that Karakalpak terms-tolgau, proverbs and sayings are the origins of Karakalpak didactic poetry. According to K. Zharimbetov, zhyrau is a storyteller through the image of a lyrical hero to one degree or another he expresses his feeling, attitude, but this is far from the full awareness of the lyrical hero of his own individual "I". In this regard, Terme, Tolgau can be considered an intermediate stage in the transition from one genre to another. Adhering to the opinions of the well-known folklorist K. Aymbetov, K. Zharimbetov believes that there is no big difference between the quatrain and the rubai, and that the originality of these genres is related to the poetic size.

In K. Orazimbetov's monograph, the genre features of free verse, its structural and formative elements are analyzed in sufficient detail. The scientist associates the birth of such a new form of verse in Karakalpak lyrics with the active development of literary relationships with the active development of literary relationships and interactions [10]. Since any national literature, without entering into interaction with other literatures and not adopting their achievements, cannot develop in isolation. K. Orazimbetov considers mustazads created by our poets to be a "complex genre". Because when an alien poetic form is adopted by other literature, its size cannot remain untouched. This is due to the phonetic capabilities of each language. Here we should not forget about the criteria of poetic size inherent in the poetry of each nation, without the relatively external form of the verse. The appearance of monostics in the Karakalpak region the lyrics of K.Orazimbetov evaluates it as a sign of the development of literature. Small monostiches created by the poets T. Zhumamuratov and Zh.Izbaskanovs are not given enough serious material to determine the general direction of the search for lyrics in the field of form and genre. But as a fact, the presence of this form in Karakalpak lyrics can be taken into account.

Literary critic K. Muratbaev in his book "The structure of poems in Karakalpak poetry" suggests starting a conversation about the structure of poems by considering folklore works [11]. According to the researcher, the practice of dividing lines into "ladders" common among poets, which took place in the 30s of the twentieth century, was imitative in nature, and therefore it did not have much success. As K. Muratbaev notes, this form is a consequence of the growth of inter-literary relations. The researcher's judgments concerning the eastern poetic form of Aruz deserve attention. Reasoning about the difference between the prosody of Arabic and The author comes to the conclusion that the form of aruz is not peculiar to Karakalpak poetry. Therefore, when evaluating samples of classical poetry that outwardly resemble the meter of Aruz, one should proceed not from their external forms, but from their internal organization.

CONCLUSIONS

Also, in recent years, a number of significant studies have appeared in Karakalpak literature on the peculiarities of the development of Karakalpak poetry. B. Genzhemuratov, Z. Bekbergenova, A. Khamidova, M. Mambetova, E. Eshniyazova, D. Pakhratdinov, O. Gaylieva, A. Dosimbetova. The features of interaction of traditional genre forms with the search for new genre-forming forms by Karakalpak poets are analyzed. It is proved that such traditional folklore genres as terme, tolgau,

imbued with new socio-political content and expanding their artistic capabilities, become one of the important figurative, descriptive and narrative means of lyrics of the twentieth century.

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