

## THE ISSUE OF STYLIZATION OR USING NATION'S ORAL WORKS IN KARAKALPAK POETRY DURING THE PERIOD OF INDEPENDENCE



### Literature

**Keywords:** development of folklorism, stylization of folklorism, poetry during the XX century, views from the poetry of the independence period, new forms.

**Smamutova Shirin  
Azatbaevna**

**Berdak Karakalpak State University, Assistant of Philology Department.  
City Nukus. The Republic of Uzbekistan.**

### Abstract

The article focuses on the issues of stylization in Karakalpak poetry during Independence. In the development of Karakalpak oral literature in the twentieth century, there are clear and concrete ideas about the transformation and revival of the traditions of folklore. People will focus on the skills of poets in the re-presentation of oral literature. The text is based on the scientific views of Russian, Uzbek, Kazakh and Karakalpak scholars on the development of folklore in the literature and its types. Representatives of Karakalpak poetry during Independence, the poet H. Dauletnazarov, B. Seitayev, O. Satpayev were analyzed. The unique style and skills of the poets were revealed. During Independence, globalization in society, the economic crisis, and so on, were thrown into the environment of folk traditions. The glorification of impartiality, patriotism, the difficulties in the transition to a market economy, the revival of religion, traditions, changes in art, culture, science and technology are not left out of the pen of our poets, their contribution to the development of folklore in poetry.

Oral literature of the people is a deterrent to the determination of the spirit, spirituality and identity of the people. From the origins of the oral literature we come across the best examples of figurative thinking and figurative speech. Such a rich heritage of folklore laid the foundation of our written literature through the study of proverbs, fairy tales, myths, legends, customs, traditions, and educators of literature appeared. Uzbek folklorist B. Sarimsakov says about the concept of folklore and the scope of its implementation: “Folklore is a form of folklore material that is consistently directed and revived by a professional artist on the basis of his creative purpose, first of all, in connection with the requirements of the time, as well as his style and manner of creation. In this sense, there is no folklore in the written literature, but there are folklorisms” [1, p. 37]. Professor B. Sarimsakov divides folklore into types. In the views of the Kazakh literary critic, academician S. Kaskabasov, Professor G. Obayeva on folk traditions and folklore, we see a great deal of harmony [2, p. 344. 3, p 129].

Folklore works remain close to the hearts of the people due to the beauty of their language, the attractiveness of their stories, as well as their ordinary. The uplifting spirit, patriotic pathos, happy mood, freedom of thought and thought in oral literature are also reflected in the works of twentieth-century poets and writers.

“At the end of the XIX century and the beginning of the XX century, the Karakalpaks became a nation with a rich cultural tradition. In the country “Jirawshiliq”, “Baqshiliq”, “Qissaxanliq” were the peak of the twentieth century and nineteenth century. Especially, to a certain extent, the Kisakhans were widespread in the Karakalpaks, and even they were divided into large schools.

According to Professor K. Aimbetov, in those years the Karakalpaks had such famous schools as Korazbek school, Seipulla school, Kazy Maulik school, Kauendar children's school, Kurbanbay school, Baltabay schools. They were the most prestigious and famous school of short stories in the Karakalpak people, and each of them was divided into several short schools and continued their development.” [4, p. 22].

“First of all, Kissakhans were literate people. They were the ones who collected and recorded folklore from the country, recorded the works of their contemporaries and read them in the country. Most of the short stories are folk songs. For this reason, they read their works in public. Most of our modern folklore works, 70-80 of the works of our poets Jiyeñ Jiraw, Kunxoja, Berdak, Otesh have been preserved and reached us through these short stories. Our cultural heritage came to us not through libraries, but through the collectors of that cultural heritage, through their manuscripts. Of course, the role of short stories was especially important in the fact that the works of our classical poets were preserved in the original version and survived to our time.” [4, p. 23].

Samples of folk poetry, folklore works, which have survived through short stories and etc., have always been a source of inspiration for society and the times, the legitimacy of literature.

Although Karakalpak literature developed professionally during the Soviet period and was isolated from oral literature with taking its share, the connection between oral and written literature has not been torn yet, without that our literature would have no meaning. In almost all the works of that period, praise rose to the skies, and despite the restrictions on spiritual freedom, freedom of thought, our literature developed and gave birth to their classical poets. Although in their melodies they openly reveal the difficulties of the people and do not go against the government, the Soviet Council, we see a desire to tell the truth, to a certain extent, disguising themselves as examples of ancient folklore. From the poetic, lyrical work of the same content we can find analytical forms of folklorism. The scientists have proved that «An analytical type of folklorism is the use of legends, folktales, folk songs, applause, curses and etc. in the composition of the artistic work» [4, p.74].

Karakalpak literature of the 20-30s of the XX century, as well as our poetry were under the direct influence of politics. The tragic fate of the people, the tragedy of the kolkhoz in society, the hardships of the years of famine, the losses of the war and rear area of the so-called "The Second Great Patriotic World War" on the pages of history are not explicitly mentioned in the pages of history, and it is forbidden to take these themes as a main theme of an artistic work. Although to some extent something was written about the realities of the time, it was certainly linked to the "justice" of politics, to the "fatherly care" of the Communist Party.

Abbaz Dabilov, Sadik Nurimbetov in Karakalpak poetry, Jambil Jabayev, Nurpeis Baiganin, Kenen Azerbayev in Kazakh poetry, Abdulla Aripov in Uzbek poetry, who created examples of synthesized folklore in the Soviet era. Synthesized folklore: "Arises from the fact that the plot of myths, legends, folk tales and short stories is assimilated by the written literature and absorbed into the plot created by the writer" [1, p. 45].

Academician of Kazakh literature Z.Kabdolov explains that literary development changes in different ways in different periods as follows: «If we say that one of the most basic laws of life is continuous development, this law belongs to art, to the art of speech in it. Every folk literature changes in different situations and forms at different stages of the historical period in which it lives» [6, p. 297].

In the 60s of the XX century due to certain political conditions there were great changes in our literature. The literature has become much clearer from the old poems that were filled with "political, false praise" and began to be created the real lyrical poems. For this reason, the literary group, which came to literature in the 60s of this century, made a great contribution to the development of our poetry and managed to write timeless works. In their works, the principles of recognition of the Motherland, the expression of our identity through the transmission of our national traditions from generation to generation were put forward. Leading poets of this period: Sh.Seitov, B.Kaiypnazarov, I.Yusupov, T.Matmuratov, T.Seitjanov and other such poets were not left out of the requirements of this period. Tasks such as innovating poetry and deepening literary art were assigned. It should be noted that this had its advantages also. The poets stopped writing old songs, began to feel the pain and anguish in the hearts of the people, and began to create lyrics that touched the strings of emotions. Although they did not tell the truth directly, the people were able to find the strength and generosity to tell the truth, even only with the help of figurative meaning, using the literature of oral literature. They were able to express in their poems the best wishes of their nation to be free from spiritual captivity. The poetic features of popular poetry began to appear in the works of poets of this generation.

«In our opinion, the connection between literature and folklorism is not stable for all periods. The reasons for the growing appeal to folklorism in the artistic and literary practice, the fact that the fiction of a work of art has an important artistic and aesthetic value of folklore are determined not only by the artistic skills of the creators. Perhaps this is due to changes in the socio-political system and its impact on the development of literature and human artistic thinking» [7, p. 13].

The history of the development of Karakalpak literature - a new era before the XXI century. This epoch is called the epoch of impartiality. In the last decade of the twentieth century, the indifferent people seemed to wake up from a long sleep. Free thoughts and a new perspective began to come to describe the image of the new society. From the earliest years of impartiality, the freedom in our society paved the way for the freedom of our literature as well.

On the eve of the acquisition of independence, there were many problems in the life of our people. Despite the fact that the Aral Sea, which occupies half of Karakalpakstan, is disappearing from the face of the earth, the economic and social life of the population is declining, language and religion issues, the revival of our historical figures, the heroes of our people, patriots in all spheres of life etc. Lifting exercises is the most important.

At a time of independence, issues such as globalization and economic crisis in the new society were raised. All of this has become a significant subject in our literature. The glorification of independence, patriotism, the difficulties of the transition to a market economy, the revival of religion, traditions, changes in art, culture, science and technology are all in the hands of our poets.

We see that during Independence - such as Khalila Dauletnazarov, Orazbay Satpayev, Bazarbay Seitayev - has brought great news to the spirit and pen of our poets. Using wonderful examples of oral literature, they wrote a new era with a new pathos with the myths, legends, proverbs and sayings of the people. The old Soviet empire re-looked at the pages of history, which had a different point of view, and the ideas of democracy and populism intensified in their minds. *“Watan tashwishi”, “Xalqin jilawdarin bolsin tayinshaqlar!” and others; B. Seytayev’s: “Qaraqalpaqpan”, “Watan”, “Tuwilgan jerge” etc; Orazbay Satpayevtin “Jarilis”, “Tawdagi muz qosigi” etc. B. Seytayev’s: “Let’s wake up our conscience, which has been languishing for years, that we have broken without correction, that Trouble has fallen asleep ...”.*

Poet calls for the awakening of the conscience, which is asleep due to dishonesty and greed in society, and says that the time has come to fight against greed and to reveal the bitter truth of life. X. Dawletnazarov’s in *“Adalat jurtinin patshasi insap”* poetry: His confused character, his confused words, // Where is this world going, // The shining eyes of the spring , // The conscience that falls on // . He insists that without conscience, man is an ugly creature, and that it will be too late tomorrow if we do not chase away the conscience that is knocking on the door like a troubled bird. In B.Seitayev's poem "Fear" he criticizes the proverbs and sayings of our people, exposing the vices of the society, the actions of the unscrupulous people, who believe in the government and "get rid of the cruelty and catch the slanderers." The word "kazi" in the Poet’s language is not active in our modern usage, but it is already a word in the vernacular. For example, in fairy tales there are many cases when you go to the judge to resolve a dispute. In this poem, poet speaks openly about the injustice and injustice of modern society, but the words and proverbs of the people help to soften these obvious facts and give poetic power to the song.

Our poets began to re-paint and embellish the legends of the Karakalpak oral literature, familiar to the people, the legends associated with the names of land and water, the literary heritage of our people, accumulated from the rich life experience. It enlivens folklore patterns of philosophical and didactic character, based on the same content and ideas, but on the other hand, it turns it into philosophical lyricism, giving it an artistic color with a sense of humor. Philosophical riddles are connected with the ideological significance of folklore works in

connection with the spirit of modern times. However, in most cases, the verdict is left to the reader, where the originality and style of our poets begin to show.

On the stylistic connections between literature and folklore, style and stylization there are Yu.I. Mineralov, V.V. Vinogradov, G.Yu. Zavgorodnyaya, A.I. Lazerova, B.Sarimsakov's researches, and while A.I. Lazerova considers learning from folklore to be a very opium method, B. Sarimsakov said that it is a combined method. You can agree with both opinions. According to S. Bahadirova, "a talented writer makes a rich impression by skillfully connecting words, or, conversely, an incompetent writer may not be able to use the words that people have skillfully combined, and eliminate the effect of the word" [8, p. 129]. Thus, the effective use and stylization of folklore can be done by talented people and requires a great deal of skill.

In our opinion, only a truly talented educator can style poetry or prose without expressing it in any way. And at the same time, the genius of the uneducated educator - not a single beautiful word of the people, as S. Bahadirova said, loses its power of influence and attracts attention.

H. Daultnazarov's songs "Nazlymkhan suluw", "Tumaris", "Ultan kul", "Gulparshin", "Sadagan keteyin ulamalar", "Kuy gelle" written on the basis of the materials of folklore of our poets have long been the subject of folk tales and legends... However, the poet does not repeat the content of folklore in the same way, but gives each of them a breath of modernity, connects and compares them with modern life.

Nazlymkhan was a native of the Turkic community, was a descendant of the Hurls, a symbol of beauty, a crown of thorns, a mountain of openness, a peak of devotion, Tumaris, a native of the Massagets. He also warns the "slaves of Ultan" who are so intoxicated today. This is because there are a lot of Ultans in our society who, if they have power, they can't recognize right and left, they can't put their fingers in their mouths and they can't tell the difference between right and left. By treating national heritage in this way, it proves its immortality and increases its value.

O. Satpayev's poem "Guldirsin" has a different legend. We see that poet turned to the historical and ethnographic form of folklore. The work does not seek to increase the artistic power of its creations through the use of folk remedies, on the contrary, any world in which the works are written will be transformed, enriched and filled with social ideas.

In fact, by virtue of impartiality, the spiritual wealth of our ancestors, the ability to reveal the laws of the national artistic and conscious traditions of our people through the appreciation and renewal of our literary heritage has increased. In this regard, our first President I. A. Karimov said: "The spiritual values of our people, whose sources begin with the thoughts and aspirations of our great ancestors, serve as a solid foundation for our economic transformation"[9, p. 69].

While our oral literature is characterized by the richness of the vernacular, one of the main features is its propensity for humor and soft humor. The people of Karakalpakstan differ from other peoples by their simplicity and richness. Not to mention the happy days, even in the days of the apocalypse, they enriched the place with humor and lifted each other's spirits. The epoch of folklore, rich in soft humor, as well as sharp satire - the era of impartiality - has found a high level of development in the poetry of our poets.

B. Seitayev's "Master of Slang words " is about the well-known journalist, the late Doshimbay Dospanov, a master of Slang words, a well-remembered master of jokes and jokes. Dosheken in the sanatorium, "Cheap shoe trade", "Dosheken's mouse hunt ", «Except for the foundation»... The lyrics are based on soft humor, the language is easy, but underneath it reveals the bitter truth of life. The difficulties of people's lives during the first decade of independence - the transition to a market economy - are skillfully illuminated by the actions, words and actions of Doshimbay. The image of Doshimbay has a national character, because of his simplicity, open-mindedness, eloquence, and so on. There are many qualities in our people. Cut it out without eating or eating //Puts it in a deposit//. Every time it rains, //Three lotteries are drawn...// Every week there is a challenge, // The pool is almost empty. Encrypted five-story building, lottery if you win //.

H. Dauletnazarov's "Kaltaman" (Pocket Stealer) poetry he tried to describe the people who stole the money from other people's pockets. – And he also was stolen his poetry when he was at bus so he was very angry and write this poetry. And now in today's society all the people who rob not only the pockets of individuals, but also the pockets of the people, are the grief of the nation. The actions of the pickpockets, who are robbing the people, are compared with the pockets of the pickpockets. The people mourn the loss of their loved ones, even though they are in sin, and expose the dishonesty of the "sheep-skinned wolves." This method is widely used in the works of Berdak, Otesh, Kunkhoja, Makhambet, Sherniyaz, Abai from the Kazakh poets of the XIX century.

The service of a rooster and a dog", "To the person who is riding a horse", "In the dog market", "Resentment to the dog" and others. We see satire styles.

Sharp satire also dominates in O. Satpayev's compositions. The theme of the song itself stands out from afar. In "Barriers" and "Stunts", the real barrier emphasizes the importance of the role of stuntmen in life, and the "barriers" in the "barriers" that block the path of talented people who are crawling donkeys, rather than the usual ways. exposes and sharply criticizes. //...But there are such "barriers", // Some parks are not on the usual roads //, "If your donkey crawls" // They will immediately stand on the path and cut //. If your name is good, if you don't // If you talk, turn people's attention //. And if you like what you want // He will cut you in front of you ... // "Barriers".

In the Karakalpak poetry during independence, our poets H. Dauletnazarov, B. Seitayev, O. Satpayev used wise sayings and proverbs that reflect the high moral principles and culture of our people without violating the cream of the poetic traditions of the captives. Elements of each of the four folklore circles, which are the mirror of our people, have a deep meaning in the poetry of our modern poets. Folk oral literature is a testament to the long history, social life, dreams and aspirations of the Karakalpak people, which have been passed down from captivity to captivity.

## References

1. Sarimsakov B. Folklorizmler tipologiyasi masalasiga doir // O'zbek tili va adabiyoti. Тошкент, 1990.–№4 –B 37-45
2. Kaskabasov S. Tanlamali. Mifologiya . Folklor. Adeblyat. – Almati. 2014. –T. 11–B. 344.
3. Obayeva G. Adeblyattaniw g'iliminin' baslaniwindag'i folklori igeriw maselesi. [http://conferences neasmo org.ua/ru/art/129/ Problemi i perspektivi razvitya nauchno v nachale tretiego tisyacheletiya stranax. SHG. XIX Mejdunarodnaya nauchno-prakticheskaya internet-konferenciya.](http://conferences.neasmo.org.ua/ru/art/129/)
4. Paxratdinov. A. Otemuratova X. «XIX asirdin aqiri XX asirdin basindagi Qaraqalpaq adeblyati tariyxi» Nokis. Bilim. 1995. 22-b
5. Sharipov D. XX asirning 70-80 yillari o'zbek sheryatida folklorizmlar. Fiolo. fan. nom. Diss-Toshkent.2008.-B.74
6. Kabdulov Z. Soz oneri : Adeblyat teoriyasinin negizderi. Almati: Mektep.1983-297 r
7. Begmuratova G.A. Folklorism in Karakalpak novels of the independence period. Doctor of Philology (PhD) diss.abstr.– Nukus.2019 – 13
8. Baxadirova S. Roman ha'm dawir. – Nokis. Qaraqalpaqstan. 1978. –B.–129
9. Karimov I. A Istiqlol va madaniyat. – Tashkent : O'zbekiston, 1994. – B.69.
10. Dawletnazarov X. Ashiq bolip jasan. – Nokis. Qaraqalpaqstan . 2012 B-34
11. Seytov B. Alma gullegen pasil. – Nokis. Qaraqalpaqstan.2007.–B.67
12. Satbayev O. Ay sig'alaydi. – Nokis. Qaraqalpaqstan.2007.–B.73