

## LITERARY RELATIONSHIPS OF UZBEK AND KARAKALPAK IN THE PERIOD OF INDEPENDENCE



### Literature

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### Abstract

The article talks about the role of literary communication and influence in the development of any literature or in the formation of a certain artist as a poet or writer. G.Gulom, J.Aymurzaev, Mirtemir, I.Yusupov, A.Otepbergenov's worthy contribution to the development of Uzbek and Karakalpak literary relations is acknowledged. In the field of artistic translation, interaction and literary studies, the works of both literatures are analyzed, their uniqueness, poetic skill of writers in creating national color is revealed. The useful aspects of the articles written by academicians M. Koshjanov and B. Nazarov on Berdaq's work for Uzbek and Karakalpak literary studies were highlighted. Berdaq, new translations from the poetry of Ajiniyaz, novels and short stories by T.Qaypbergenov, K.Karimov, U.Abdurakhmonov, M.Nizonov, Sh.Usnatdinov, B.Genjemuratov, S.Jumag'ulov, A.Abdiev, M.Jumanazarova in Uzbek language was published. The creative activity of a number of poets and writers who lived in Karakalpakstan and wrote in both Uzbek and Karakalpak languages was shown as an example. As the leader of the Zullisayn poets, the work of Gulistan Matyakubova, the national poet of Karakalpakstan, was analyzed. In the years of independence, suggestions and comments were made regarding the reasons behind the backwardness of translation studies and ways to overcome it. It was said that it is necessary to write fundamental studies and serious articles dedicated to the study of literary relations between Karakalpak and Uzbek, Uzbek and Karakalpak.

## INTRODUCTION

As in all fields, Uzbek and Karakalpak literature underwent radical changes during the period of independence. Literature entered a new path of development both in form and content. A wide path has been opened to creative freedom. The principle of serving the national ideology has become the main criterion. These made it possible for Karakalpak and Uzbek literature to develop on the basis of new ways, new requirements, new goals, and a new ideology. In particular, attention was paid to the development of issues of literature and literary translation.

It is scientifically based on the experience of Uzbek, Karakalpak and world literature that it is difficult to achieve great achievements in the development of national literature without literary ties. It can be seen that the role of literary communication and influence is significant in the development of any literature or in the formation of a certain artist as a poet or writer. Therefore, while the task of raising the development of national literature to a higher level, the study and promotion of current issues such as literary relations, interaction, and exchange of experience will always remain relevant. The role of literary relations was important at all stages of the development of two literatures. Literary communication and interaction have become one of the factors that ensure the development of literature. There are many examples of how the coming and going of poets and writers, lively communication brought benefits for both literatures. Let's recall. Gafur Ghulam's meetings with a number of Karakalpak writers, friendly dialogues, or I. Yusupov's contacts, visits and conversations with several Uzbek writers are not only for the friendship of literature, but also for the friendship of peoples served.

## METHODS

Literary translation has a special place in Uzbek and Karakalpak literary relations. Because literary translation is one of the most active, effective, popular and convenient forms of literary communication. Literary communication cannot be imagined without literary translations. In general, Uzbek and Karakalpak literature, even in world literature, dealing with artistic translation was one of the urgent issues on the agenda. This process has been one of the criteria determining the potential of every literature both in the recent and distant past. If we look at the stages of development of relations between the two literatures, mutual artistic translation is at the center of the process. During the period of independence, attention to this issue increased. In the years of independence, if the works translated from two literatures were listed, it would undoubtedly take several pages.

New translations from the poetry of Berdaq and Ajiniyaz, short stories and novels by T.Qaypbergenov, dozens of poetry books by I.Yusupov, K.Karimov, U.Abdurahmonov, M.Nizonov, Sh.Usnatdinov, B.Genjemuratov, novels and short stories, poetry collections of S.Jumagulov, A.Abdiev, M.Jumanazarova and several other poets and writers were published in Uzbek. In the press of Uzbekistan, artistic works of Karakalpak literature from the years of independence are regularly published. The same can be said about the translation of Uzbek literature into the Karakalpak language. The mature works of today's Uzbek literature, starting with Alisher Navoi, were introduced to Karakalpak readers. Navoi's ghazals and epics, poetry books by H.Olimjon and Zulfiya, novels and short stories by O.Yaqubov and P.Kadirov, lyrical collections by A.Oripov and M.Yusuf, and other active works in today's Uzbek literature. Poem and prose works of writers were translated into Karakalpak language and submitted to the judgment of readers.

There is another direction that should be paid attention to in Uzbek and Karakalpak literary relations during the years of independence. This is the process of writing an artistic work about the Uzbek life of Karakalpak writers and poets, and about the Karakalpak life of Uzbek artists. This topic is also one of the important forms of literary communication. Both Uzbek literature and Karakalpak literature have a certain experience in this regard. In Uzbek literature, the works of Mirtemir ("*Korakalpoq notebook*") and A.Mukhtar ("*Korakalpoq story*"), although they were written during the Soviet period, even today in Uzbek literature, the life of Karakalpak is perfect in every way, in all aspects. It is appreciated as a work that illuminates the nation and its values with its national color. J.Aymurzaev and I.Yusupov can be mentioned among the poets who wrote the subject of Uzbekistan in Karakalpak literature. It is especially instructive that I.Yusupov's series of poems about Uzbekistan artistically interprets various aspects of the subject.

Unfortunately, during the years of independence, almost no works depicting brotherhood and friendship were created. Excluding seasonal, calendar-based poems written on the pretext of a celebration or anniversary, there are no works that the reader will read with enthusiasm and interest. It should not be forgotten that the theme is not only a form of literary communication, but also an event that serves to strengthen friendship and affection between peoples.

Another form of development of literary relations is the relations between two literary studies. There is a lot of talk about literary connections or literary translations. But literary relations are hardly mentioned. However, this process, i.e., the researches of Karakalpak literature by Uzbek scholars and the analysis of Uzbek literature by Karakalpak literary scholars, is useful not only for one literature, but also for the other literature. For example, let's say, if Karakalpak literary scholars conduct scientific research on Alisher Navoi's work, it is significant in two ways. Firstly, Karakalpak readers have the opportunity to get to know Navoi's work in a wider and deeper way, and secondly, it plays a positive role in the acquaintance of specialists with the secrets of the poet's work, artistic and aesthetic views.

## RESULTS

In this way, interest in Navoi's work increases among the public and experts. Or if Uzbek scientists study Berdaq's work on a scientific basis, both students and specialists will enjoy the legacy of the Karakalpak poet and learn from his poetic skills. Fans get closer to Berdak. Professors Q.Maqqetov, K.Mambetov's research on Alisher Navoi's work, or academicians M.Koshjanov, B.Nazarov's research on Berdak's legacy during the years of independence are significant and important for both literary studies. Unfortunately, such studies are only a handful in both literary studies. However, research on famous Karakalpak artists such as T.Qaypbergenov, I.Yusupov, M. Nizonov, K.Karimov should also be conducted in Uzbek literary studies. Because these poets and writers have great influence not only in Karakalpak literature, but also in Uzbek literature, they are among the favorite authors of Uzbek readers. It is not for nothing that they were awarded the titles of People Writer of Uzbekistan and People Poet of Uzbekistan. Also, about the work of poets and writers of Uzbek literature, such as Mirtemir, Zulfiya, A.Mukhtar, S.Ahmad, O.Yaqubov, P.Kadirov, A.Oripov, who are known among the Karakalpak people and whose works have been translated into the Karakalpak language. If scientific studies were also created and articles were written, the relations of our literary studies would be more diverse. There is another important aspect of Karakalpak and Uzbek, Uzbek and Karakalpak literary relations. Compared to other forms, this is a scientific-creative phenomenon that is more complex, difficult to study and analyze, and requires a great deal of scientific experience and theoretical knowledge. This is a mutual creative influence. It is in the experience of literature that one poet or writer learns from the work of another poet or writer, is influenced by it and writes a unique work. This tradition has been a method of skill formation for any creator, both in classical literature and in modern literature.

In fact, it is difficult to imagine the work of a poet or writer without literary influence. This is a scientifically proven fact. Therefore, there is a need to study the process based on new materials and new sources. Unfortunately, one of the important forms of literary relations – national literatures, literary influences and individuality issues between individual creators are not studied at the required level in literary studies. Large, fundamental researches have not been created as it seems. Therefore, as G. Ghulam said: “*In literature, everyone is a teacher to each other and a student to each other*”, no matter what the representative of literature is, he cannot avoid this process.

When talking about Karakalpak-Uzbek literary relations during the years of independence, it is necessary to mention another important literary fact. This is a question of literary tradition and creative originality in literature. Any national literature will achieve the expected result only if it develops its traditions in harmony with the traditions of other literatures. This idea also applies to individual artists. It can be seen in Uzbek and Karakalpak literary relations that this experiment gave good results.

Navoi is one of the poets whose work is appreciated by all Turkic peoples, including Karakalpak literature fans. At all stages of Karakalpak literature, Navoi’s work was actively addressed. There were attempts to translate his works into the Karakalpak language. Special studies have been written and published about the poet’s work. During the years of independence, interest in Navoi’s heritage, continuing his traditions, writing ghazals, mukhammas, poems in other genres of aruz in the way of the great poet grew. Starting from I. Yusupov, among the modern Karakalpak poets, there has been an increasing number of people interested in Eastern classic literature, in particular, Navoi’s legacy. The literary activity of the well-known poet A. Otepbergenov stands out in this matter. He is the author of dozens of poetry books.

In his ghazals, he sometimes uses the pseudonym Abulqasim, sometimes Jayhun. He studied the legacy of great poets of Eastern literature such as Khoja Ahmed Yassavi, Saadi Shirozi, Jalaluddin Rumi, Khusrav Dehlavi, Hafiz Shirozi, Jami, Yunus Emro, Fuzuli, Nasimi, Makhtumquli, inspired by their work, and wrote ghazals for each of them separately. He dedicated it, and the blessings are over. In the example of the poet’s collection of ghazals, mukhammas and poems of other genres called “*Shoh shoirlar bilan*” [5, p.11], one can see the author’s attitude to Eastern classical literature. His dedication to Uzbek classical literature is a world in itself. He attached praises to the ghazals of Lutfi, Navoi and Babur. Among the poet’s mukhammas, those related to Navoi’s ghazals form a special category. The poet attached takhmis to seventeen ghazals of Navoi. For this, he chose Navoi’s famous ghazals. *Takhmis* related to the radiative ghazals “*Kelmadi*”, “*Ko’ring*”, “*Bo’lmagay*”, “*Naylayin*”, “*Bo’lgan emas*”, “*Go’zal yorga*”, “*Netarsan*” of the poet thinker are written in the Eastern part of the author. ‘Azali, especially Navoi’s ghazal, shows that he has mastered the artistic world well. Verses related to Navoi’s ghazals are very suitable for wise poet’s verses. This is an expression of the Karakalpak poet continuing the traditions of Navoi with his special love and skill. Literary scholar, professor K. Quramboev, who

has devoted his academic career directly to literary relations, about the poet A.Otepbergenov's ghazals: "I also have a positive opinion about Abulqasim's ghazals and poems in the spirit of Eastern poetry traditions". "I consider the unique positive effect of continuing the poetic traditions of the poet Alisher Navoi to the ghazals of Alisher Navoi in today's Karakalpak poetry, a symbol of respect for the sultan of the ghazal estate" [6, p.401], he says.

True, it is natural that all admirers of A.Otepbergenov cannot "compete" with Navoi in terms of artistry, the poet certainly did not have this goal in mind - to "compete" with such a great genius as Navoi. It is very difficult to apply the artistic arts used in Navoi's ghazals in the translation of his verses. Karakalpak language capabilities may not be sufficient to use these arts at the Navoi level. This situation can be seen in some cases. But the important thing is to appeal to Alisher Navoi in the new era, in the new literary environment, popularize his ghazals, and bring the poet's traditions to today's Karakalpak literature. A.Utepbergenov turned the poet's seventeen ghazals into a karakalpakcha under the pretext of tying the knot. So, we have the right to say that the poet was the translator of Navoi's works in Karakalpakstan during the years of independence.

A. Otepbergenov is also well acquainted with the works of other poets of Uzbek literature. Takhmis related to the ghazals of Mashrab, Ogahi, Zebunisa, and Furqat are also included in the book "Shoh shoirlar bilan". E.Vahidov's poem "O'zbekim" consisting of eight stanzas shows that the poet is well aware not only of classical Uzbek literature, but also of modern literature. "O'zbekim" is one of the masterpieces of Uzbek poetry. Not every poet dares to "competition" with such an ode, to attach admiration to it. A.Utepbergenov's poetic experience and good knowledge of ghazal traditions ensured the success of the play. He deepened the content of the ode with the verses he added, adapting the idea put forward in it to the times. For example:

*Күн сайын бийиклеп барар, өзбегимниң құдирети,  
Ашық аспан, гәрезсизлик, Алла берген зийнети,  
Жәйхунның жанындай көрген өзиңсең жигербенти,  
Бул қасида саған, халқым, ақ сүтиң, дуз хұрмети,  
Эркин ұлыңман, қабыл эт, өзбегим, жан, өзбегим [5, p.76].*

A.Utepbergenov is a prolific and prolific creator, who in the spirit of classical literary traditions has been writing in the genres of ghazal, musaddas, tuyuq, rubai, musabba, and muskal, enriching Karakalpak literature with the traditions of Eastern literature.

A. Utepbergenov is the first poet who wrote "Xamsa" on a modern topic in Karakalpak literature. So, he continued Navoi's traditions of khamsalik and introduced a new direction, a new genre to Karakalpak literature. This brought Navoi closer to the Karakalpak people.

In today's Karakalpak literature, there are very few such versatile poets, artists who are loyal to Eastern classical literature, who consistently promote Uzbek poetry and come to the public's attention. The reason why we dwelled more on the work of this poet is that during the

years of independence, we did not meet another Karakalpak artist who promoted Uzbek literature, especially Uzbek classical and modern literature, and continued his traditions in his work. He is also active in translating works of Uzbek literature into the Karakalpak language. The publication of M. Ali's novel "*Sardadorlar*" in the Karakalpak language in the translation of A.Utepbergenov was a great success of Karakalpak translated literature.

In the Uzbek-Karakalpak, Karakalpak-Uzbek literary relations during the years of independence, live communication of creators also plays a big role. In fact, literary relations are established and developed thanks to the work of individual creators. Literary relations cannot be imagined without a creative person, no matter which people, which nation and literature. Live communication should not be understood only when a poet or writer is in another country and officially greets his creators, sits around the same table and eats and drinks. Every live communication should serve the interests of literature and creators. That is, communication should leave a mark on the creative activity. The things he saw and met, the people he met, should resonate in his work and become literary material for the work to be written. In the recent past of Karakalpak and Uzbek literature, such lively dialogues, personal friendship, literary cooperation, mutual exchange of experience have had good results.

In general, in the period of the former Soviets, there were frequent meetings and live dialogues of the authors of Central Asian literature. These events left their mark on the development of national literature and gave impetus to the creation of new works. At this point, it is enough to remember the work of G.Ghulam. People writer of Uzbekistan U.Hoshimov writes about this: "*Friendship of cultures depends in many ways on the friendship of cultural figures. Remember: Gafur Ghulam was born in Moscow and was a personal friend of all poets and scholars throughout Central Asia. Whether it was Kazakhstan, Tajikistan or Turkmenistan, wherever he went, he was as safe as his home, and his house was open to the artists of the whole country. Now personal visits have decreased a lot*" [4].

The following opinion of the famous poet I. Yusupov further complements what has been said: "It is not enough to read each other's works, to show our lives on television, it is necessary for our eyes to fall into each other's eyes, to enjoy face to face, live communication"[3].

G.Ghulom's personal visits with S.Mukanov, Oybek's M.Avezov, Mirtemir's A.Tojiboev, T.Qaypbergenov's visits with Ch.Aytmatov, creative collaborations are exemplary. Due to the fact that Mirtemir visited Karakalpakstan several times, communicated with its people and artists, and studied life there, "*Karakalpoq notebook*" turned out to be a strong, colorful, artistically energetic series. Mirtemir heard the plot of the epic "*Oysanam's wedding*" from the Karakalpak poet A.Begimov. *Asan Agha* was the reason for the writing of my epic "*Oysanam's Wedding*". I remember that the blessed man tearfully told me about this sad story" [2, p.99], he recalls.

There is information that the epic “*Bakhshi’s Sayings*” was written on the basis of the poet’s trip to Karakalpakstan and the stories he heard from the artists. J.Aymurzaev was inspired by G.Ghulom’s story “*Shum bola*” and wrote his story “*The Heart of an Orphan*” (in the Uzbek translation it is called “*Cradle of Happiness*”). This is also a form of live communication of the creator with the creator, exchange of experience, mentorship. I. Yusupov met and talked with the poetess Zulfiya many times. He was aware of his poetic talent and his activities as a public figure. These lively conversations were later written down as poems. It is natural that the author’s poems “*To Zulfiya*”, “*Your daughter be beautiful, be a poet*” were written based on these interactions and impressions. Such examples can be cited from Uzbek literature as well as Karakalpak literature.

There is another literary event that should be noted in Karakalpak and Uzbek literary relations during the period of independence. This is a bilingual writing experience. That is, the process related to the creation of a poet or writer in Uzbek and Karakalpak or Karakalpak and Uzbek languages. In our opinion, creating in two or three languages is also a form of literary communication. This tradition exists even now in the history of national literature. For example, many Uzbek poets, from Alisher Navoi to Hamza, were zullisonayn. The world-famous writer Chingiz Aitmatov, based on his creative experience, wrote: “*I write my books in Kyrgyz and Russian. If the book was originally written in Kyrgyz, I will translate it into Russian and vice versa. I feel deep satisfaction from this dual creative work. In my opinion, this is a very interesting inner process that shapes the writing style and enriches the imagery in the language*” [1].

O.Sulayman in Kazakh literature, M. Rahimi in Tajik literature, and R.Sobirov in Turkmen literature are wordsmiths who have the potential to create in a second language in addition to their mother tongue. With this, they served not only their own literature, but also foreign language literature. Knowing two or more languages has another advantage. If bilinguals are engaged in artistic translation, if they translate their work into another language, it will be a significant achievement. That is, it can only bring success if the “*author translator*” deals with this work rather than another translator. It’s no secret that if a poet or writer’s work is translated into a second language by a translator other than the author, many features of the original copy are lost. There is no possibility that the worldview of the translator and the author of the work may be disproportional, or that there will be differences in the interpretation of the image style, expressions, or that the life material chosen by the author will be alien to the translator. Such situations cause many features of the original to be lost in the translation. There are enough examples of this idea in translation practice.

There is a group of writers who live in Karakalpakstan and write in Uzbek and Karakalpak languages. They serve both literature equally. In the years of independence, poets and writers such as G.Matyokubova, G.Rahimova, N.Matyokubova, Y.Kochkarov, M.Qurbanboeva, Q.Yunusova, H.Abdusadiq, Z.Yangiboeva worked diligently for the future perspective of Uzbek and Karakalpak literature. It would not be an exaggeration to say that they are devotees of creativity.

G.Matyokubova is the most active, productive and talented among her comrades-in-arms. He is one of the famous creative writers known and recognized both in Uzbekistan and Karakalpakstan. He is at the forefront of Uzbek-speaking artists in Karakalpakstan, their leader. About forty books were published in Uzbek, Karakalpak and Russian languages. Most of his works are about Karakalpakstan and Karakalpak life. Do you mean poems and epics, stories and short stories, artistic journalism, dramas, essays and short stories, librettos for operas, etc. the main motif of his works is the idea of lovingly depicting Karakalpakstan and glorifying its people. The poet tries to illuminate the national spirit of the people realistically. The poet knows the Karakalpak language and literature well. This opportunity opened the way for him to engage in translation. More than fifty poems by K. Karimov, a series of poems by F. Mirzaboeva, translated by G.Matyokubova, were published in Uzbek. The poet's excellent knowledge of two languages was demonstrated when she translated the best works of Uzbek literature into the Karakalpak language. In particular, the publication of Zulfiya's epic "*Broken Memories*" in the translation of G.Matyokubova in the Karakalpak language was a creative success for both the poetess and the translator.

## CONCLUSIONS

It is difficult to say that the scientific study of literary relations in the years of independence is at an enviable level. Fundamental studies and serious articles devoted to the study of Karakalpak and Uzbek, Uzbek and Karakalpak literary relations have not been written. Not to mention books. Translation studies are generally lagging behind. As long as translation criticism is not developed, poor quality translations will continue to flourish. There are very few methodological studies, books that encourage translators to get rid of mistakes, which are practical programs for translators.

It has been more than thirty years since Uzbekistan gained independence. Literature and art were growing along with all spheres of the national economy. Freedom of creativity was ensured for poets and writers. In the last five or six years, the attention to literature, art and culture has increased. On the basis of this development, the importance of mutual relations between two brotherly and fateful literatures is very important.

Literary communication is the main factor in the development of any literature. A certain literature cannot develop in its shell and rise to the rise of the world art of words. In particular, the current development of Karakalpak literature cannot be imagined without its connections with world literature, in particular, Uzbek literature, which is an integral part of it.

Although the Uzbek and Karakalpak literary ties have a centuries old history, independence supposedly gave a second life to these ancient and permanent ties. In this period, it is possible to see that the mutual cooperation between the literature of the two nations and their representatives is expanding and deepening, and it is showing itself with new aspects.



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