

LYRICAL CYCLES IN THE KARAKALPAK POETRY

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ABSTRACT

Lyrical sets have been remained as a special lyrical form in the literature of world nations. Giving theoretical definition about poetical feature of such kind of lyrical form which fulfills one lyrical function combining several lyrical poems together, classifying them, defining the role of them in Karakalpak literature and showing the way of evolutional development is one of the most important issues of science of literature.

The cycle is combining several works in accordance with one principle. Therefore, any given literary work cannot be considered as a cycle. The cycle has its own principles and theoretical bases. They are the problems which interest literary critics. There are some special research works on cycles, especially on lyrical cycles. For example, V.N. Darvin pays a special attention to the typology of cycles. In the Russian literature the cycle became a leading literary form back in 19th century. In the scholar's opinion, the lyrical cycle is the highest form among the genres of this literary style. [1:4].

Keywords: Cycle, sonnet, garland of sonnets, the lock of sonnets, composition, emotional opinion, didactics, poetics, lyric character, literal component

INTRODUCTION

Indeed, good examples of lyrical sets were appeared in XIX in Russian, Uzbek literature. Emerging sources of lyrical sets in the whole Turkic literature have not been fully studied yet. However, the issue of studying them is not the same in the literature of all nations. This issue was studied more in Russian literature. For instance, lyrical sets of A.S.Pushkin, M.Yu.Lermontov, N.S.Tikhonov, S.A.Esenin were marked in several scientific works of Russian literature.

Lyrical sets combine to one group by their sides of idea-thematic, genre and form. Lyrical sets which were combined by idea-thematic side make up majority in Karakalpak poetry. For example, sets such as «Sorrows of war in each of my poem» («Ha'r bir qosig'imda uris sarsig'i») by Sh.Seytov, «Sentiments of birthplace» («Tuwilg'an jer tolg'anislari») by K.Rakhmanov, «Elegies of love» («Muhabbat elegiyalari») by J.Izbaskanov are considered as examples of such sets.

The set of «Eighth beam» («Segizinshi nur») in the collection of «White cranes» («Appaq tirnalar») (1990) by poet K.Reymov was able to express very skillfully inner feelings of soul and love of lyrical character. Seven colours of nature create magic views of life, these beams shine to the whole world, eighth beam in poet's life – is the feeling of love which made the character fall in love and change his life, that is the beam of lover's eye. It is considered a poetic decision which was used by the poet. The poet expresses the power of love with poetic component.

Seven beams,
 (Jeti nur,)

Seven colours – these are life.
 (Jeti ren' – bul o'mir demek.)

In these, various secrets of nature,
 (Bunda ta'biyattin' a'lwan sirlari,)

However,
 (Lekin,)

sometimes these wreck our life
 (bazda o'mirimizdi shil-pa'rshe eter)

Charming looks-
 (Mu'la'yim qaraslar-)

full of eagerness.
 (intiqliq toli.)

Heaven's-
 (Ta'n'irdin'-)

Eighth beams
 (Segizinshi nurlari)

Moving feeling in his eyes-
 (Onin' ko'zlerinde balqig'an sezim-)

There is a divine beam changed my world-
 (Du'nyamdi ten'seltken ila'hiy nur bar-)

It is brighter than beam of the sun
 (Ol quyashdin' nurinan o'tkir,)

Just one time came across I,
 (Og'an dus kelgenmen bir g'ana sapar,)

I have no patience since that time.
 (Sonnan berli mende sabir taqat joq.) [2: 8]

A set begins like this. Feeling of love which hurt lyric character's heart and soul and remained him in dilemma, way of love, separating fade are continued in the next poems. In the set, 2-3-poems consist of 4 lines, 10-11 syllables as a traditional poem form, whereas 4th poem is given in free form unlike traditional poem. Furthermore, there are also a three-line poem in the set. So we can assume that the poet pays specific attention to literal form when giving the content. All poems in the set are about the feeling aroused by motives of separation, unfulfilled desire, splitting up. Poetic lines as "You are leaving me saying goodbye" ("Sen ketip barasan' a'lwidag' aytip"), "Were wings of dreams and wishes wind?" ("Arziw a'rman qanatları qayrilg'ani ma?"), "My soul hurts terribly due to your sorrows" ("Qa'lbim qan jilaydi da'rtin' da'rtinen") show exactly moral experiences and state of lyric character. Poems in the set would not be so emotional separately as they were in the set. Because, they become relevant to each other and serve to create one idea. After reading the first poem in the set, reader becomes eager to read the second one, he is interested to the fade of two young loves. Although there is not large epic

plot in a set, reader feels himself as if he read a large epic poem about love. The beam which shined to lyric character's soul as eighth beam makes the reader interested.

Furthermore, there are sets which are combined by their forms. They are made through the combination of poems in the same forms. For example, a set of sonnets by M.Karabaev, a set of cinquains(g'a'zzeller) by I.Yusupov, a set of poems on free topic by Sh.Seytov can be noted. The cycle of sonnets "Sorsha" included in the I.Yusupov's collection of poetry "Keuildegi keng dunya" (The Wide World of My Soul) consists of 13 sonnets. The cycle has a general title "Sorsha" and every sonnet in the cycle is numbered with an Arabic figure. Thus, the poet indicated that it is a whole work. "Sorsha" is the name of a large cemetery in Nukus. As the cycle of sonnets was based on a profound philosophical content, the author used the folk proverb, "When you are in the blues, walk along the flowing water, when you are elated walk in the cemetery" as its epigraph. The epigraph is used to define the main idea of the whole work. In all his sonnets, the poet expresses his philosophical opinion on human's coming into this world, his living in it and the end of his life. [3:89].

It is the border between being and nonbeing,
Reaching here, traces get lost,
The soul thinking arrogantly, "There's no world without me"
Reenters its own waterskin here.

Here flowery lips stop smiling,
Tear comes to eyes, mind hesitates,
Your friend goes back home without you,
Or he can't follow you when you go back.

No soul can escape the death,
It never miscounts, nor loses,
However, even if it gives orders to spite you,

Only one power won't obey it,
Long live fighter, tireless life!
If its one branch brakes, it'll become a thousand [4:91].

In the first quatrain the poet expresses his opinion on the end of man's life, on the second quatrain he develops further this opinion, and in the third one he continues the first opinion by asserting that the death is the most powerful thing. However, in the last crucial verse he draws a conclusion after giving an artistic feature to the word "life", the opposite of the notion death. Birth, growing-up, and living- are the dialectics of life. It is the process which has been repeating itself for thousands of years. The quatrains in the sonnet are rhymed as abab, abab, whereas triplets rhyme as vvb, vbv.

In the second and third sonnets of the cycle the poet thinks over the question, "What role does every man play in the life?" In the first quatrain the poet writes, "If a man who pays his last tribute to you, Doesn't shed a drop of tear ", in the second quatrain he develops this idea even

more, “If you death doesn’t make anyone grieve, If the life doesn’t mourn to your death”, in the third verse the idea is strengthened further “If your name doesn’t resurrect like a flower, If your good deeds are not remembered, and in the last fourth quatrain the author concludes, ”So you haven’t lived a normal life”

Thus the poet develops the idea in the first three quatrains and gives the conclusion in the last fourth quatrain which is considered as the lock of the sonnet. When choosing rhymes, the poet pays attention to their impact on the content. The rhyme of this sonnet: abba, abba, vvb, vbv differs from the previous one. In the fourth sonnet the poet believes that the idea of happiness does not mean long living, on the contrary it means living an interesting life, getting old and passing away together with your peers.

Thus the first sonnet of the cycle starts with the words, “It is the border between being and non-being”, in the following sonnets the poet depicts the whole life of man, his activities, noble and ignoble deeds, and expresses his opinion on his course of life all the way up to the last breath. “The sonnet has a strict quatrain and rhyme system just like the ghazal. All the same, such strict artistic form cannot prevent from expressing internal feelings and profound philosophical ideas.” [5:123].

Having studied I. Yusupov’s creative work, we notice the fact that the poet was inclined to publish his songs in cycles in his last collections. Some above cited sonnets from the cycle of sonnets were also included in other collections of the poet. For example, his collection “Iosh” published in 1977 had 6 sonnets in the chapter “Sonnets”, the second volume of his collection published in 1979 had eight sonnets gathered under the title “Sorsha”. Six sonnets of these collections are the same, only the last collection having two new ones. However, the collection of poems “Keuldegi keng dunya” (The Wide World of My Soul) included “Sorsha” sonnets, other old sonnets and three new ones all making up one cycle. His poem which starts with the words “Plane tree, how can you” is included in some of his poems alone [6:74]. All the same the content of the sonnet with profound philosophical meaning is revealed more wholly within the cycle.

SUMMARY

Using I. Yusupov’s and K.Reymov’s works as a basis, the article clarifies lyrical cycles, their internal integrity, and ideological, topical and structural originality.

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