

The Significance of T. Jumamuratov's Work in Karakalpak Literature and Issues of Participation in Folk Pathos

*Jarilkasinova Malika*¹

Abstract: The article examines the place of the people's poet of Uzbekistan and Karakalpakstan in Karakalpak literature, laureate of the Berdakh State Prize Tileubergen Jumamuratov, as well as the question of his attitude to folk pathos. The lyrics analyze the reflection of the folk spirit.

Keywords: Tileubergen Jumuratov, poet, folk pathos, lyrics, folklore, national poetry, improviser, folklore tradition, didactics, artistic speech, lyrical hero.

INTRODUCTION

A literary work is a combination of the author's soul, mind, thoughts and feelings that do not repeat each other. Of course, thinking is common to all people. This can be seen in the extraordinary manner of a creative person who turns the artistic word into a powerful force and brings it to life.

Fiction guides a person towards beauty and spiritual maturity. Thanks to the works of a creative person, he brings divine light to wide layers of society. There are such talented people who, even after centuries and years, continue to enrich the spiritual world of our people, leaving behind their rich heritage. One of these masters of speech is T. Jumamuratov, people's poet of Uzbekistan and Karakalpakstan, laureate of Berdakh State Prize. From a young age, he loved to study Karakalpak folklore and, as a result, continued folklore traditions in fiction. Although poet contributed to other genres of literature in his own way, he was known to the general readership as "poet improviser". As the writer and scientist S. Akhmetov said: "Although he sometimes wrote prose and drama, Tileubergen was the first to write poetry and quickly developed Karakalpak poetry." [1.211] The poet, nourished by the masterpieces of eastern peoples, translated the works of Omar Khayyam, Makhtumkuly, Navaiy, Toktagul and other writers. His translation activity positively influenced the expansion of the poet's laboratory. "A recognized lyricist, satirist, playwright, translator, he contributed to the enrichment of Karakalpak literature from ideological, artistic and genre points of view." [2.34] Such colorful aspects stood out among the poets of the era created by Tileubergen Jumamuratov. Another feature of T. Jumamuratov's creativity is reflected in his improvisational qualities.

METHODOLOGY

Our literary scholars expressed valuable opinions about the national poetry of T. Jumamuratov, that is, that it is imbued with the national spirit and is a continuation of national poetry. For example, Professor S. Akhmetov: "The best traditions of Karakalpak poetry and Karakalpak folk art can be considered one of the reasons that the works of such poets as Abbaz Dabilov, Sadik Nurimbetov, T. Jumamuratov are widespread among the people and are well received by readers." [1.131]

However, the work of T. Jumamuratov was almost not studied in the framework of candidate and doctoral dissertations. Scientist of the Karakalpak language E. Allanazarov defended his thesis on the topic "The stylistic use of metaphors in the Karakalpak language" (in the context of the poetry of T. Jumamuratov). Candidate of Philological Sciences M. Jumamuratova defends her thesis on the topic "Nationality and internationality in the works of folk poets" (using the example of the works of A.

¹ Karakalpak branch of the Academy of Sciences of the Republic of Uzbekistan, Karakalpak Research Institute of Humanities, Nukus



Mutsaev, A. Dabilov, S. Nurimbetov, T. Jumamuratov). In this scientific work, the scientist studied the work of T. Jumamuratov together with folk poets and brought to a scientific analysis the combination of national and international principles in the works. Also in the scientist's story entitled "Builders of the Pearl of the Word" about folk poets A. Musaev, A. Dabilov, S. Nurimbetov and T. Jumamuratov, the theme of national and international artistic qualities is emphasized. And as a specially studied scientific work on the poet's work, one can single out "The Poet's Path" by K. Sultanov. In this work, the scientist tried to analyze every aspect of the poet's work. Unfortunately, it seems that the author is analyzing the works of a poet of the past and wrote under the guidance of the ideology of that time. In the last period, the poet's work, together with the works of I. Yusupov and T. Matmuratov, was studied in the monograph by literary critic Z. Bekbergenova "Folk traditions in modern Karakalpak poetry." In this study, the folklore traditions of T. Jumamuratov are involved in scientific analysis.

RESULTS AND DISCUSSIONS

The creativity of T. Jumamuratov is multifaceted. He composed lyrical compositions, chants, satirical and fairy-tale works, poems, and novels. Therefore, the lack of specially researched scientific work on the general literary works of T. Jumamuratov is considered one of the problems facing Karakalpak literary studies today. Thus, the peculiarity of the poet is not only that he embellishes words and makes them pearls, but also that the words are deeply imbued with folk pathos. The poet expresses his thoughts about any event happening around him. Negative vices are revealed by merciless criticism. The scientist S. Akhmetov expressed the following opinion about the poet: "Tileubergen writes with swagger, he is philosophical and creative, and he accurately exposes inappropriate behavior." [1.212] Indeed, the poet's lyrics have developed from a genre point of view. T. Jumamuratov used various poetic forms to depict life events and heroes of his era. The quatrains present philosophical thoughts and didactic views about virtues, humanity, and harmony. For example:

*Egin tárbiyası bastan boladı,
Adamğa tárbiya jastan qonadı,
Qarawsız eginnen zúráát kútpe,
Ádepsizlik jangá dushpan boladı.* [3.19]

In these lines, poet talks about one of the most important topics - human upbringing. The poem summarizes the didactic thoughts of the lyrical hero, who used the facts of his life, about human education and politeness. The fact that each line of this combination is built on wisdom undoubtedly shows the wisdom and ingenuity of the poet.

T. Jumamuratov is a populist poet. he lived with the embodiment of the desires and dreams of the people. He was a supporter of the peaceful and prosperous life of the people. This is felt in the content of each work. For this reason, many ideas were put forward in the poet's work, such as generosity, harmony, happiness and humanity. In the lyrics of T. Jumamuratov, the national spirit occupies a special place. A number of the poet's lyrics, especially in the composition "Omír Jiri" (song about life), summarize the philosophical ideas of the lyrical hero about life. And the poet also calls not to waste time, to engage in useful work, to spend the short life given to man, not only for himself, but for the good of the people and to serve in the path of the will of the people:

*Adam bolsañ, jámiyetke derekseñ.
Qosilmasañ tamırı joq terekseñ.
Oylamasañ tek óziñnen basqanı,
Aytshı, qáne, sen kimlerge kerekseñ?! [3.133-134]*

Songs of this idea can be cited from the works of the poet. It is clear that even a deeper study of the folk pathos reflected in the poet's work will reveal important and necessary problems.

Each person understands and accepts poetry differently. Some read it because it is written pleasantly and appealing to the soul. However, because they do not deeply feel the meaning of the content, they



may not listen to the qualities that make the people in it strive to perform well. Again, poetic works are accepted as real poetic works only when they capture the whole heart and soul of a person. If the person reading the poem is a true lover of poetry, he will first look for content in the poem and begin to think through the lens of his thoughts about what the poem means to a wider range of readers. Each person in the poem is trying to grasp the meaning of the words, understand the idea, and receive spiritual pleasure from the poem. "It's not news to us that the word "poetry" has many meanings. However, no one can dispute the breadth of its content based on the definitions and meanings given to it. [1.3] Our scientists have expressed many opinions about poetry, and most of them talk about the force that directs a person to beauty and art. For example, the famous writer A. Pirnazarov gives the following interpretation of poetry: "Poetry is beauty. A proper understanding of poetry makes us a benevolent, fair person who wants to bring good to more people. [4.157] A real poet shakes his soul and does not restrain his restless feelings, but reveals in his work joy and sorrow, his delight and fear, and artistically presents it to readers, decorating and enlivening it. In a word, we can say that only the person who is able to awaken the "sher" (sadness) sleeping in the heart of every person is a true master of words. Favorite lyrical works of folk poet T. Jumamuratov: from simple couplets, triplets, quatrains, chants, ballads, songs, etc. we see that the ideas and themes of the songs strongly express folklore content, folk character, and folk pathos. No matter what the theme of the poet's poem, they attract the reader with a wealth of meaningful words and comparisons that appeal to the hearts of people: For example, in the song "Shayirliq tolqini" (Wave of poetry) we see that the poet's skill is to extract meaning from words that are far from each other, put them in place, rhyme, give them meaning:

Dizil sózlerim juldızday,
Jıltıldap tursın qundızday,
Sóz sallansın sulıw qızday,
Súysin shadlı elim meniń [5.129]

In these lines we see that the poet, who knows the artistic word as the content of her life, is in his works with a spiritual appearance, and she is reflected in the lines with poetic imagery and warmth. Even looking at the poet's verbal skill, the reader will easily understand that its author is T. Jumamuratov. The originality of his work is manifested primarily in his folk pathos. For example, in the poem "Alaqan"(Palm):

*Qaytalasań, bir muzıka burınǵı,
Shertiw kerek sheberlerden asırıp,
Jaman jazsań kim oqıydı jırınǵı,
Sandıǵına saqlamasań jasırıp

Sandıq ushın jazbas shayır, biraqta,
Pánt jegisi kelmes heshkim kárinen.
Sheshen sózi sińiw kerek qulaqqa
Orın alıp mıńsan júrek tórinen. [5.131]*

Poets can write and write works. However, it takes a lot of skill to write in unique, different colors that are pleasing to the heart. The reader does not like monotony. Therefore, in this composition, the poet eloquently and intelligently explained that every talented person should have his own path, his own handwriting and signature, so as not to repeat others. The poet also welcomes those who cannot find a topic to write:

*Hesh payda joq kózsiz qurǵan duzaqtan,
Alaqanıń dastawlı tur basımda.
Naǵız shayır izlemey aq uzaqtan,*



Túrli tema kútip turar qasında. [5.131]

Indeed, you don't have to search and think about a topic for a long time to write a poem. For a true poet, it is enough to look at the environment and be impressed by it. He is only required to write in such a way as to awaken the reader's tender feelings and reach his heart. This, of course, requires great talent and skill. Moreover, the poet highlighted an issue that is important even in the modern era. This is because, as the poet said, the main goal at the moment is: There are those who get lost in "Shayırlıq bostanı" (Freedom of poetry) not because they "take the place of a thousand hearts", but because they are looking for personal gain, quick recognition or other personal goals. If there are works of such people, then they will inevitably live in the chest, as stated in the poem. Therefore, if you have no talent, it is better not to enter this freedom. The reason is that it will not do any good if we place palm on the head. The poet in this poem uses the example of the palm to depict love, sincerity and ability. If a person has passion and curiosity, he will achieve anything if he works hard and is intentional. And, besides, the poet in this poem perceives the palm as a symbol and is directed towards these ideas. "If the words of a poem are tasty and the tongue is like a thicket, it can be added to the list of poems." [4.162] Also, in addition to it, there must be a meaningful and far-sighted opinion that can nourish the soul of the person reading it. Otherwise, no one will be able to get much benefit from it.

Poetry of the folk poet T. Jumamuratova is distinguished by rich folk pathos. The predominance of folk pathos in the poet's work, his upbringing in the old school, as in other folk poetry, and the folk spirit of that time had a significant influence on poetry. From a young age he was immersed in folk poetry. He also studied at a higher educational institution. The poet, educated at both the old school and the institution of higher learning, benefited from the training and education provided by both centers. Therefore, the beginning of the poet's creativity begins with the national spirit. The reason is that at that time the people were both listeners and teachers who gave feedback to it.

The writer I. Sulon [6. 104], expressing his opinion on nationalism, he believes that a work that can improve people's opinions to a certain extent is a nationalist work and cites some of its elements:

a) transmission of literary works in ways understandable to the people; Almost all of the works of the poet T. Jumamuratov are presented in a language that is understandable and close to the people. In particular, the artistic instruments are very close to the people and are illuminated with deep details that can be heard in one reading. For example, in the poem "Shayırlıq tolqını":

Qağaz maydan, qálem jorğa,

Súr jorğanı, qolum meniń.

El qızıǵar sulıw jırǵa,

Sayra-sayra tilim meniń. [5.128]

- poet used the metaphors "maidan" and "jorga", understandable to the people, to artistically and impressively convey his position in life. In addition to such techniques as syllable formation and imagery, the poet pays special attention to intonation. For example, if you read this passage in a loud voice, the content of the passage will become clearer.

b) the connection of the writer's work with folk works; use plots, drawing tools, ways to depict characters, etc. The poet's work "Mákarya-Sulıw" (Beauty Makarya) itself meets all the requirements. In particular, in his lyrical-epic works the poet was guided by examples of folklore.

c) in a literary work, the important role of the hero in the life of the people; Under the leadership of T. Jumamuratov, along with the theme of the heroic people, the heroes of their time were reflected, who worked fruitfully in various spheres of the life of the people. In 2005, in the book "Life Itself is a Philosophy", published by the publishing house "Karakalpakstan", he collected these additions in the section "My Contemporaries".

d) ...that is, the poet's works are reflected in the spirit of internationalism and equality of peoples; The theme of friendship is considered one of the most striking themes in the works of T. Jumamuratov. This is written for our kindred peoples: "Brothers Tajiks", "Kazakh notebook", "To a Kazakh friend"



and others. Also, the scientist M. Jumamuratova, in her dissertation analyzes some works that reflect internationality. Thus, in the works of T. Jumamuratov, you can find everything that the scientist pointed out. This, of course, shows that we accept T. Jumamuratov as the direct object of our work and that this is proof.

It can be noted that the poet's lyrics were written on the model of folk poetry, developed in his own way and, in connection with this, enriched the new form and content:

Sawliq qadirin bilmegen, –

Jalpayganda ókingen,

Jashq qádirin bilmegen, –

Qartayganda ókingen.

Tazası aǵla kiyimniń,

Dástúrin saqla jashıqtıń,

Jańası jaqsı kiyimniń,

Gónesi jaqsı doslıqtıń. [5. 118]

These couplets involuntarily remind the reader of Karakalpak proverbs, such as “Densawlıqtıń qádirin bil qáste bolmastań burın», «Kiyimniń jańası jaqsı, dostıń gónesi jaqsı»

Birew awır ayttı, birew attı tez,

Atqanı sol, qattı sózge qattı sóz,

Birewlerge tiliń menen oq atıp,

Sen olardan kútip júrme tatlı sóz. [5.108]

The poet in this quatrain is “«Oq jarası piter, sóz jarası pitpes», «Til qılıstıń keskir», «Tartınbaǵan atıp sóyler, jasqanshaq jatıp sóyler»”, and also:

«Mańlaydan aqqan ashshı ter,

Kózge tússe, duz bolar,

Qulaqqa tiygen ashshı sóz,

Ishke tússe, muz bolar» . [7.115]

- we see that he wrote under the guidance of popular ideas. The poet's lyrics contain many opinions about good speech and correct speech. The root of most of them is based on folk beliefs.

The quatrains of T. Jumamuratov clearly demonstrate the mastery of the use and development of folklore traditions:

Bir xalıqtı urıwlarǵa bólgeniń,

Dúnyadaǵı jetijiniń sol meniń,

«Bólingendi bóri jeydi» degen bar,

Sen ózińdi bólekletseń ólgeniń. [8.25]

We see that the poet's quatrains are often written in the form of exhortations. Even if it is an exhortation, it consists of harsh words and comparisons that penetrate to the very heart and touch the heart. This, of course, requires not only the skills of a poet, but also experience and knowledge.

Jas úlkendi sıylamasañ ele sen,

Oylan, sen de sol dáwirge keleseń.

Sonda jaslar sıylamasa ózińdi,



Ókinishte árman menen óleseñ. [9.14]

“T. Jumamuratov gave all his talent to humanity and served his people.” [10.490] In fact, these opinions are fairly expressed. As evidence we know this line:

Birew alim deydi, birew nadan dep,

Birew jaqsı deydi, birew jaman dep,

Bárinen de eñ joqarǵı dáreje,

Aytsa boldı haq júrekli adam dep. [8.3]

Most of his works, regardless of genre and theme, were aimed at showing the lack of humane feelings, friendly feelings, best virtues and worst vices in people. Therefore, we can say with confidence that his works are easy to read and remember for any book reader.

T. Jumamuratov was able to become a talented master of words, who mastered the vernacular to the maximum and knew how to use it correctly in his works. Depending on the genre in which he writes his poetry, he pays special attention to the selection and use of words and phrases in accordance with the style of this genre.

At the time when Tileubergen Jumamuratov entered the field of literature in the guise of a poet, the true development of prose and drama was formed and developed. At this time, the art of depiction was formed by combining and synthesizing samples of oral folk literature with samples of written realistic literature. This was especially significantly improved in the work of Tileubergen Jumamuratov. Preserving the national flavor of the people, the poet put his inner experiences into the form of folk oral poetry and used the improvisational method typical of realistic literature. These methods also occupied a special place in the Karakalpak literature of Tileubergen Jumamuratov.

CONCLUSION

To summarize, we can say that in the works of T. Jumamuratov the spirit of the people is highly shown, and his thinking, world, way of life, the world of his soul are close to the people. Therefore, he conveyed his feelings to the reader only through folk pathos. He was also able to convey the spirit of the people through new artistic forms. This is, of course, different from previous folk poets. The poet's skill can also be seen in the ability to correctly use artistic tools. The reason is that the service of artistry is especially important in bringing the work to life and giving it spirit. Based on this spirit, the artistic level of the work will be determined. The artistic skill of T. Jumamuratov is reflected in his folk spirit.

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