



THE DEVELOPMENT PRINCIPLES OF MODERN KARAKALPAK LYRICS IN POETRY COMPOSITION

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Abstract:

The fact that the composition of a lyrical work is a component of a general literary composition is substantiated by summarizing theoretical ideas about literary composition, the difference and characteristics of the composition of a lyrical work from the composition of other literary types, the forms of conveying the content of lyrical works, the compositional units related to the content, the issue of internal composition, the delivery of content in poetry along with compositional forms, as auxiliary internal compositional components, dream, landscape, as well as types of lyrical words: monologue, dialogue, author's words, inserted (vstavnoy) verses, division of the poem into verses and stanzas, types of stanzas, rhyming order, with the structure of the poem such as the number of syllables related qualities, together with the paragraph, which is considered the main component in the external compositional structure of the lyric work: the preface, dedication, epigraph, footnote, artistic units related to the content of a number of poems, but graphically separated from the general text, were analyzed on the example of the current Karakalpak lyric and an appropriate conclusion was drawn.

Keywords: Modern Karakalpak lyric, the development principles, composition, structure of the poem.

INTRODUCTION. Updates in the interpretation of works of art in world literature made it a vital necessity to study the dimensions of poetic structure, the discipline of lyrical components, the connection between the spirit of image and the independence of expression, the laws of literary development and aesthetic principles in a new way of perception. It is in poetic thinking that compositional researches bring about the synthesis of new methods and expression style, in poetry, the discipline of text composition, the relationship of internal and external factors, the combination of method and the nature of the creator lead to an increase in the weight of the problem.

When we pay attention to the development trends of national poetry, we observe continuous improvement of content and form, style. In this regard, the composition of the work showed signs of development to a certain extent in terms of the dominance of both content and form. In the literary studies of the period of national independence, lyrics are theoretically generalized to a certain extent based on the criteria of imagery and artistry. In fact, formal relationships determine the level of artistic meaning. Including, in Karakalpak literary studies, the composition of lyrical expression has not yet been studied in detail.

THE PURPOSE OF THE STUDY. It serves to clarify the issues related to the research of the compositional

research in Karakalpak lyrics during the years of independence:

improvement of artistic composition in lyrical works, typology with composition of other literary works, internal units of lyrical composition, poetic laws; the system of images, motifs, space and time, conflict and word types in lyrical works at the level of composition are specific features of this type;

the traditional and three-part structure of the poetic expression of the content and the formation features of the external composition of the poem;

the ability of Karakalpak poets to use the methods of repetition, juxtaposition, contrast, amplification, montage and open, folk, chain, twist, amoeba, and window types, as well as the creative individuality of the author;

the artistic and aesthetic importance of internal and external composition in Karakalpak lyrics of the studied period;

scientific-theoretical views related to the artistic functions of compositional methods in lyrical works; that the composition of a lyric work is the fruit of the author's creative intention, the leadership of individual poetic research, and so on.

RESEARCH MATERIALS AND METHODS. The object of the study is the lyrical works of Karakalpak poets, published in print in the 1990s and 2010s. The subject of the study is compositional searches in



modern Karakalpak lyrics. Uses comparative typological, comparative historical, artistic and aesthetic methods and the method of structural analysis.

THE RESULTS OF THE STUDY AND THEIR DISCUSSION. Composition as a category that organizes the work of art as a whole by focusing on a certain ideological-aesthetic principle "always invisible, depending on the nature of the author's understanding of natural harmony, appearing involuntarily, unnaturally appearing" [10:209] "one side of the form of a literary work: the depicted components and compatibility and location of artistic word units" [8:387.] is considered.

Literary composition, especially poetry composition, was formed by thinkers such as Aristotle, Forobi, Alisher Navoi, N.Bualo, B.A. Uspensky, while the lyrical composition, its specific features, was widely researched in world literature, and the creation of its theoretical foundations is an achievement of the 20th century. is considered In particular, the study of lyrical composition in Russian literary studies was carried out in several aspects. V.M. Zhirmunsky, B.M. Eichenbaum, B.V. Tomashevsky and other scientists studied the composition of the lyric work from a formal point of view. Proponents of the second concept preferred the semantic point of view. They considered the movement and motives of the subject in the composition to be the center of the literary work. In the 1970s and 1980s, combining these two concepts, they began to study the composition of a lyrical work as an image-thematic and formal unity. In this research, the composition of the poem is explained as a dialectical combination of form and content.

In the literature of Turkic peoples, the study of the composition of lyrical hangings began in the 70-80s of the last century. In particular, in the special study on the composition of Jamol Kamol Lyric Compositions in the Uzbek literature, the concept of lyrical composition is defined as "the degree of accuracy, truthfulness, emotionality of the content, poetic idea and the correspondence of parts and images in relation to this poetic idea, the description and location of the composition" [2:291-310]. In the 2nd year of the "Literary tours and genres" as well as the literary units of the lyrical composition, different from the composition of other tours are determined in the composition of the lyrical genres. The composition of Uzbek folk songs was studied in the research of D.Zhuraeva, R.Nosirov, and the compositional characteristics of the genres of folk songs were spoken. In addition, the Uzbek literature has important views on the issues of literary composition of Uzzat

Sultan, M.Koshzonov, D.Kuronov, K.Hamraev and other scholars.

The writer of Bashkortostan, K.A. Akhmedyanov, discusses the general laws of composition on the basis of poems and studies the issues related to the band composition of the lyrical composition.

Although the lyrical composition has not been specially studied in the Kazakh literature, in the research of Z.Kabdolov, Z.Akhmetov, K.Zhumaliev and others, the theoretical issues of literature, certain issues of lyric composition in the scientific views on the characteristics of the lyric, the form, the composition of the poem, etc. In the research paper, the author discusses the topic of the poetic composition of Kadir Mirzaliev [7].

In the literature of Karakalpakstan, the issues of lyrical composition have been studied in the framework of the study of various theoretical issues of lyrical hierarchy. Specialists in the field of lyrical genres K.Zharymbetov, B.Genzemuratov and A.Dosymbetova, D.Pakhratdinov in the study of the methods of physical description, K.Orazymbetov in the composition of the nature of the quaternary genre, K.Orazymbetov, U.Gaylieva in the form of elements of body shapes, K.Bainiyazov, A.Pyrnazarov, Z.Bekbergenova. Zh.Maksetova in the composition of the masks of the artistic style and culture of the masks of the martial masses of the martialists.

The lyrical composition "the consistency of describing feelings and thoughts, the choice and arrangement of words, the repetition of words, phrases, syntactic constructions, speech style, division into stanzas or their absence, the relationship between dividing the flow of words into lines and syntactic structure, the weight of the poem, sound instruments, rhyme methods, the nature of rhyme" [11:7] is considered to ensure the uniqueness of the lyrical work's composition as a result of the involvement of literary categories such as plot, conflict, image, motif, space, and time, deriving from the nature of lyricism.

By studying theoretical materials on literary composition and the composition of lyrical works, the principles of lyrical composition were determined as follows: 1. The principle of the leading role of the creator's intention. The author's artistic intention and poetic mastery play a crucial role in choosing the composition of the poem. Because "every poem, regardless of the various methods used, is born with its own unique composition" [1:45]. Thus, the "birth" of each poem's composition depends on the poetic idea, form, and methods chosen by the author who wrote it, as well as the harmony of their worldview. 2. The principle of interdependence and correspondence



of the components of the lyrical work helps to clarify how the idea has developed from the first line of the work to the end and to understand the author's artistic intention in placing them. Here, the division of the poem into stanzas and the logicality of the stanzas are taken into consideration. 3. The principle of artistic integrity of the lyrical work's structure helps understand the essence of the entire structure of the poem and is also used in clarifying the genre. The units of lyrical composition can be represented by imagery (thematic imagery), elements of poem structure such as weight, stanza, rhythm, rhyme, verse, intonation, and artistic methods of depiction, as well as artistic elements related to epic and dramatic genres: problems, themes, systems of imagery, ideas, conflicts, plot structures, extrinsic elements, titles, and others.

In summary, 1) the composition of a lyrical work is based on the nature of the lyrical genre and the laws of literary composition; 2) literary composition differs in the presentation of content, the possibilities of depicting space and time, the nature of imagery, conflict, and types of artistic language, as well as artistic methods according to the nature of epic, dramatic, and lyrical genres; 3) the characteristics of division into stanzas and verses unique to the lyrical genre, alongside the subjectivity, generality, and predominance of meditation in depiction, form the basis of lyrical composition; 4) its principles are based on the artistic functions of this genre; 5) in lyrics, content is conveyed through compositional methods.

Scholars [5] who study lyrical composition from a semantic perspective confirm that the expression of content is structured into three parts: introduction, application, conclusion (terms taken conditionally – T.G.), and the presentation of thought in the form of thesis – antithesis – synthesis. In contemporary Karakalpak lyrics, types of the introduction part of the three-part compositional structure appear in titles, rhetorical questions, exclamations, or interrogative content. The three-part compositional structure is associated with characteristics pertinent to the genres of lyric: in landscape lyrics, the three parts perform similar functions; in patriotic poems, they impart elevated, majestic emotions through rhetorical features; in philosophical poems, thought flows uniformly; in love lyrics, emotionality prevails; in humorous-satirical poems, the speed and playfulness of the thought flow are evident. Occasionally, there are instances when one part of the three-part compositional structure may be omitted.

In poems consisting of six verses, the conclusion given in the last two verses finds its expression in the

preceding four-line stanza. The introduction is omitted. The author directly moves to clarify the concluding thought. Thus, poems composed using only the last two parts of the three-part composition often occur in anaphora or refrain poems. Because the recurring identical words act as a central element around which other thoughts are organized in parallel, in many cases, the introductory part completely transitions into the application part, logically connecting with the concluding part.

In short lyrical poems (triplet, quatrain, rubaiyat), the three-part composition structure is identified within the stanza scope. Many scholars assert that the method of conveying content in lyrical poetry through thesis – antithesis – synthesis is primarily determined within the stanza, and in rare cases is identified throughout the entire poem. This is especially encountered in two and three-verse stanzas, triplets, quatrains, and poems in the form of totals and expansions, which are considered the synthesis of folklore examples.

In contemporary Karakalpak lyric, there are also lyrical works written in prose. In them, the three-part shape of conveying content in lyrical poetry consists of: introduction, application, conclusion, while the composition of the thesis – thesis – antithesis – synthesis form found in classical poetry is not fully preserved. In these poems, the internal composition primarily requires identifying the leading experience; 2) determining the coherence of the compositional structure in conveying this experience, recognizing its subordination to the expressed ideas; 3) identifying the lyrical state expressed in the poem and the life situation behind it; 5) dividing the poetic work into main parts, that is, showing their relationships, determining which part holds significant importance; 6) clarifying how the sentences or syntactic constructions are interconnected. Here, it is primarily required to establish that not the verses in the stanza, but rather each sentence conveys a completed thought or that parts of the main thought are revealed within the sentence, identifying how the content is conveyed through which compositional methods or auxiliary compositional units.

The interior of the house has a lot of elegance and elegance. In today's frog lyric, the landscape is used to express 1) the contrast of the inner spirit of the lyric hero with the natural landscape; 2) the expression of his spirit as a result of the harmony of his inner nightmares and feelings with the natural landscape, as well as his image.

The lyric composition is used in the psychological description of the heroine, as well as to convey the imaginative content of the chorus. In the present



embodiment, it performs two different composite functions: 1) it is described in two ways, and the reader is sought to interpret it; and 2) it is defined only in a way that half of the thought is clear, that is, it is explained by the author, and half is understood by the reader. Time and space are unlimited. As a result, there are other areas in which to convey the idea ("In strange lands, such as the Garden of Eden, a ferocious nation enters my dream" [4:16-17]), where the events of thousands of years ago coincide with the present day. Therefore, it is one of the most important ways to convey ideas in a dream.

CONCLUSIONS. The research of the compositional research of poets, which is important in determining the trends of the development of modern Karakalpak poetry, led to the following conclusions:

1. A work of art is a perfect phenomenon, and the composition organizes the artistic components of the work in terms of content, form and purpose, subjecting it to a certain ideological-aesthetic principle. The composition of a lyrical work occurs in connection with the laws of the general literary composition and the nature of the lyrical genre. So, a lyrical composition is divided into verses and clauses, and their interdependence, in conveying thoughts on the basis of the poet's artistic intention.

2. When we approach the lyrical composition based on the principle of the leadership of the creator's intention and the integrity of the structure of the lyric work, it becomes clear that this integrity is subordinated to the poet's artistic intention and his individual research leads. From this point of view, the artistic integrity of the lyrical composition has its own characteristics in the work of each poet.

3. The compositional researches of the poets in the current Karakalpak lyrics were analyzed in terms of the influence of social changes on artistic thinking and artistic thinking. The result of the creative research of Karakalpak poets in the composition of 1990-2010 is serving the content and form, artistic-aesthetic renewal of the national lyrics.

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