



CREATION OF THE IMAGE OF LYRIC CHARACTER IN I.YUSUPOV'S PUBLICISTIC POETRY

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ABSTRACT

The article deals with the development of publicistic lyrics in the Karakalpak poetry of the period of the second half of 80's of the XX century that is seen with its leadership features. The period and lyric character depictions are discussed profoundly and analyzed by means of practical examples. The problem is studied on the basis of analysis of a definite number of I.Yusupov's publicistic poetry. In the article it is studied the image of the lyric character who comes across the problems concerning ecological crisis, the monoculture of cotton, nature and humanity correlation in the period of stagnation and totalitarian regime.

In the second half of the 80s of the XX century in the Karakalpak poetry there began a new phase of development of the genre of lyrics called publicistic lyrics, also considered to be the avantgarde of the poetry wholly, able to immediately and truly reveal problems and events occurring in the social life of the people and directly impressing on masses with its higher readability and close correspondence to the tastes of readers. As a result, during this period the publicistic quality of lyrics was strengthened, the tendency of depicting the real – life truth was deepened. “In the lyrical poetry which is aimed to exposing the social life in which the poet lives, the day's spirit and publicistic pathos dominated together. According to such peculiarities these poems in the literature are called as publicistic lyrics. Publicistic lyrics are broadly developed almost in all national literatures”. [3.143]. Pointed out by a well – known specialist in literature Q. Jarimbetov the phenomenon is brightly seen in the whole Karakalpak poetry, particularly, in the creativity of I. Yusupov who gained leadership in writing verses during this period and further ever. One of the young linguists A. Ayapov, on the background of the lyric poetry of the period of independence, has suggested his reliable points of views on the establishment of the publicistic style, its developing phases, directions and principles, peculiarities of creating of the image of lyric character, position of the author, lyric passion, the problems of conflict and collision and so on by means of studying other problems in the poetry of I. Yusupov and other poets [2.201].

As its known, one of the unpleasant “inheritances” “presented” to us by the period of stagnation is the disturbance of community between the humanity and nature, and the



occurrence of ecological problems, the negative influence of the monoculture cotton to the spiritual quality of the people. And the depiction of these factors is one of the main aims of the lyric poetry of the new period.

In the 50-60's of the last century in poetry there was dominated the tendency that the person who gained to explore and "could gain upper hand over" the nature was considered to be a national hero, because the nature had been treated in another way. The nature has been considered as the source of inexhaustible raw product and human as its immediate owner. This has become the policy of the society. As once it was written by our well-known poet I.Yusupov:

"Don't pray the Nature, take away from it!

Reads the motto hanged by us over entrance.

"Create mountains of the white gold

Conquering widely virgin lands!"

These slogans made us nearly dry the sea [5.81]

It was the inner passion of one of the I.Yusupov's lyric characters of 80's uttered with pain and discontent.

Thus, during the so-called years of stagnation the human being had treated the nature not as his environment, his native living place, his birth-place, his Motherland and as priceless value, but as an inexhaustible source of wealth and attacked the Nature from everywhere to take up whatever they wanted for his benefit.

The concept benefit was also understood by them as they did. As a result, we have nearly lost our nature's landscape, we have lost our flora and fauna one after the another. Thousands of hectares of woods were deforested and turned to croplands. The river had flown not towards the sea, but towards sandy deserts. Finally, we have lost the Aral Sea. Our rich lands have been covered with salt-mashes. The fresh air and drinking water has become harmed. Considerable losses were caused to flora and fauna. Human's ill-will treatment to nature, moreover, the instruction of former authorities aimed to the transformation of Uzbekistan to the only raw cotton-producing basis and the extreme increase of the state plan on purchasing cotton caused a lot of problems. Hereof cotton likely stopped being glorified as national wealth, but it turned about as an overload on the shoulders of common people and it became the main monoculture in the agriculture of the former Soviet Uzbekistan.

The first President of the Republic of Uzbekistan I.A.Karimov pointed out the state in the following way: "Nobody can keep in secret that under the former USSR and its Central authorities Uzbekistan faced the policy of force, and consequently, a racial discrimination, non-consideration of their needs, a total-extremely developed cotton monoculture, the fact that the economy and social life had been on the poverty line, so that the people was hardly going to rage against injustice" [1, 23]. As we see, the indifference and irresponsibility of the humanity have caused an irreparable damage to the native nature. Now, thinking of the phenomena as of global ecological disaster the President had made an extra proposal that we must not throw caution to the wind, but we should take care of all mankind's future and should contribute to the cause of preserving the life and existence for ever.

The whole Karakalpak lyric poetry of 80's including I.Yusupov's works in which there appeared characters for whom the disorders and harm caused to Nature were felt as their



own injures, they were eager to decide problems concerned with Nature, they proposed us decide the definite problems having been globally united. A great deal of I.Yusupov's lyric poems is devoted to revealing these passions. The followings are among them: "Debate", "Spring has come again, but...", "Lavender", "Mad", "Aral elegies", "An owl", "Cranes", "Dream on the Graveyard of ships", "A poem about monoculture", "Anemia", "Landscape of Autumn"; Sh. Seyitov's "Academician Marat Nurmukhammedov's talk with a scientist from the neighboring republic before leaving to visit Turkey", "Is the future invisible, can the land also be buried?", "The first harvest"; T. Sarsenbayev's "If osiers dry off..."; J. Izbaskhanov's "Sorry, My native Nature!"; K. Karimov's "Aral's Nostalgia", (Verses' bouquet), "Water-carrier", "Butiphos", "Flavor of water", "Waiting room", "I worship you, My native Nature!". All the above mentioned lyric poems are entirely written of the Nature and the human, the monoculture cotton and ecological problems. They all attract everyone by their lyric characters' inner passions of the Nature, life, humanity; they passionately discuss on the problems concerning nature and universe, human life and moral.

For instance, the lyric character's image in I. Yusupov's poem "The landscape of Autumn" is kept in one's mind for long as it is expressed by means of perpetual phenomenon i.e. the stream of continually developed feelings enjoying our lyric character by the absorbing landscape of the golden autumn as it is poetically depicted in the compositional structure of the poem, all of sudden is disturbed by happening of a quite another event: something unexpected and unpleasant replaces favorable feelings immediately in the eyes of our lyric character. Together with the lyric character the reader also comes across the unpleasant sight which is a dead sky-lark along the foot – path. How did the accident happen?!

The defoliation has already come to the end,
May there last sunny days long.
Near to main road, on the foot-path along,
A sky-lark is lying motionless and dead.

Perhaps, she flew field-wards to seek worms yesterday,
Poor bird fell dead contaminated instead of prey!
"The harvest is rich. We'd have the plan over fulfilled",
"Glad!" says the brigade-leader. "We'd have a holiday" [4,86].

Here you are, if you want to envy the life's contrastive drama! The poet's genius is presented by the fact that he brings forward the disturbance of correlation between the Nature and humanity by means of converting contrasts of life to a literary conflict. For the first view one can consider it as a small detail. However, for the careful and compassionate lyric character it is a tragedy.

The poet's another poem titled "Lavender" is written with the spirit of modern life. There is a particular way of life. There is a particular way of representing of the definite point of view in it. In the poem there expressed two images-the image of the author and the lyric personage's image, Lavender is the denomination of the flower. The author compares his beloved (lyric personage) with this flower and gratifies her. On the occasion of her birthday



he wants to give her flowers as a gift. Unfortunately, the town possessing local amenities department do not have flower-beds. Anybody does not practice with growing flowers. Here the problem begins. Here is the human's care-free attitude to the Nature. Thus, one problem follows after another i.e. periodical cycle of problems last. The author verbally "stings" the head of the local amenities department for not finding flowers, and as a result, reveals the problems appearing due to some authorities' non-consideration the living conditions of the citizens. For example:

Suffering long from drainage waters,
Apple trees have got completely dried.
The false accusing injure innocent ones,
Secretly adding insult to their injuries.
"How could you erect your "Royal residences"
Asks the judge. "All in marble?!"
Why are micro districts' undergrounds
Filled with the stink of drainage waters?!"[4.118]

The author passionately depicts the living conditions of common people fairly comparing the state with those of the authorities' vanity. He wants to heat blocks of flats nearly unheated since they had been built with the heat of his passionate enthusiasm and love. So the poet's peculiar way in revealing of the content of the theme chosen as the object is meant by the power of love and at the same time glorifying this powerful sense the author also manages to transfer the home truth to public consciousness. Besides, the creator's professionalism is clearly evident in his way of joining the subtle lyricism with the publicistic quality.

Thus, the author's lyric characters' passions, groans and murmurings of the nature and humanity are dramatized from a poem to another.

In another poem titled "To an owl" the lyricist poet compares the native nature's two different landscapes: before the ecological disaster and after it. The author practises the comparison of the habits of a bird named an owl (Bayuli-meaning "a rich man's son=Richardson") and as our folk consider it is a harmless bird inhabiting old half destroyed non-residential empty houses. Here the poet makes a peculiar philosophical conclusion that if the people living here leave for another places because of ecological disaster, the former houses would have been emptied as they are observed now and they become older and older, as a result, owls begin to inhabit there and the human imagining consequences of their harmful actions caused to the nature, bitterly regret, however they realize their fault much far later. Created by the poet this lyric personage (an owl) disturbs us and cautions us of something dangerous:

When seaside was so close to our yurts,
The countryside burst into life in Urge.
I dare not to visit now the place,
You have inhabited all the village, hey, Owl! [5.47].



The pain and damages caused to nature by the mankind have now returned to themselves in more complicated forms. The nature is taking its revenge on us severely. Different diseases broadly spread among the people of the region have been bitter repercussions inherited by period of stagnation. Thinking of these matters, worrying about a mass of problems the poet's lyric characters sometimes passionately eager to help to anyone who had fallen into disgrace –be she, for instance, a woman suffering severely from life problems, catching anemia “as pale as sheet of paper”(“Anemia”), or sometimes seeing her along the way at the bus stop with her ill infant in arms and express their indignation to drivers who display rudeness passing by in a higher speed and murmuring “What am I?!...” Am I a taxi driver to take every of you in every step?! He (the poet himself as a lyric character) hardly flies into rage for the driver's immoral behavior and unkindness. Here the author depicts life-contrasts in the examples of philosophical conception i.e. opposites as kindness-unkindness, morality-amorality, carefulness-carelessness and etc. The passionate lyric character begins to seek for reasons of such faults and is ready to find out the bases of them and brings in such a conclusion:

You would recover from your illness,
Your son would also get better.
Take yourself in hand, not lower your spirit,
Anemia* is a fault vulgarizing us,
And it wouldn't have been cured so soon.

Here in the third and forth lines the author gives a particular accent to the word Anemia (qansizliq) purposely changing its meaning into “estrangement” and giving it allegorical meaning as if “ingredients” of blood of some impudently turned, wicked persons contain more harmful “elements” producing more evil rather than good in their mind.

The poets passionately – turned lyric characters do not lapse hanging their head in front of evil. Now they seek for those who greedily treated nature causing it great damage, drying the sea and they want to punish them for all their crimes. The lyricist names the main criminals as Carelessness, Self-seeking, Greediness:

The three criminals exist among us,
One is self-seeking, a thoughtless blockhead.
He's ready to fell the branch on which he is,
For the sake of wealth and fame.
Being successful today is the only wish,
The future for them is an easy victim.
“After us may the world all deluge”
The inscription on their tombs would read [5.23].

Thus, the lyric character of the poet's publicistic poems thoughtfully care of the future of his Motherland is not eager to taking part in idle feasts. Instead he is all ears to the murmuring of the sea commiserating to its mournful rustling, he is not completely believed that the vast



sea is getting dried in front of his eyes year by year. He is sure indeed, however, the sea would be filled and returns to its former coasts with a new cheerfulness. The lyric personage of the author's "Aral elegies" is an optimist who is ready to contribute the cause on the preventing the ecological crisis and its consequences. The problems caused by the disturbance of Nature – Human correlation are the main subject of the poem "Dream on the graveyard of ships". Here as the first criminal of the complication of Mother Nature – Human correlation is introduced Greediness and the former society of Soviets lead by the totalitarian regime of that period-as the main tutor of the above mentioned criminals.

In conclusion as it was clarified from the analyses of the above mentioned works of the author we can believably point out that I.Yusupov propounded the true peculiar image of his lyric character who bowing in front of the Mother-Nature expressed an apology on the behalf of all the mankind for the harm and damages caused to native nature during the period of stagnation, and now who is ready to completely root out the faults and consequences using his high intellectuality and enthusiasm.

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