



The Description of Ecology and Nature Problems in the Modern Karakalpak Poetry

(On the Example of the Poet K. Karimov's Lyrics)

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Annotation:

In this article, the describing peculiarities of the environmental problem in the lyrics of Kenesbay Karimov who is the well-known representative of Karakalpak poetry. A number of poems of the poet were analyzed. The use of artistic methods such as talk, lyrical plot, and artistic detail is studied in the poems on this topic. In K. Karimov's poems, the opinions worthy of attention were also expressed on the methods of opinion expression, lyrical composition, and issues of artistic language.

Key words: Lyrics, lyrical thought, ecology and nature, lyrical hero, lyrical plot.

Lyrics can find a way to the spiritual world of the people, to their hearts, by highlighting the important issues of the era, the common human problems, and the passions in the hearts of the people. From the last quarter of the last century, the ecological situation in the regions along the Aral Sea and its consequences is the main problem of our people. This problem, which threatens the future of our people and nation, is being described as one of the main themes in the modern Karakalpak poetry. It is considered one of the important issues to learn the peculiarities of reflection of the problem of ecology and nature in modern Karakalpak poetry.

In this article, we aimed to study the differences of the description of the problem of ecological disaster in the lyrics of the poet Kenesbay Karimov, who has a certain place in the modern Karakalpak poetry, and the artistic researches of the poet in this direction.

In the 1980s and in the period of impartiality, in the scientific works that was carried out in the research of Karakalpak poetry the poets reflected opinions about this problem in their creations, as well as scientific opinions on the poetry of K. Karimov [1].

"The problems of the Aral sea, water and ecology found their reflection due to tragic pathos during the years of impartiality. This is, of course, entry of the tragedy of the age, the contrasts of the age and the appearance of human destiny into the literary process, and the rise of journalistic lyrics to the level of a literary event [2. 17]. In the I. Yusupov's works "Aral elegiyalari", "Tırnalar", "Korabllar qoyımshılığındağı eles", Sh. Seyitov's works "Keleshek gördeymeken jerdı de jeylemek", «Qaraqalpaq ǵarısınır qudayǵa qol jayıp jalbarınır», T. Matmuratov's work "Qumlı jaǵıstağı oylar", B. Genjemuratov's works «Jeti babamnır ismin ayt, Jáyhun!», «Áyyemgi Türkistannır búgingi balları» and a number of other works the issues of land, water and ecology was put in the main place. In describing the problem of ecology, the specific researches and ways of each poet are clearly visible. In I. Yusupov, the lyrical meditation is stronger, in Sh. Seyitov, the courage, depth of realism, sharp thinking, insight, in T. Matmuratov, deep lyricism, thoughtfulness, in B. Genjemuratov, the impact of the Amu, Aral disaster on the spiritual psychology of the people is more noticeable. In almost the majority of these poets, the method of "secreting" and "tell one's passions" is used to give the ecological problem. K. Karimov also uses the method of conversation, talking, and telling his passions in his poems related to this topic.

K. Karimov is well-known in our republic as a poet, writer and social entrepreneur. He contributes to the development of modern Karakalpak literature with his poetry and prose works.

K. Karimov's poetry is not similar to others, his artistic features are different. He harmonizes the delicate feelings of the human heart with philosophical conclusions and illuminates with high artistry. Artistic and stylistic researches in the poet's poetry find their expression in choosing a theme, finding an artistic form according to the content, and creating a lyrical plot.

The poet's poems in the group "Saǵınǵan Aral" and a number of poems in the group "Kewlimdegi ırǵaqlar" are devoted to highlight the issue of ecology and nature. The content of the poems «Dialog», «Diyxan», «Ana dár'ya tolǵawı», «Teńiz», «Suw tasıwshı», «Araldan keldim» is based on the tragedy of Aral. In these poems, the lyrical hero's thoughts and feelings about the fate of the Aral Sea and the future of our people, who have suffered from environmental disasters, are reflected.

In the poem "Dialog", the lyrical hero's worrying about the Aral disaster is based on the conversation between the poet and ordinary citizen. In this poem, the simple farmer gives a question to the resin, and the poet answers. The causes and consequences of the accident are searched through the question, and the painful experiences and worries of the lyrical hero are described.

Órtep júrek-bawırın jazılmas jara,	Burning heart and liver can't cure the wound,
Mısal úyırinen bólingen maral,	For example, a deer separated from the herd,
Máńgi bawır basqan jaǵasın taslap,	Leaving the coast that lived forever,
Nege bizden qashıp barmaqta Aral?	Why is Aral running away from us? [3. 9]

In the poem, actually, in order to convey the contrasts and conflicting thought chains in the inner spiritual world of the poet, he uses the method of self-talk, i.e., dialogue. Due to the combination of lyrical and journalistic methods, the social contrasts in the society were deepened. The poet with the help of a rhetorical question "Why is Aral running away from us?" skillfully puts forward the big socio-political issue. The reason is that the main reasons why Aral has come to such a situation are people, people's thoughtlessness, and their quest for the fame, status, and honor. That's why it is running away from people. Here, the truth of this life is fit into the background of a rhetorical question in a philosophical and metaphorical content.

K. Karimov makes good use of the lyrical plot in describing the issue of ecology. We can see this in the example of the poet's poem "Suv tasıwshı". In the poem, the main focus is on presenting the spiritual state of the lyrical hero, who was disturbed by the Aral tragedy. Here, in order to give this state, the poet gave the legend of the water carrier in the composite structure of the poem. According to the legend, in Mangit city, a man carried cold water to people and did not take money for this service. He tried to expiate the big sin he had committed. The poet transferred this state of the water carrier to the spiritual world of the lyrical hero. He wants to expiate this sin by hard-working and carrying water for the result of the grave sin committed by mankind.

Kúndiz qıyal súrip, Ámiw haqqında,	Daydreaming about Amu,
Kópshikke bas qoysam keshqırınları,	When I put my head on a pillow in evenings,
Dárhál aylanaman – suw tasıwshıǵa.	Immediately I turn to water carrier.
Ámiwge baraman: suw ornına qum,	I go to Amu: sand instead of water,
Qudıqqa baraman: suw ornına dúz .	I go to the well: salt instead of water. [3. 16]

In the next lines of the poem, the state of the lyrical hero is further strengthened, and he turns into a symbolic-legendary image. He turns into Alpamis, who carries the wineskin like Karatau for carrying water from all the rivers from the Pamirs to the Tian Shan. It is closely related to the artistic aesthetic thinking of the people. In the past, the people created a hero image like Alpamis who saved the people in difficult situations and suffering. The lyrical hero also becomes a hero in the dreams of the people, and wants to save it.

Sonda aylanaman Alpamisqa men,	Then I will become Alpamis,
Qaratawday mesti salıp iyinge,	Carrying the wineskin like Karatau,
Qaraqum kanalı, Túyemoyınnan,	from Karakum Canal, the Tuyemoyin,
Pamir hám de Tyanshan'ǵa deyingi,	From Pamirs to Tian Shan,
Barlıq dár'yalardan, barlıq kóllerden,	From all rivers, from all lakes,
Mesti toltıraman tınbay kúni-tún,	Day and night, I fill the wineskin,
Tınbay juwıraman basıp shóllerdi,	I keep running passing the deserts,
Mańlaydan monshaqlap aǵadı terim	sweats from my forehead. [3. 17]

In the poem, the lyrical hero is unable to save the river, even if he tries with all his might. Now he announces to the people and invites them to carry water:

Suw tasıwshı bolıń, «suw» deydi ballar,	Be a water carrier, the children say "water",
Suw tasıwshı bolıń, «suw» deydi baǵlar.	Be a water carrier, the gardens say "water".

In the legend, the lyrical hero is like water carrier carrying water for a grave sin, and condemns all people to be a water carrier for their grave sin.

The compact lyrical plot of the poem is clearly attractive and emotional. This plot about the water carrier in Mangit city has a mysterious and secret color. The reader gradually begins to understand why the poet included this plot in the composition of the poem. Behind the lyrical plot is the lyrical hero's constant worrying to save the suffering nature, the weakened river, and the sea.

In poet's poems on the topic of ecology, the artistic details related to giving opinion are used productively. In the poems "Butifos" and "Jup qumiri haqqında ballada" the details such as "butifos", "poisoned leaf", "poisoned water", "a drop of water", "a pair of turtledove", "dried up river valley" perform an artistic service to make the ecological issue in attractive way.

Japıraq uwlangan, uwlangan,	The leaf is poisoned, poisoned,
Suwlar da uwlangan, uwlangan,	The water is also poisoned, poisoned,
Topıraq uwlangan, uwlangan,	The soil is poisoned, poisoned,
Bağlar da uwlangan, uwlangan.	Gardens are also poisoned, poisoned.
...Párshege bólinbes atomday,	...like an indivisible atom,
Qanımda butifos gezedi.	Butyphos runs in my blood. [3.77]

In the poem, "butifos" in the form of an artistic detail represents the harmful fates caused by polluting the nature, and the air for abundant production of cotton, the harsh truth of the repression years. In the former Union government system, the Central Asian republics were turned into cotton-growing regions, and in order to grow more cotton crops, various poisonous chemicals were openly sprayed from the air by airplanes to remove weeds or dry leaves. And the living conditions and health of the people here were not taken into consideration. Here, the inner feelings of the lyrical hero about the truth of this life are given by the detail of "butifos", which is a poisonous chemical. In this way, the poet illuminates a large social issue, proves that the human blood poisoning puts the people life under the danger. In the poem, the poetic repetitions are also included to provide the artistry. In particular, the repetition of the word "poisoned" in each line carries great meaning.

And in the work "Jup qumiri haqqında ballada", the pair of turtledove, who went to a canal, river, sea in search of a drop of water, and came across a dried-up valley, serve as an artistic detail to effectively convey the consequences of the environmental disaster and the land-water problems.

Bir tamshı suw!	A drop of water!
Jalğız tamshı suw!	A single drop of water!
Qus nalası kóklerge jetti.	The bird's voice reached the heavens.
Shóldin órtin sóndirmek ushın,	To extinguish the fire of the desert,
Jup qumiri tawlarğa ketti.	The pair of turtledove went to the mountains. [2. 72]

The pair of turtledove flew to the mountain, to the icy peaks of the mountain without finding a single drop of water from the valley, canal, or river. In the poem, the gradation method is used to provide the content about environmental disasters. The pitiful condition of the thirsty bird is becoming more and more intense, and as a result, the readers pity to the fate of the bird and feel a spiritual sadness, as if together with him were searching for a drop of water. The poet urges today's children to refresh themselves, to be concerned about the fate of tomorrow's descendants, and to take action to find a solution to the problem.

In his poems devoted to the tragedy of Aral, Amu, the poet depicts the environmental disaster in various aspects, with the help of different detail. The artistic thought, the attractive lyrical plot, and the methods of giving an opinion in these poems convey the tragic situation and feelings of loss in the spiritual world of the lyrical hero to the mind of the reader, creating a deep poetic understanding.

The peculiarity of the poet's interpretation of the environmental issue is clearly reflected in its presentation of content based on artistic details. For example, "salted field", "thirsty plantain", "withered leaves", "dead trees" in the poem "Daraqıar tik turıp óledi" are important figurative details that show the destruction of nature and the pitiable condition of our people. Thanks to them, the desire and inner passion of the lyrical hero is given. In particular, the detail "standing dead trees" serves a particularly poetic function and contains a great symbolic and philosophical content.

Eń uzın jollar da tawsılar,	Even the longest roads come to end,
Kim ayttı Hámiw dep tartılar.	Who said it longs calling Hamiw.
Bir kúni ájeldin aldında	One day before death
Qáddim dal boladur. Bıraqta	my height will be straight. However
Tik turıp óledi daraqıar [4. 215]	The trees will die standing.

With the help of artistic detail, the poet figuratively illustrates the state of nature of our country, which has suffered from environmental disasters. In fact, the detail of "standing dead trees" attractively describes the nature, which suffers from losing its former appearance, the flooded river and the sea.

In the poet's poems «Qızıl kitap», «Boljaw», «Araldan keldim», «Asaw Ámiw» deseñ endigi ballar» the environmental catastrophe is artistically presented in a harmonious combination of meditative thoughts, passionate feelings, deep lyricism and sharp publicism.

Men de sonday mümkinlik bolsa,	If I had an opportunity,
Jazar edim qızıl kitapqa,	I would write in the red book,
Ana tábiyatti,	The mother nature
Sayızlanıp baratırğan Araldı	The shrinking Aral.
Suwsız kanal jaǵasında quwraǵan taldı.	A dried willow on the bank of a waterless canal.
Bárinen burnı,	Before all,
Olarǵa suw bere almaǵan Ámiwdár'yanı. Amudarya,	Amudarya, which could not give them water. [3. 18]

In the poem "Qızıl kitap", the lyrical hero, who intended to save nature, preserve the Aral Sea, and restore Amudarya to its former appearance, wants to include them in the "Qızıl kitap". On this basis, the poet eloquently expresses his thoughts on the importance of taking care of our mother nature and strengthening the world's reputation in order to save Aral-Amudarya.

In short, in K. Karimov's poems on the topic of environmental disaster the reflection of social conflicts in society deepened by combining lyrical and journalistic methods. The peculiarities of poet in solving this problem can be seen in the skillful use of actions such as dialogue, lyrical plot, and artistic details.

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