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SMALL LYRICAL FORMS IN KARAKALPAK POETRY

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In Karakalpak literature, the initial stages of poetry were formed on the basis of small lyrical forms, which were first reflected in folklore, which is the oral literature of the people, and acquired the ability to reflect social life. This is likely due to its small size. Because at a time when any social system is changing and literature is still struggling to find its way, the importance of such small genres is immense. From this perspective, in the early years of independence, small lyrical forms found their path faster than poems, which were major genres of poetry. So, how is this situation in the 21st century?

The beginning of the 21st century was significant for our country, having overcome the difficulties and crises of the early years of independence, opening up opportunities to benefit from the achievements of the broader world community, world culture and literature, and technology. The study of these processes based on Karakalpak poetry, especially small lyrical forms, is important not only for studying small poetic forms but also for identifying the trends and changes in poetry as a whole.

In recent years, due to the one-sidedness of literary criticism, namely the focus on the theoretical analysis of poetic works, little attention has been paid to Karakalpak poetry. Apart from Q. Orazimbetov's scholarly analyses, literary criticism of Karakalpak poetry is practically non-existent. The study of small lyrical forms of Karakalpak poetry, their current ideological directions, general analysis of form and stylistic features, and revealing their quality from the perspective of the current period have not yet been specifically researched.

Literary scholar Q. Orazimbetov, while studying artistic explorations in Karakalpak lyric poetry of the 1980s, identifies unique characteristics in the works of poets like I. Yusupov, B. Genjemuratov, Sh. Seytov, S. Ibragimov, X. Davlatnazarov, Sh. Ayapov, X. Ayimbetov, and others. Among these poets, the poet praised K. Karimov's explorations in the artistic form and plot construction of his lyrics. Q.Orazimbetov, noting the poet's unique approach to plot creation, notes that in the following untitled poem, "the plot is very short, yet captivating." [1:59]

As the literary scholar correctly assessed, the poet skillfully conveyed the tragic moment in the lyrical hero's fate through significant details in this poem.

Furthermore, in his monograph "The Evolution and Typology of Artistic Form in Contemporary Karakalpak Lyrics," Q. Orazimbetov extensively analyzes the artistic form and methods of expressing thought in Karimov's lyrics, viewing the intellectual thinking within them as one of the characteristics of the poet's work.

One of the phenomena related to the nature of lyrical works is its striving for brevity. Conveying a large, profound meaning with few words and small volumes is one of the main characteristics of lyrics. Therefore, the smallest forms are characteristic of the lyrical form. Triads flourished in Karakalpak poetry through the works of poets like J. Izbasqanov, K. Karimov, S. Ibragimov, B. Genjemuratov, K. Reymov, Sh. Ayapov, and others. However, triads, like three-line poems, are a form not historically characteristic of Karakalpak literature. Because in Karakalpak poetry, as in other Turkic peoples, poems consisting of two or four lines per stanza have been traditional song forms. Such forms are a product of the last 30 years of the 20th century in Karakalpak literature. As mentioned above, it achieved particular development in the literature of Eastern peoples, especially in Japanese and Korean literature. Whether our poets learned such forms from the literature of these peoples or from the literature of other Turkic peoples (this form appears in Azerbaijani literature under the name "uchlama"), it can be seen that they are enriching Karakalpak poetry with a new form. Form in a work of art is the main element of artistry. It is a striking, aesthetically impactful force that captures the reader's attention. Therefore, in recent times, masters of artistic expression in Karakalpak lyric poetry have been paying great attention to artistic form. Literary criticism is assessing the artistic explorations and progress in Karakalpak poetry in a timely manner. This phenomenon in literary creation has also become a subject of special research and has been studied by literary scholar Q.Orazimbetov.

Quatrains in Modern Karakalpak Lyrics Quatrains are the most widespread example of a short lyrical form in Karakalpak literature. Poems consisting of four lines are called this way. What is the relationship and difference between quatrains and rubais? Answering this question is crucial when conducting research on quatrains.

The rubai (Arabic for quatrain) is a four-line (consisting of two couplets) genre of philosophical works written in the akhrab and akhram meters of the Hazaj meter, which, according to Babur, can be written by mixing these two meters. It is customary to present the idea and purpose in the first two lines and the argument and conclusion in the last two. This ensures that each line is independent of its content. A distinctive feature is parallelism. In this genre, the third line serves as a repetition of the main idea (perhaps this explains the mismatch between this line and other lines), while the fourth line, which serves as a generalization, fully reveals the content and reinforces the author's main idea.

Thus, this genre itself forms a triangle - thesis, antithesis, synthesis. The founders of the rubai in written literature are Rudaki and Khanzada (1st century). By the 11th century, this genre was significantly developed by the scholar and poet Omar Khayyam (1048-1122). The traditional rhyme scheme of rubai is a,a,b,a, and very rarely a,a,a,a. However, not all quatrains written in this rhyming style are rubaiyat. For this, as mentioned above, the aruz meter must be written in the akhrab and akhram branches of the Hazaj meter. However, the aruz meter is unfamiliar to Karakalpak literature. Nevertheless, in our poetry (T. Jumamuratov, K. Karimov) there are instances where a simple quatrain is presented under the ruby rubric. We encounter similar situations in Uzbek literature as well. Works related to the rubaiyat genre are presented to readers as rubaiyat within quatrains, quatrains that do not meet the requirements at all. This confusing situation for readers can be attributed to our poets' ignorance of the fundamental requirements for these genres or their negligence. [2:154] It can be concluded that the confusion of rubaiyat and quatrains in Karakalpak literature arose from similar reasons.

Quatrains carrying philosophical ideas are frequently found in the works of both I. Yusupov and other poets.

If there's no sun in your heart,

The sun in the sky will never warm it.

If your heart is cold, even in the heat.

Someone might start chilling others. [3: 143]

The understanding of the concept of humanity, the struggle between good and evil, human dignity, its place in life, and how each person can feel it in their own way - this is the general idea stemming from I. Yusupov's quatrains. These are, of course, eternal themes for literature. Every poet can sing about it. However, the artistry inherent in I. Yusupov, his ability to embellish and emphasize thought, brought success to these works. Even without mentioning the use of anaphora and alliteration to enhance the sound in poems, the simultaneous use of artistic devices like repetition (in the first quatrain), parallelism (in the first quatrain), antithesis (in the second quatrain), and gradation (in the second quatrain) in each quatrain, as well as metaphor, metonymy, and simile (the use of two artistic devices in a single stanza is a very rare phenomenon), is a sign of great poetic skill, knowledge, and experience.

In short, quatrains have become one of the most widespread forms in contemporary Karakalpak poetry. There is no need to confuse the quatrains in Karakalpak literature with rubaiyat or quatrains. They are simple quatrains. But this doesn't mean looking down on the quatrains.

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