



IN THE POETRY OF S. IBRAGIMOV LYRIC HEROES AND POETIC IMAGES

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ABSTRACT

The article analyzes the artistic function of the lyrical hero and poetic images in the expression of lyrical experience, the artist's style and skill in creating a psychological image, and the harmony of content and form in free poems, using the example of the work of the modern Karakalpak poet S. Ibragimov. In the work of the poet, the specific aspects of the mental state of the lyrical hero are revealed.

KEYWORDS

Lyrical hero, poetic image, lyrical experience, content and form, free verse, modernism.

INTRODUCTION

In today's developed world, where the process of globalization is taking place at a rapid pace, changes continue in literature. In the poetry of the Turkic peoples of the 21st century, great innovations took place both in content and form. Also, in the expression of the experiences of the lyrical hero, researches in the work of poets are visible.

The main purpose of poetry is spiritual purification of a person. The poet reflects his mental state in his poem, "the reaction of the lyrical hero to positive and

negative events in the society in which he lives, or the impact of life on the lyrical hero's heart and world of thought is described in the form of his inner experiences" [5:7]. For this reason, the main character in poetic works is the poet himself.

Karakalpak poetry acquired a new content and form through the work of Karakalpak poet S. Ibragimov. The reason is that the poet's poetry is ideologically, artistically, and formally different from the works of Karakalpak poets of the previous period. He is



recognized by prominent literary community as a poet, writer and translator, a creator of high artistic skills.

Poet's "Fields" (1982), "The Fifth Season" (1986), "Between the Earth and the Sky" (1990), "Selected Poems" (2016), "Brno Notebook" (2021) and "Midway" (2021) poetry collections were published.

Poems of the artist are considered examples of intellectual poetry, and thoughts are given freely as they are mostly written in a free weight. The poet compares and describes his lyrical experiences through metaphors, metaphors and symbols and creates images with a special quality that cannot be found in other artists.

Example:

I'm tired of being human -

I wouldn't land on the ground if I turned into a bird.

In the above lines of the poet, the lyrical hero, tired of walking in human form, wants to become a bird. A bird is a symbol of freedom and liberty in literature. The poet used the sarbast form of poetry to express his inner transformations and mental state. In a two-line poem, rhymes are not noticeable, but there is a rhythm:

I'm tired of speaking in human language,

I wish I could forget this language...

At the end of the poem, the poet addresses himself:

No one reads in the stars

you keep writing things.

The lyrical hero, who is tired of speaking in human language, is not satisfied with what the poet writes. We can say that this is not due to lack of need for creativity in his heart, but a unique way of expressing inner suffering and loneliness. The reason is that the above two verses are completely metaphorical.

"Writing" something in the stars is the joy of poetry. The reasons for the depressed mood in the previous four lines are given in the last lines, that is, the desire to become a bird, to forget the human language - the fact that no one reads poetry nowadays, and the attitude of people to literature.

Professor U. Normatov said about the changes taking place in poetry: "Non-traditional poetry does not find its way easily here. Perhaps, the initial fate of unconventional events, new, "untraveled" paths will always be like this. And then comes the stages of getting used to it, accepting it, and even loving it" [6:247]. We can say that these thoughts also apply to the lyrics of Karakalpak. Because it is very difficult to read and understand poems belonging to modernism. The poet we are analyzing is considered a representative of intellectual poetry, recognized by literary critics as a modernist poet and recognized by leading literary critics [2:27]. In the poems of the poet, the image of some people in the society is embodied, not only of the author. Especially when describing them, we understand that the artist's skill of psychological imagery is high.

"When the poet and the person whose inner experiences and inner world are reflected in the lyrics unite and become a whole body, the generalized image of the author and the image of the lyrical hero are born" [1:15]. Therefore, the use of artistic images, including lyrical characters and poetic images, is of great importance in expressing the lyrical experience. A person's psychology is a collection of his subjective views. For this reason, in order to understand the mood in the poem, we need to focus on the subjective character, and in this process, objective images serve as a key for us.

Based on its nature, the lyrical experience affects the content and emotional color of the poem more. For



this reason, the image, feeling, and thought are considered as the basis of the lyrical experience in the works of art belonging to the lyric. In S. Ibragimov's poetry, dissimilar poetic images are widely used. These images, in addition to expressing the experiences of the lyrical hero, play a special role in ensuring the unity of the artistic form with the content of the poem. For example, consider the following lines:

Why did I catch this butterfly
 why did i fold your wings -
 hieroglyphs in the eye
 although I know I can't read.
 Why did I catch this butterfly -
 in a moment's lifetime
 in love with clean things,
 lover of dear things.

Everyone knows that a butterfly is a delicately created miracle of nature that lives only for a day. However, in these lines, the image of a butterfly means the not-so-subtle feelings and emotions in the poem, and helps to effectively describe the thoughts that a person is always guilty of his fate, knowingly and unknowingly hurts someone and something. The image of colors in the inner world of the lyrical hero, the mental state of the poet, wants infinity and freedom in form. And this freedom cannot be limited by rhymes. The poem is non-rhymed, based on rhythm, written in a non-traditional way, but in form it is close to the genre of *tolgov*, a common genre of Karakalpak folklore. The rhymes mainly consist of long lines of 7-9 syllables, linked rhymes. The poet's poem is composed of 9 syllables and has a rhythm. Therefore, it is easy to read even if there are no rhymes. So, the poet was able to reform the examples of national folk art based on his own style.

The current of modernism consists of new ways of expression. In this stream, which is based on new principles both in terms of content and form, a great burden is placed on poetic images in the expression of lyrical experience. The reason is that images are of great importance in understanding the author's mental state through the lines that are burning in the heart of the creator and have become poems. Turkish researcher A. Gokcek writes in his doctoral dissertation that almost all modernist images are elements and details of nature: "Famous representatives of world literature connect their visions of life, society, fate with nature and its elements, which are familiar to everyone, and the relationship between man and nature. for example, he writes about universal issues. For this reason, most of the images in modernism are about nature..." [3:162]. We can see the image of animate and inanimate things in nature in the work of the poet we are analyzing. Through this, the author's subjective views, spiritual world, and lyrical state are expressed.

A cold snake lies in my chest -
 if my spirit falls, it will lift its head
 (he has no business with a dry body),
 the eye is drawn from high up to the roof
 temirganot a palaponni.
 My nights.

In the poem, there is a trio of images consisting of the narrator, the snake, and the snake. Thoughts are expressed on page 1 by the author, and objective images are created due to the processes in his mental world. The inner depression of the lyrical hero, his poignancy of the poet's heart, attacking his inner, inner world, not his outer world, is expressed by the example of the symbolic image of a snake. A small palapon with snake bait is hope. Such figurative images may confuse



the reader a little. But rather than surprising, it leads to observation and thinking.

According to literary critic V.E. Khalizev: "Human mental states are reflected in lyrics in different ways: through direct and open, sincere expression, monologues in the spirit of tazarru, and through the image of the external environment (descriptive lyrics, in most cases, landscape) or in the form of an expression of the essence of a certain reality. will be delivered" [7:200-201]. In the work of the poet we studied, microplots, nature and its scenes and elements were also effectively used to express subjective thoughts.

What did not flow from this river...

You followed by the river.

If you want to go to the other side -

boats drifting in the current of water.

In Eastern literature, life and time are compared to a river. The poet continues this tradition and connects the stubbornness of life with the natural description of the river. The poem, written in the form of a second-person address of the lyrical hero, symbolically describes the transience of life, the boats, that is, opportunities, quickly disappearing with the flow of life, as periods of living on two shores.

Lyric differs from other genres of literature in that it expresses human anguish and inner feelings with lyricism. In our article, we analyzed the artistic function of the lyrical hero and poetic images, unity of content and form in the poetry of S. Ibragimov, a well-known representative of Karakalpak literature, in expressing the lyrical experience. The poet used a lot of free weight free verse poems in his work. Because of this, it is felt that he is free to express his opinion. This shows that content and form are harmonious in the poet's

lyrics, S. Ibragimov has his own methodological research in creating lyrical heroes and poetic images.

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