

THE UNITY OF CONTENT AND FORM IN T. JUMAMURATOV'S POETRY AND ITS PARTICIPATION IN THE FOLK PATHOS

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Three-line poems, which are considered a small form of lyricism, also appear in T. Jumamuratov's poetry. The difference between three-line poems and triplets is noted by the poetry researcher Q. Orazimbetov distinguished two types: "the first is Poems, each band of which consists of three lines. Each Band of such poems rises from three lines, with a few three-line bands forming a whole creation. The outline of the planter is an independent work of poetry, consisting of only three lines, showing the finished content." [1.66]

This person in the Uzbek lyrics of the period of independence deals with the issues of lyrical forms, Doctor of Philology (PhD) K.Yulchiev conducted research work in a special tour. A scholar in Uzbek literary studies indicates that "triplets" are the most common. [2.15] In turn, T. Jumamuratov enriched Karakalpak poetry with three-line creativity. Take, for example, the poet's poem "Nókis":

Нөкисим гүллен,
Күн-күннен түрлен.
Хүрметли тәзим өзиңе.
Келбетин жарқын,
Топырағың алтын.
Көриндин көркем көзиме.
Саўлатлы қалаң,
Мен сениң балаң,
Елимниң ерке улыман. [3.50]

This poem by the poet is a three-line poem in which the daily prosperity of our country is glorified in high Pathos, a sense of pride in her as a loving child of this country. It is also worth noting that T.Jumamuratov from small lyrical forms in his work there are also two-line and one-line poems. O. Gailieva, a researcher of poetry, discusses the poet's one-line and two-line poems in her doctoral dissertation. For example:

Куўаныш пенен ўайым, Егиз туўған ағайын [3.42]

Most of T. Zhumamuratov's work consists of his quatrains. The most common example of a minor lyrical form in Karakalpak literature is the quatrain. This is the name of poems consisting of only four lines. [4.34] The

poet's quatrains are written in a more rational form, with didactic overtones. He also wrote about society and man in terms of content, about any pleasant and unpleasant qualities of people's character, about uniting people, calling for a peaceful life, respect in the family and other topics. Another feature of poetic quatrains is the ability to clearly convey their thoughts to the reader. Encourages readers to reflect, encourages them to always be a desirable person for the people. For example:

Болсаң егер ақыллы хәм билимли
 Үзип қойма абырай деген гүлинди.
 Көпшиликте пәтиұасыз көпирип,

Бузып алма, беглигинди, сыныңды. [3.14] - the poet emphasizes that in order for each person to have his reputation and his place, he must be well thought out and speak correctly in front of many. He urges you not to say unnecessary things. Because "the spoken word is like a bullet shot" it cannot be undone. With these short lines, the poet wants to show that everything depends on the word, and not only to speak well. Many times in the poet's work it was said about etiquette and culture of speech:

Сый көрерсең, сыйлай билсең егер сен,
 Қопал болсаң, абыройыңды төгерсең.
 Қатты сөзден хеш биреўге пайда жоқ,
 Ерегиспей, татлы сөзден жеңерсең. [3.31]

We can understand that these lines had the same content as the proverbs in folk art: "a good word is food for the soul," "let wheat be your word, even if you do not have wheat bread," "a snake also comes out of the nest to a good word." The national poet T. Jumamuratov also composed five-line poems. Such verses are called muhammases in literature. "Muhammes" comes from the Arabic word "five". Muhammes is a lyrical genre consisting of several stanzas of five lines each. In Karakalpak literature it is called mukhalles. Muhalles can be of the type A-A-A-A, B-B-B-A. [5.140] The poet's muhalles are devoted to various topics in which the feelings of the lyrical hero are skillfully expressed. For example, the song "sorrows of the Old World" tells about the feeling of longing for a young man who returned from slavery:

Қысы-жазы нур қуяшлы, жақты аспаным бармысаң,
 Хорезмли карақалпақ, ата мәканым бармысаң,
 Үлкен-киши, қатар-қурбы, туұысқаным бармысаң,
 Хәзилкеш дайы-жийенли, жанажаным бармысаң,

Қублагахым – ата-анам, мөхрийбаным бармысаң? [6.44] This poem by the poet resembles in content the extinction in folk epics. It is heartbreaking when a young man speaks, missing his parents, not knowing that they were

taken to the enemy.

The originality of T. Jumamuratov's lyrics is manifested in the predominance of folk care and folk pathos in it. That is, by explaining each word with a certain content, the poetic spirit goes beyond the basic one. This is one of the reasons why it encourages creation to surface, to bring it to the public. When there is this reason, it becomes a very powerful force. This Power indicates the spirit of poetry.

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