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PHILOSOPHICAL STYLE OF THE POET ULMAMBET KHOJANAZAROV

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Abstract

Karakalpak lyrics have risen to a new level since the 50–60s of the last century. Now the poets sought to make deep philosophical observations rather than didactic content. In this article, the philosophical lyrics of the famous Karakalpak poet Ulmambet Khojanazarov are studied in relation to his style. At the same time, the compositional features and ideological and philosophical intentions of his poems were taken into account. In the composition of U. Khojanazarov's poems, philosophical thoughts take a sharp turn at the end of the poem. The poet used artistic details and symbols to convey philosophical thoughts. Also in his poems one can feel the influence of world philosophical movements. The poet's style was studied by methods of analysis and comparison. Since the texts taken as examples are written in the Karakalpak language, the explanations are written in English.

Keywords: *Karakalpak lyrics, poet's style, composition, philosophy*

Introduction

Philosophy did not suddenly arise in the Karakalpak lyrics of the twentieth century. As its artistic and aesthetic sources, one can indicate folklore, oriental classical literature, the work of Zhyraua, Karakalpak classical lyrics of the 19th century, philosophical genres in Russian and European literature of modern times. The philosophical features in them rose to a new level in the Karakalpak lyrics of the 60–80s of the last century and developed as a separate genre and style direction. In particular, the general style of the famous Karakalpak poet Ulmambet Khojanazarov is philosophical; his thinking is characterized by national flavor, oriental traditions, and deep lyricism. The poet skillfully embodied

philosophical reflections in his poems. In this mastery, he used unique poetic techniques.

Kamal Mambetov, a famous Karakalpak writer and literary critic, said about the poet's style: "Just as every poet has his own path and creative style, Ulmambet began to exhibit unique creative traits. From Ulmambet's first collection of poetry, the original expression of the realities of life was appreciated by many literary scholars" (Mambetov K. 1993. p. 118). Literary critic Turdybai Mambetniyazov notes: "The peculiarity of Ulmambet's poetic style is not just the expression of events or feelings, but also the depth of philosophical thought, the variety of phrases – the beauty of rhyme in the poem" (Mambetniyazov T., 1993. 10).

Main Section

Indeed, if we take into account the “philosophical” characteristics of U. Khojanazarov’s lyrics, then the poet uses special compositional techniques to convey these philosophical views to the reader. In the compositions of the poem “It is getting old”, “Tower”, “Dungeon”, “The Legend of Hakim Ulykman”, “Goalkeeper”, “The Mare is Coming”, “Race”, “Peacock”, “Curved Lines” (Khojanazarov U. 1977), after the expression a certain event, phenomenon, feeling is suddenly given a sharp poetic conclusion. The poet used poetic details and symbolism in these works.

In U. Khojanazarov’s poems “To the Polar Star”, “Dream of the Evening after Reading Dante’s Divine Comedy”, the need to live in the pursuit of greatness and height is figuratively expressed through legendary mythological images. For example, in the poem “To the Polar Star” (Khojanazarov U. 1976. 86–87), the lyrical hero addresses the polar star in the universe and says that it preserves the purity of love and is a symbol of beauty. For this reason, the pole star is said to have suffered the herbaceous hatred of the legendary Zeus, which even Aphrodite could not overcome. He says that only poets can save him if he strives for greatness and height, thereby expelling evil from the surface of the earth and from the universe:

(In Karakalpak)

Tekte, shayır qolı sağan jetkende
Juldızlar sıqırlar, qozgalañ tawıp!
Quwıp jawızlıqtı jerden, kókten de,
Zevstiñ gellesin taslaydı shawıp!

(Meaning: These lines say that Zeus will be beheaded only when the poet’s hand reaches the stars. The stars will rise and drive out evil on earth and in the universe.)

The poem is figurative in nature, and only poets with high spirit can appreciate beauty and preserve pure love. We see the continuation of these thoughts in the poem “An Evening Dream after Reading Dante’s Divine Comedy” (Khojanazarov U. 1976. 87–88). In the poem, the lyrical hero flies into another world in a dream and finds himself among dragon-like creatures. They rush at the poet, tear out his tongue, crush his brain and threaten him. They even threaten Dante and Firdausi, who are considered great, to throw them out of the seventh heaven.

(In Karakalpak)

...Sonnan soñ kim kúshli, qoyasañ bilip.
Bular, shayırlar ma, aldamslı insan!
Awızına kelgenin sandalap júrip,
Jánnetten shıgadı, jánnetten quwsañ!
Bilip qoy, janıñnan waz keshpey turıp:
Ázirayıl – piyrimiz bizler sıyınğan.
Júzine dozaqtıñ zárdabın jutıp,
Dushpanbız Muzağa – sizler sıyınğan!

(Meaning: In these lines, dragon-like creatures talk about poets, how they are deceitful and say whatever comes to mind, but will not come down from heaven if you drive them out of heaven. The creatures claim that they serve Azrael (the angel of death) and are at enmity with the Muse whom poets worship.)

When the lyrical hero gets angry at these words and confesses to fate, the sun begins to shine through the mountains. From these rays, timid creatures go into dark pits and disappear. Firdausi came out of the fires, took the poet on his horse and flew away from the mountains:

(In Karakalpak)

Sonda, seskendi de shashırağan nurdan:
Jılanday ısıldap quwıs-qoltıqtan –
Tereñ úngirlerge shegindi jildam
maqluqlar, tún boyı meni qorqıtqan.
Hám Ferdawsiy shıgıp nur arasınan
– Minges, – dep tulparın tarttı aldım.
Sóytip, asqar tawdıñ usha basınan
Tağı bálent ushtı, meni aldı da.

Dante’s theological philosophy is very complex. Although his Divine Comedy is based on a traditional religious plot, its sense of humanism is shaped by the lives of people in real life. In his work, Dante expresses his attitude to the complex philosophical views of people who lived in different periods of human history. In the first part of the work, entitled “Hell,” it is described through symbols that people with qualities such as greed, deceit, meanness, bloodthirstiness feed on various creatures of the world or suffer at their hands (Ibragimov R.) U. Khojanazarov takes Dante’s idea of the desire for “Altezza” as the main leitmotif of his poem. Dawn, the rays of the sun – this is wisdom, knowledge, love of life. The desire for it lifts a person to heights and saves him from all disappointments. This philosophical thought can be considered relevant for the poet’s poem mentioned above.

Another concept characteristic of the philosophy of U. Khojanazarov is the concept of anthropological philosophy, based on “know yourself.” Directly in this concept, “human nature, its origin and purpose, the question of man’s place in life are among the main issues” (URL: <https://old.bigenc.ru/philosophy/text/4713457>). In the poet’s philosophy, thoughts, which are abstract concepts opposed to matter, manifest themselves in the form of a “search for oneself” under the influence of emotions. Academician Zh. Bazarbaev noted: “...philosophical thinking began with human self-awareness” (Bazarbaev Zh. 2010. 8). Sparks of these qualities can be seen in U. Khojanazarov’s poems “Dream”, “Thoughts”, “High Dreams”, “I Don’t Stop My Heart”, “Some Times” (Khojanazarov U. 2010). In these poems one can see the attitude of the lyrical subject to the world around him, the desire for his goals, the dialectic of the lyrical subject and the lyrical object along this path. In particular, the poet’s poems “Letter to a Friend” and “I Have Two Friends” are written directly on the basis of the concept of “searching for oneself in oneself,” reflecting the inner world of the lyrical subject and contradictions. Expression in such a philosophical style and form of deep sorrows and feelings of the human heart was new for Karakalpak lyrics of the 60–80s of the last century.

We see these stylistic features in the lyrics of Abdulla Aripov and Erkin Vakhidov in Uzbek literature. Literary critic M. Davronova noted: “Abdulla Aripov’s style is characterized by deep philosophical and oriental wisdom. The poet looks closely at the world and appears in the image of a philosopher who understands the present and predicts the future” (Davronova M., 2019. 229). The poet’s lyrical hero asks himself questions in order to understand that human life is fleeting, what is the purpose of life in it:

(In Uzbek)

Nimani hohlayman? Istagim nima?
Changalzor shovqinin tinglab turaman.

Yaproqlar bandida kezgan jimgina
Ma’yus va bezovta kuzni ko’raman.
Uning qo’shig’ida, uning ohida
Sezaman odamzod qalbin gohida.

(Oripov A. 1971. 64)

(*Meaning: In these lines, the lyrical hero asks the question “what do I want?”, “what do I desire?” He quietly wanders among the leaves, listens to the sound of the meadow and sees the gloomy and restless autumn. In her song, in her heart he feels the human heart.*)

The concept of “searching for oneself” also dominates in Abdulla Aripov’s lyrics. It often manifests itself in an autobiographical, autopsychological character. Literary critic Adiba Davlatova said: “Abdulla Aripov learns from every situation in his life, from the good and bad events that happen on his way. Successes and losses, hopes and uncertainties along the path of life leave a mark on the poet’s psyche. The restraint in his songs testifies to the unity of the poet with the lyrical hero. The uniqueness of the poet can be explained by giving a philosophical conclusion at the end of the work” (Davlatova A., 2021. 113).

The desire to provide a philosophical conclusion in the compositional finale of the poem is also characteristic of U. Khojanazarov’s lyrics. In the poet’s lyrics at the end of the poem, the train of thought suddenly changes and a philosophical metaphorized conclusion is given. We mentioned this above. From this point of view, one can see mutual stylistic similarity in the transmission of philosophical thoughts in the lyrics of A. Oripov and U. Khojanazarov.

Conclusion

In conclusion, it should be said that the philosophical lyrics of U. Khojanazarov took a leading place as the main genre and style direction in his work. That is, the poet’s philosophical style was formed. At the same time, the poet used techniques and poetic images characteristic of his style.

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