

COMMONALITIES IN MODERN TURKMEN AND KARAKALPAK LITERATURE

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Abstract. *The friendly relations established with neighboring countries through the efforts of our Hero Arkadag, our Hero Arkadagly Serdar, who continues the path of his father with dignity, open up wide opportunities for the generalization and wide study of the literatures, arts and cultures of the peoples. Turkmen-Karakalpak friendship traces its roots far back. Under the influence of the rapidly developing Turkmen-Karakalpak friendship as a result of such reliable cooperation, valuable works of Turkmen literature are widely taught to Karakalpak youth in higher educational institutions. This is certainly a gratifying fact. When talking about the similarities between Turkmen and Karakalpak lyrics, the similarity of intonation, fluency, and form is clearly felt. The works of Karakalpak scholars and poets are compared with the works of great Turkmen masters of the word, and the effect of literary affinity in them is described.*

Keywords: *Karakalpak and Turkmen poetry; literary influence; literary theory; plot; syllabics; white poetry; ideas; short stories; Karakalpak and Turkmen poetry.*

Introduction

The friendly relations established with neighboring countries through the efforts of our Hero Arkadag, our Hero Arkadagly Serdar, who continues the path of his father with dignity, open up broad opportunities for the generalization and wide study of the literature, arts and cultures of peoples. “We consider the regular organization of mutual cultural events to be an integral part of cooperation with our neighboring and regional states, which in the past had similar historical, material and spiritual values, traditions. Culture, literature, art is a unifying force for peoples, a unique spiritual bridge that turns centuries-old friendly and brotherly relations between peoples into indissoluble ones” [Berdimuhamedov Serdar. Magtymguly is the thinker of the world. 2024, p.73.], emphasizes our Hero Arkadagly Serdar.

As a result of such reliable cooperation, and under the influence of the rapidly growing Turkmen-Karakalpak friendship, valuable works of Turkmen literature are widely taught to Karakalpak youth in higher educational institutions. This is certainly a gratifying fact.

The history of the artistic development of these peoples is a living witness to the fact that the creativity of Magtymguly Pyragy influenced many Karakalpak poets. This literary influence that arose between Magtymguly Pyragy and Karakalpak poets is also a continuation of an ancient literary tradition. Based on the literary influence, it is manifested in the poems of Karakalpak poets who imitate Magtymguly Pyragy and create poems about his poetic and personal charm.

Karakalpak poets express their thoughts through heartfelt dialogue with Magtymguly Pyragy.

As a result of the interaction between the peoples of the world, various plots, themes, ideas, and even characters appear in national literature and their folklore. This plot, which has a common root, has served as a literary and artistic expression of the dreams, desires, and goals of the peoples of the world, among whom it has spread. More precisely, we can trace the facts of cooperation between the literatures of Turkmen-Arab, Turkmen-Persian, Turkmen-Turkish, Turkmen-Armenian, Turkmen-Georgian, Turkmen-Azerbaijani, Turkmen-Uzbek, Turkmen-Karakalpak and some other peoples.

Literature Review

In all Eastern peoples, including Karakalpak literature, plot similarities are felt between Turkmen literature. Literary connections that arose as a result of literary influence are presented in Turkmen folk works, and information is provided about the literary influence of Magtymguly Pyragy's literary work on prominent representatives of Karakalpak literature.

Discussion and Analysis

Aldarkose, Hoja Nasreddin, who are famous in almost all Eastern nations, can be observed not only in the artistic images of Efendi, Kemine, Omurbek Lakka, Myrally and others, but also in the short stories related to their names, which are passed down from one to the next. If in the short stories related to the name of Kemine we find jokes related to the Efendi plot, then in the Karakalpak poet Omurbek we can find short stories related to the name of Kemine. Many of the most refined and refined funny stories of Eastern nations are attributed to Efendi. The humorous stories told about Juhas and Bahlu of the Arabs, Mir Divana of Bazar of the Turks, Ubayd Zakany of the Persian-Tajiks, Omurbek of the Karakalpaks, Aldarkose of the Turkmen Myrally, Kemine, Esen Polat, and Kur Karys are also related to the name of Efendi or are associated with him in their slightly modified form. Themes, plots, ideas, and characters that migrated from other peoples penetrated national literature and entered the national spirit.

The scientific community has long been aware that the literary-artistic influence relationship is not unique in the history of Turkmen-Karakalpak literary relations. The history of the artistic development of these peoples is a living witness to the fact that the creativity of Magtymguly influenced many Karakalpak poets. The famous Karakalpak poet Berdimyrat Berdag said:

I read Magtymguly,
I memorized his words,
Is there anything wrong, please answer?!
I followed that poet — [Heart patterns. 2014, p.62]

The Karakalpak poet Y.Yusupov's recitation of the poem "Nesin sen?" ("What are you?") in the Karakalpak language, which was an imitation of Magtymguly's poem "Name sen?", in front of a crowd at a ceremony in the center of Magtymguly district on the occasion of Magtymguly's 250th anniversary, is an example of Y.Yusupov's impact on the Turkmen consciousness.

The poem "What are you?" by our poet A. Mammedov was later translated into Turkmen under the title "To Magtymguly":

Are you a caravan that has not found
a market for your wonderful labor, what are you?

Are you a dream that has not been stirred, not broken, what are you? The state took up residence in the Atrek region,

The state left, and the scoundrel fled from there,
The sword in his hand, the brave man in the field,
Are you from an untrodden era, what are you?

The artistic spirit of the poem forms a wonderful harmony between the poetic spirit of XVIII century Turkmen poet Magtymguly Pyragy and the creative spirit of XX century Karakalpak poet.

In the poem “From Magtymguly, whom i seek protection,” the people’s poet of Karakalpakstan Gulistan Matyakubova says:

I seek protection from Magtymguly,
I hope that the soul calls out, “Grandfather!”
From my tears,
The passage seems difficult.

[<https://metbugat.gov.tm./newspaper>]

The lines themselves are a sign of how much this fraternal people respect Magtymguly Pyragy and Turkmen poetry and literature.

The common roots of literature, culture and art have had a positive impact on the strengthening and trustworthiness of relations between these friendly nations. Referring to some data, it should be noted that in the 60s of XX century, our poets such as G.Ezizov, K.Gurbanepesov, A.Atajanov, and then A.Atabayev, A.Mammedov, A.Amanov, K.Gurbanmyradov were inclined to intermediate poetic forms, which are called free verse, white verse and prose-like poems. Ogulbay Gaylyyeva, a Karakalpak scholar, notes that G.Ezizov was among the first to turn to white verse in the modern era of Turkmen poetry:

Everyone respects the “kind ones”,
But he is greedy for reward.
When praised,
He looks at me with a smile,
He says: “No, people, I have a flaw!”
Then he looks at you with sadness,
Counting shortcomings
As if he were reciting a verse...

Thus, another legend about his humility was born – the Karakalpak scholar, who took the aforementioned lines from the poet Gurbannazar as an example of an white poem, substantiates his ideas specifically with these verses.

Speaking about the similarities between Turkmen and Karakalpak lyrics, the similarity in melody, flow, and form is clearly felt. O.Gaylyyeva also drew attention to the poems of Rejepgeldi Mejikov: “In Turkmen lyrics, in Rejepgeldi Mejikov’s poem “Salem guz” (“Hello, my autumn”), we see that elements of poetry and prose are used together, and inner feelings are depicted in an emotional tone. For example:

My heart is beating,
Can’t stand it anymore,
My loss,
My care, where is my search?!
Hey, won’t there be an answer, this is my sadness,

My autumn, where is my beauty like you?! — In the lines of the poem, the autumn season and its beauty are compared to the beauty of the human eye, and are written in a free form, that is, divided into squares,” he says.

Also, the Karakalpak scholar notes that in the free verse of our contemporary poet Dovletgeldi Annamyradov, “I went to the mighty river” (I bowed to the spiritual world of Magtymguly), the poet considered Magtymguly his mentor, followed his path, and thus improved. Taking an example from the Turkmen poet’s recent verse:

“The moon after forty” has come out,
Yesterday I was the one who counted as a confidant.
The narrator,
The moon has come out,
I am the one who spread my wings in the sky.
Today I am the one who spread my wings in the sky.
I am the one who is resting on the ice,
Let the sorrows be deep inside,
I have gone to the outer paradise,
If I say, “Pass through a thousand gates,”
Who have I seen on my way,
If I say, “Fly through the yellow sky,”
I am burning in the presence of love,
If I say, “Move to the night, fate,”
I have drowned in my rafts,
“Hold on to the embrace of my beloved,

I have gone to a new nightmare — [Gaylyyeva Ogulbay. Formal searches and their typology in the lyrics of the Turkic peoples. 2018, p.87]

As a perfect example of a white poem. In general, due to the closeness and similarity of Karakalpak and Turkmen poetry to each other, the affection between these peoples is more united. K. Jarimbetov, who conducted analytical research on ghazals in Karakalpak literature, notes that “Ghazals are written in the aruz meter. Ghazals in Karakalpak poetry are written in the finger (syllabic) meter.”

A Karakalpak scholar compares the Karakalpak poet Y. Yusupov and the great Turkmen lyricist K. Gurbannepevov’s “Youth drama” and describes their literary similarity and influence as follows:

Holding a stiff arm, we walk around the corner,
We walk silently. You yawn.
“What are you thinking, my dear?”
Where will we meet tomorrow, Kashan?
[Y.Yusupov].
I would say: “I need it, enough is enough, think about it!
All the young men have their heads tied...”
You would say: “Are you getting old, boy?!”
There is a time for anger,
There is a time for patience”. [Kerim Gurbannepevov. Friendship meadow. 1986, p.12]

The scholar emphasizes that here both Turkmen and Karakalpak poets express the emotional state of their lyrical heroes through dialogue. Karakalpak scholar Y.

Yusupov also notes that joy prevails in this poem, while Kerim Gurbanepesov's poem is concentrated in a tragic tone.

When appropriate, Kerim Gurbanepesov quotes the poem "May the Turkmen's wedding be bigger" by the Karakalpak poet Y. Yusupov:

Khorezm, Dashoguz, Karakalpak,

A descendant of a father who has settled in a row,

A leaf of a single tree,

A water related to the water of the Turkmen — [Kerim Gurbanepesov. Friendship meadow. 1986, p.47]

It is also worth noting with pride that he translated it into Turkmen.

The famous poet, writer, one of the greats of Turkmen literature, scientist Aman Kekilov notes: "The history of literature teaches us the origin of folklore and written literature, their connection with human society, the development and life of individual peoples, and that they are a decisive weapon of the class struggle." In Karakalpak literature, such theoretical definitions of the history of literature are also put forward. For example: "The Russian-Karakalpak explanatory dictionary of terms in literary studies states: "The history of literature studies the emergence of literature, its development paths, its division into various literatures, and its history. The history of literature can independently study the creativity of writers in certain centers of attention, as well as some works familiar to the mass reader. The history of literature also observes the evolution of literary genres and images. The history of literature is closely connected with the history of the people who own the literature under study."

Now let us draw attention to the similarity of views on the idea of the work: The idea is a logical conclusion from the content of the problems put forward, raised and revealed in the work of art, from the states of the properties. The writer wants to convey to the reader through thought one or another aspect of life, embedding this idea in the service of his images, in the core of the problem raised. When reading a work of art, the reader finds the idea of the work from the situation of the event, the logic of the properties. "The more the idea is embedded in the core of the work, the sharper its artistic effectiveness and emotionality. The idea of a work of art is placed in the content of the work, just like the theme. Every episode, every image, and even every detail in a work of art serves to reveal the idea of the work. For example, in Nurmyrat Sarykhanov's story "Shukur Bakhshi," the author's idea is that musical art occupies a significant place in the life of the Turkmen people, that its magical voice makes the human soul tremble, and that Shukur Bakhshi, with the power of music, saves his brother without a fight. In the work, the episodes in which Shukur bravely and fearlessly goes to the Khan's presence, and the dutar in his hand, which serves as an artistic detail, help to reveal the idea of the work," states the textbook prepared for students of the Berdak State University of Karakalpakstan. If the work does not have a perfect artistic image (an exciting plot, composition, artistic language, etc.), the good thoughts, feelings, and ideas that the writer wants to convey become a simple reference book. Karakalpak theoretician K. Orazymbetov notes: "If we consider the content of a work of art as its meaning, its creator's feelings, and the means for the manifestation of the writer's thought, then the image can only be considered as the embodiment of this content. The content is the creator's emotions about the environment around him, his

emotional and mental attitude to various phenomena. The image is the instrument and method for the manifestation of these emotions and relationships.”

Conclusion

In theoretical studies, images are often conditionally divided into two types: negative and positive. Speaking about similar analyses in Karakalpak and Turkmen literature, it is about this literary condition that the Karakalpak scholar K. Jarymbetov draws attention to the fact that the main character in the work of the Russian writer M. Lermontov “A hero of our time” is both a conditioned negative and positive image. This situation is also true in our literature in the image of Annaguly in A. Durdyev’s story “The happy young man”.

As can be seen from the theoretical studies of literature, lyrical works sometimes use plots. As Karakalpak scholar K. Jarymbetov notes, lyrical plots do not create epic images. Plots in lyrics serve to evoke all kinds of lyrical feelings. They help to express sad or enthusiastic thoughts or feelings of love. To substantiate this idea, the textbook for students of the Berdak State University of Karakalpakstan cites the following poem by the Turkmen poet A. Allanazarov:

The wife was sad that day,
The young man couldn’t understand why.
Then he went about his business,
He didn’t come home for two days.

The third day came, one night,
And behold, the wife was in a state of confusion.
She put her face in the mirror, looked at the road,
And tried to pass by like a ray of light.

And then he knocks on the door,
Looking at the sleeping children.
He moves around the rooms,
As if carrying something.
He enters the house, first says to the little one,
Then he hugs her with joy.
He said instead of his mother,
“Where have you been, father, for so long?!”

Peace spread to the hearth,
The worries disappeared from the wife’s heart.
She brought tea and sat down, frowning:
“Looking, looking, I’m tired.” [Agageldi Allanazarov. Poems I want to read.

2006, p.132.]

As the Karakalpak scholar K. Jarymbetov noted, this poem has a brief plot. The situation in the family of the heroes is revealed through internal emotions. Of course, this plot awakens the lyrical feelings of the reader. In general, such a comprehensive scientific study of the Turkmen national literature by our Karakalpak brothers creates in our hearts an indelible respect for the Karakalpak people.

Acknowledgments

May our Hero Arkadag and our Hero Arkadagly Serdar, who opened up wide avenues for the strengthening of cultural and literary relations between the two peoples, live long and prosper! May Turkmen-Karakalpak friendship flourish and blossom even more!

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