



U. KHOJANAZAROV'S POETRY AND ITS GENRE-SPECIFIC FEATURES IN TERMS OF CONTENT

Arzieva Sayora

Teacher at School No. 46, Shimbay District

ANNOTATION: *In this article, we study the thematic and conceptual distinctiveness of the poet U. Khojanazarov's creative works. Through the analysis of his lyrical poetry, we have observed that the unique features inherent to his lyrical style are fully manifested. During his creative career, the poet engaged in continuous artistic and generic experimentation, making a significant contribution to the comprehensive development of Karakalpak poetry.*

KEYWORDS: *didactics, genre, lyricism, publicism, elegy, landscape*

In lyrical poetry, the position of an individual in society, their relationship with the surrounding environment, and their perception of socio-political phenomena are reflected through spiritual experiences and emotions. A person's inner desires and moral needs may sometimes harmonize with, and at other times contradict, social realities. Thus, the essence of lyricism emerges within the framework of the relationship between human beings, nature, and society. Humanity, honor, conscience, love, patriotism, the connection between humans and nature, beauty, kindness, and other universal human values constitute the core ideological and thematic orientation of poetry. The reality that surrounds us—social and political forces, as well as both personal and public concerns—can form the foundation of a lyrical work's content. Only when such content is conveyed through high emotional and aesthetic impact can lyrical poetry fulfill its true purpose. It becomes necessary to study

U. Khojanazarov's lyricism comprehensively, exploring not only the general nature and aesthetic value of his poetry, its place within Karakalpak literature, and its distinctions from the works of other poets, but also the generic



innovations found in his lyrical experiments. In studying the poet's lyricism, we identified the presence of several distinct genres, as outlined below.

Didactic Lyricism

“The didactic genre reflects social life, social phenomena, the conditions and interrelations of various social strata, as well as the image of the individual, their place and role in society, through ethical perspectives—namely, views on morality, humanity, etiquette, human rights, and civic duty.” [2:63] Thus, the didactic lyric is a genre that has long been developing within our poetry. It embodies the moral, ethical, and spiritual norms of society. Although the didactic lyric is not frequently encountered in U. Khojanazarov's works, its presence, even in small quantity, holds significant value. The worth of an artistic work is determined not by its number but by its quality and content. The poet's poem “Qádirli” (“Dear” / “Precious”) and some of his quatrains serve as fine examples of this genre.

Tuwısqannan túnilseń,
Túw alısıń qádirli,
Qayǵı menen qayıssań,
Quwanıştıń qádirli
Uya basqan mákanıń,
Ushqanıńda qádirli.
Dáhmet salǵan dosıńnan,
Dushpanıń da qádirli. [4: 7]

In this poem, a series of things that hold value and meaning for a person are listed. Through this, the poet artistically conveys the essence of human life with all its contradictions. He advises the reader to appreciate joy, goodness, friendship, and youth — to cherish all that is valuable in its own time. The poem employs a unique compositional method: by setting contrasting concepts against one another, the poet emphasizes the value of what is dear. Opposites such as distance and closeness, friend and foe, honor and disgrace are juxtaposed, and the worth of each thing is measured by its opposite.



Publicistic Lyrics

“In lyric poetry, publicistic pathos and a publicistic spirit often emerge. Therefore, lyrical works that possess publicistic qualities and characteristics are termed publicistic lyricism in literary studies. The publicistic elements and features of lyrical works are conveyed through artistic and aesthetic emotions — that is, through the personal spiritual state and inner reflections of the lyrical hero.” [3:40] Hence, in publicistic lyricism, the poet’s attitude toward social and political phenomena, his assessment of the relationship between society and nature, and his reflections on contemporary issues are all illuminated.

In U. Khojanazarov’s poetry, publicistic songs and poems make up a significant portion of his creative output. His works such as “Hadallıq” (“Human Dignity”), “Jalınıshlı edi kózleriń” (“Your Eyes Were Burning”), “Ápiwayılıq” (“Naïveté”), “Kewil dápteri” (“Notebook of the Soul”), “Dostıma xat” (“Letter to My Friend”), “Aeroportta” (“At the Airport”), and “Ob dáryasınıń boyında” (“On the Banks of the Ob River”), among others, belong to this genre.

In poems like “Hadallıq”, “Jalınıshlı edi kózleriń”, and “Ápiwayılıq”, the poet addresses moral and ethical problems such as human dignity, conscience, and fairness. Particularly in “Jalınıshlı edi kózleriń”, one can notice poetic innovation and a fresh way of expressing thought. By exposing the flaws and moral decay of the objective character, the poet contemplates the maladies of opportunism and hypocrisy prevalent in society and their harmful consequences. The artistic success of the poem lies in the fact that the poet gathers all of the objective character’s defining traits around the image of his eyes. Through the eyes — the mirror of the human soul — the poet depicts the essence of one’s inner world.

In poem’s such as “Dostım Sashaǵa” (“To My Friend Sasha”), “Oyanıw” (“Awakening”), and “Iyya, tońıp baratırman” (“Yes, I Am Freezing”), we observe deep thought, reflection on life’s dynamics and its dramatic nature, and vivid imagery that brings the scene to life before the reader’s eyes.

One of the main features of U. Khojanazarov’s poetic psychology is his deep curiosity about the world that surrounds him — a keen desire to understand the



mysteries of every phenomenon. He observes the world with a sharp and thoughtful eye.

The poet's "Jaslıgım" ("My Youth") is a fine example expressing his worldview, his perception of the era, and of humanity's role within it, all with profound artistic mastery. The poem stands out for the clarity of its idea and the intellectual depth of the lyrical protagonist's reflections:

Lekin bul tábiyat qatal hám zańlı,
Ol alıp ketalmas, men eralmaspan,
Dáwranı –dáwrandur altın gúz yańlı,
Jaslıgım –jeyrandur jalt etip qashqan. [4:32]

This poem reflects a natural human state: looking back on life, longing for youth, and cherishing it. Just as one longs for the warmth of summer during a cold autumn, so too do people realize the value of youth only after it passes. The poet contemplates deeply on life, youth, and the passage of time.

In Khojanazarov's publicistic lyricism, the lyrical hero is deeply curious about the surrounding world and examines the phenomena of the universe with an attentive, analytical eye. In his poem "Ómirbayan" ("Autobiography"), the poet reflects on his own path and understanding of life

Tábiyatqa tań qalıp,
Tábiyatqa qızıqtım,
Juldızlarǵa ser saldım,
Sańlaǵınan úziktiń
Men olardıń tiline,
Túsinbedim, qıylandım,
Erte pisken egindey,
Jaz ortada jıylandım. [4:56]

In this poem, the process of the lyrical hero's worldview formation is revealed. He relates to every phenomenon around him consciously, interpreting it through his thoughts and feelings. His desires and emotions seem at odds with the surrounding reality — hence, he compares himself to an "early ripened grain,"



symbolizing a life that developed too soon or prematurely. Through such reflections, the poet introduces new poetic expressions and imagery that embody profound philosophical meaning and originality.

“Arnaw qosígi” (Dedication Poem). U. Khojanazarov did not write many dedication poems; however, among them, we find one notable example titled “Qońır ğaz” (“The Brown Goose”). This poem is dedicated to his teacher, the well-known poet I. Yusupov. The composition of the poem is built upon a symbolic method. In the dedication poem, a characteristic or distinctive trait belonging to the objective figure (the dedicatee) is taken as the foundation, and around it, the poet constructs the symbolic image of that person. In this case, the image of the brown goose — taken from I. Yusupov’s own poem “Qońır ğaz” — serves as the core symbol through which U. Khojanazarov conveys deeper meaning and emotional association.

Tańlaǵı kún tariqsan,
Tawlıq tilep barasan,
Toǵız ğazǵa teńdeyin,
Sawlıq tilep barasan.
Tolqıp urǵay teńiz dep,
Teńlik tilep barasan,
Keń dúnyaǵa bunnan da
Teńlik tilep barasan. [4:49]

In these poetic lines, we see symbolic thinking and imagery used to reveal the character and spiritual essence of the objective hero. Through the symbol of the brown goose, the poet depicts I. Yusupov’s personality — his leadership in poetry, his humane nature, his deep spiritual world, and his noble character as both a poet and a person.

“Muhabbat qosıqları” (Love Lyrics). In U. Khojanazarov’s love lyrics, the poet expresses the sincere feelings of love that are natural to human beings. His works such as “Soldat xatı” (“The Soldier’s Letter”), “Túngi qosıq” (“Night Song”), “Birge oynap” (“Playing Together”), “Irǵaladı bir túp qara tal” (“A Black Willow Swayed”), “Ushırasıw” (“Meeting”), “Onda báhár edi” (“It Was Spring Then”), and



“Albomğa” (“To the Album”) all belong to this genre. As discussed earlier, when examining the thematic and ideological aspects of the poet’s lyricism, his love poems occupy a distinct and noteworthy place. In “İrgaladı bir túp qara tal”, the poet conveys the tender feelings of a lyrical lover through vivid depictions of nature. He masterfully intertwines the beauty of the natural world with the beauty of human emotion:

İrgaladı bir túp qara tal,
İrgağında barday qıylı qal,
Japıraqları jupar iyisli,
Lázzet palın ákeler samal,
Tábiyat ta ájayıp túsli,
Kórkem nurın quyar tań sáhár
Kókiregimde qozğaw bar kúshli.
Báلكim, keler yarımnan xabar. [4:116]

In this poem, natural imagery reflects the spiritual experiences of the lyrical protagonist. The phenomena of nature awaken feelings of hope and longing for beauty in the human soul.

Another of the poet’s works, beginning with the line “Úyińniń aldında úsh túp aq terek” (“Three White Poplars in Front of Your House”), bears a light humoristic tone. Its plot is built around a simple, everyday scene, and stylistically, it resonates with the spirit of I. Yusupov’s “First Love Songs.” In both poems, we see the image of a yearning lover waiting impatiently for his beloved:

Úyińniń aldında úsh túp aq terek,
Túnde telmiremen kóleńkesinde.
Al seni bilmedim ne menen hálek.
Shıqshı janım, wádeń bolsa esińde.
Waqıt ótken sayın tózbeydi janım,
Júregimdi ishıqı otı úrleydi,
Iyım bar dep ğapıl qalmağıl yarım,
Úyrenisken Qutlıayağıń úrmeydi.



This poem reminds us of the emotional atmosphere found in I. Yusupov's lyric heroes. The detail of "three white poplars in front of your house" (in another poem — "a black willow") and the image of Qutlyayaq are both familiar and evoke a smile from the reader. Undoubtedly, this similarity arises from the teacher–student relationship between I. Yusupov and U. Khojanazarov, where the student inherited not only his mentor's poetic spirit but also his humor and tenderness.

"Peyzaj lirikası" (Landscape Lyrics). Landscape poetry occupies a significant place in U. Khojanazarov's lyrical works. Poems such as "Tańda" ("At Dawn"), "Jaylawdağı kesh" ("Evening in the Pasture"), "Aq qayıń" ("The White Birch"), and "Úsh súwret" ("Three Pictures") are vivid examples of pure landscape lyricism, reflecting the beauty and spirit of nature in poetic imagery. In "Úsh súwret" ("Three Pictures"), the poet portrays three different natural scenes. The first section describes the mountains — their mysterious and enchanting beauty. The second presents the sea — its magnificence and grandeur. The third illustrates the process of rain — the cleansing and renewal it brings. In all three, the beauty of nature is harmoniously intertwined with the purity and subtlety of human emotions. Particularly in the third part, the symbolic and metaphorical meaning of the poem becomes stronger. Through the depiction of rain and the purification of the surrounding world, the poet also implies the moral and spiritual cleansing that occurs within the human heart.

The poem "Jaylawdağı kesh" ("Evening in the Pasture") serves as a true model of landscape lyricism. The evening scene in the steppe is conveyed through vivid natural and everyday details. The poet paints a living canvas — horses being watered, swallows fluttering, sandy cliffs, dragonflies, spiders, and even small fish splashing in puddles — all come alive through his words:

Iynelikler sırqır samalğa órlep,
Áne kún batisqa burıldı qutan,
Órmekshi shırpa-shırp toqıydı órmek,
Iyrek soqpaqlarda kóterilmes shań.



Suw ústinde shashaqlanar toǵay tal,
Misli qara shashı dókilgen nigar,
Aydınnıń ústinde oynasa samal,
Mayda tolqınsaqtı jaǵaǵa quwar. [4: 117]

These lines resemble painted landscapes—true verbal canvases. The poet does not simply copy nature as it is; rather, he blends natural beauty with the truth of daily life, using the expressive power of words to convey emotional harmony between the human soul and the natural world.

“Elegiya” (Elegy). U. Khojanazarov did not compose many elegiac works; however, the few that exist are of significant artistic value. Among his poems under this category, there is one particular piece that stands out, rich with layered metaphorical meaning. In this poem, the images of the moon and a lonely star are used symbolically. The star gazes at the moon night and day, wishing that the moon would never fade away:

Qol sozımda turar edi Ay,
Arjaǵında ózin naqolay sezińkirep,
Bir juldız jekke,
Turar edi telmirip kókte.
Turar edi juldız biyshara.
Keń álemniń sheksiz tórinde. [4:49]

In our view, the moon and star here represent individuals who have been separated from their time and environment—those whose destinies left them isolated, or perhaps gifted souls and talented creators who departed from life too soon. Thus, through elegant symbolism and profound emotion, the poet conveys themes of loneliness, destiny, and spiritual transcendence, all characteristic of the elegiac tradition.

Conclusion

In this article, we have attempted to study the genre-specific features of U. Khojanazarov’s lyricism in terms of content.



Our research has shown that his poetry includes a wide variety of lyrical genres — publicistic, love, didactic, elegiac, humorous-satirical, and children's poems. Each genre reveals a different aspect of his poetic worldview and artistic mastery.

REFERENCES

1. Akhmetov S. Karakalpak Soviet Poetry. Nukus, Karakalpakstan, 1988.
2. Järimbetov Q. The Genre Features and Historical Development of 19th-Century Karakalpak Lyricism. Nukus: Bilim, 2004.
3. Järimbetov Q. Lessons in Literary Studies. Nukus, Karakalpakstan, 2012.
4. Khojanazarov U. Kewil Qusım (The Bird of My Soul). Nukus, Karakalpakstan, 2010.