

The Artistic Features of S. Nurymbetov's Poem "The Sericulturist Zhanyl"

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Abstract: The national poet of Karakalpakstan S. Nurymbetov is the author of works that are diverse in terms of both their ideological content and artistic form. In this article explores the artistic features of the poem by S. Nurymbetov "The Sericulturist Zhanyl". Picturing the events of the daily reality of the Karakalpak people, S. Nurymbetov strives to masterfully convey the aspirations of the silkworm industry workers to the improvement of silkworm breeding, and also to describe their feelings and experiences, thus revealing the features of their psychology. Various means of representativeness, used in S. Nurymbetov's poem "The Sericulturist Zhanyl", provide high artistic quality of this work.

Keywords: Karakalpak Poet, Artistic Techniques, Landscape, Image and Character, Sadyk Nurymbetov

1. Introduction

The National poet of the Republic of Karakalpakstan S. Nurymbetov is the author of works that are diverse in terms of both their ideological content and artistic form. The creations created by him are for today the literary heritage of the entire Karakalpak people due to the fact that the achievements of the Karakalpak people of the region of the economy are sung in them with special love, as well as the creative and labor achievements of its representatives. One of the directions of his work is composed of works where S. Nurymbetov aspires to the artistic display of the development of various sectors of the national economy of Karakalpakstan, in particular livestock, fish farming, and silkworm breeding. The most valuable in ideological and artistic terms is the work of S. Nurymbetov "The Sericulturist Zhanyl", dedicated to "chanting the work of the silkculture industry" [1].

2. Landscape Sketches in the S. Nurymbetov's Poem "The Sericulturist Zhanyl"

Dialogue as a component of the speech patterns of art, entering into relationship Sadyk Shayyr's (poet's) distinction

in creating poems is a colorful description of events of reality. So, when reading "The Sericulturist Zhanyl" can be seen the masterful use of various artistic techniques by the national poet, contributing to the disclosure of personage's character traits: the introduction of landscape sketches, dialogues and monologues, details. The poet pays most attention to landscape sketches in close connection with the events taking place. It is known that the landscape "is sometimes used to show in what conditions the events developed, sometimes directly related to the development of events" [2]. In addition, "if the author includes descriptions of nature in his text, this is always something motivated" [3].

Indeed, Sadyk Shayyr, using the description of the phenomena of nature, seeks a deep illumination of the soul experiences of the characters, thereby achieving an intensification of the emotionally-expressive impact on the reader. "Landscape sketches in artistic works, on the one hand, excite the soul with bright colors, on the other hand, they sorrow and sorrow in a man with their sullen air" [4]. Thus, the colorful reconstruction of nature's paintings lends liveliness to the narrative, contributing to the reader's fullest appreciation of the work of art.

Through the reception of the landscape description Sadyk

Shayyr reveals the beauty and uniqueness of the nature of the Karakalpak aul (village), its strength. In this direction, he emphasizes the great value of the mulberry tree, its special importance for sericulture (here and below the examples are given in the translate of the author of the article, the pages are shown in brackets):

*In general, this harvest is more valuable,
How can you not understand my people's jewels,
Rattling Karakalpak saz (saz: national musical instrument),
Constantly heard from this mulberry tree.
The best of the plants, it turns out, is mulberry,
My hard-working people are engaged in mulberry,
There is probably a lot of news in the mulberry,
About which we did not hear, did not expect [5].*

Here, the people's Shayyr S. Nurymbetov through the description of events from the lives of people involved in the care of silkworms, colorfully conveys the peculiarities of the mulberry tree necessary for silkworm breeding, and develops the plot of the work according to the ideological design of the poem.

3. Ways of Opening Images in the S. Nurymbetov's Poem "The Sericulturist Zhanyl"

In the center of the plot description of S. Nurymbetov's poem there are images of Zhanyl and Shamshet. The events of the work unfold around these main characters, and are further developed. And such characters of the poem as Orazkhan (the wife of the older brother Zhanyl), Sarah, Patpa, Gulay – friends of Zhanyl, Sabyr – Shamshet's friend were chosen by the poet for more complete disclosure of the images of Zhanyl and Shamshet, as well as the transmission of features of their character.

In the poem, Zhanyl is shown as a hard-working, intelligent, sincerely open, devoted girl silkworm. She enthusiastically takes care of the silkworms sent to her care (in the number of three boxes), wants them to grow faster and, thus, to contribute to the development of silkworm breeding in Karakalpakstan. This is manifested even in the fact that she herself planted mulberry seedlings in order to continue to have more leaves for feeding silkworms.

Her interest in her work and careful fulfillment of her duties is clearly conveyed in the following lines:

*She left faster than she came,
With zeal, with ingenuity worked
Its task is the obligations it undertook,
Did not leave her thoughts.
It seems that today began to work qualitatively,
Her occupation is to get a lot of harvest,
Careful care for three boxes silkworms
Pushes it even further forward (pg. 157).*

Through the display of the features of the silkworm industry in the work, Zhanyl's industrious folk art creates a positive image of the main character. The author's desire for a realistic disclosure of the character image is manifested in

the masterful use of various means of artistic expressiveness, for example:

*On the cotton hardened (her) hard hands,
Here, again took up the leaves,
Grabbing a gift (size) in one scarf,
She thinks, "This is my first silk".
Before her eyes, grown up (her) a thousand mulberry
saplings,
Before her eyes, good care (behind them),
Before her eyes the future of silk,
Before her eyes, the country of the mulberry shines. (pg. 157-161)*

In these examples, the poet achieved a clear disclosure of the distinctive features of Zhanyl, such as diligence, ingenuity, the desire for a successful completion of the intended. According to the literary scientists S. Akhmetov and K. Sultanov, "through the epithet the writer seeks to indicate the features of the described object, the person or the phenomenon, thus, have the goal of clearly showing the truth of life" [6]. Indeed, "epithets, forming the core of a qualitative dominant text, organize the narrative space, centering on the reader's attention" [7].

Sadyk Shayyr through the use of the epithet "diligent (her) hands" in the first lines enlivens the idea of Zhanyl, and brightly conveys her love for work. And through the use of anaphora as a means of expressiveness in the form of a repetition before her eyes in the second quatrain, a figurative disclosure of the achievements of Zhanyl in the matter of sericulture is achieved. If the anaphora enhances the "imagery of the work through the reuse of monotonous words" [8], positively influencing the disclosure of the content of the described events, while "in the poetic text any repetition can mean the appearance of new meanings" [9].

Along with the events related to silkworm breeding, the poet holds another line - the description of the love of Zhanyl to Shamshet. In the conversation, Zhanyl with her daughter-in-law Orazkhan reveals her characteristic features, which is typical of the dialogue used in the speech structure of the artwork:

*"I'll say, if you really need to put it,"
Although young, understand, dear, the meaning and place
(here: to what I'm saying this),
Have not you checked yet
The state of the lover in you?
- There are never conditions for a dzhigit (dzhigit: young man),
I will not listen to this instruction,
When there is a person whom the soul loves,
Is there another dzhigit for me? (pg. 159)
Just through the form of the monologue, her true feelings are revealed in a conversation with herself:
Zhanyl quickly thought: "Probably, this is my Shamshet,
My beloved, I communicate well with him,
Probably, I came to see for myself,
Exactly he, who else could be different?" (pg. 158)*

Through dialogues and monologues, the image and nature of the characters of the work are uncovered, thereby ensuring

the most complete impact on the reader through showing the characteristics of each person's psychology. As the Uzbek literary scientist U. Zhurakulov points out, "In the world of a work of art, the image of an active person is always in the focus of communication. The content of words related to it, creates a dialogue" [10]. In the above examples, through the use of dialogues and monologues, the poet seeks to reveal with the greatest completeness the emotional experiences of Zhanyl.

In fact, Orazkhan, Zhanyl's daughter-in-law, is against the love of his sister-in-law to Shamshet, and the reason for this lies in the scar on the boy's temple, it is described in the following lines:

*What can I do against these words of yours,
If you really love,
Did you see the scar on his temple,
What will you do against such unsuitable parties.* (pg. 159)

But, despite such confrontation, Zhanyl's love for Shamshet does not go away. In the course of the narrative a conflict arises between a daughter-in-law and a sister-in-law, who is eventually allowed to protect and preserve Zhanyl of his love:

*"Why do you sing to me about this,"
Strongly, the desire of my heart,
As I see, it is striking like fire,
Especially his scar on his temple.
"Stop, my light, I will not say (my) word in any way,
I secretly wanted to check you out myself,
"Beautiful is not he who is beautiful, but beloved"
Congratulations then a girl like you!* (pg. 159)

As can be seen, the conflict is brewing because of a defect on Shamshet's face, leads to the clash of a daughter-in-law with his sister-in-law, but is allowed positively, because the secret of the history of the appearance of this scar is known only to Zhanyl. After all, in fact, the scar is a symbol of Shamshet's human qualities, his courage and courage is the trace left of the wound obtained during the rescue of cows during the fire of the cowshed:

*In the middle of the night thunder rumbled, clouds began to float,
It was bad, now sparkling, then fading,
At that time on the cowshed of the farm
Squirring, I got a lightning, blowing heat.
Roaring cows, frightened by fire,
Unharmd saved from death,
Becoming a testament to that courage,
Remained on his temple a trace in the palm of.* (pg. 163)

Shamshet – a man who came from a simple family. A tractor driver who actively participates in the field work of the village, Shamshet appears to us as hardworking, purposeful, faithful to his love, a dzhigit with an open mind. He also loves Zhanyl very much. Even when he sees his beloved, he hesitates, and, without coping with himself, stutters, can not say a word of Zhanyl. The reason for this is the same scar on his temple, because of which he considers himself unworthy of his lover. Thoughts and doubts are clearly revealed through the following internal monologue:

*He thought: now my beloved will not love me,
Will not marry (for me) sweet, like Janyl
These are his (own) thoughts, his (own) guesses,
Many visions passed before my eyes.* (pg. 163-164)

But for Zhanyl this scar is a symbol of courage and bravery of Shamshet. In the poem, the special relation of Zhanyl to Shamshet is vividly described by the poet in the following scene of her dialogue with Sabyr:

*Hence, he grieved for nothing,
This burn for me is more beautiful than a flower,
As a sign of one heroic deed
I look at him when I see Shamshet.
This sign appeared in the service of serving the people,
Never grieve (this) us,
I love Shamshet more than life,
So opening your arms from your heart.* (pg. 168)

Thus, the detail that promotes the mutual feelings of Zhanyl and Shamshet becomes a scar that is used by the poet S. Nurymbetov to strengthen and clarify the situation around the theme of love. This detail performs a special artistic and aesthetic function, positively affecting the provision of the dynamics of events and the disclosure of the psychology of the characters.

The poem also gives in parallel a depiction of the deep feelings of the driver Sabyr to the sericulturist Patpa, but this storyline is summarized through the following dialogue between Sabyr and Zhanyl:

*Speed up, not letting you stumble, not letting you stand idle,
Let it float on the asphalt, like a star,
If Shamshet is waiting for me there,
You, probably, are waiting for Patpa as one girl.
"How, Janyl, how do you know this,"
(And) you laugh, as if you know something,
I'm saying that I do not like her,
Why do you say that she is waiting for me?
"She likes you, Patna and I shared secrets,"
Disclosed the secret of the day when they received a certificate,
"I love," said, "Sabir," you,
This is not a lie, you must understand my word for real!* (pg. 167)

Thus, we observe that in the poem "The Sericulturist Zhanyl" the theme of the labor of sericulture workers, through the description of the inner experiences and feelings of the characters. Only at first glance, when reading the poem, it may seem that the author, carried away by the transfer of love experiences of characters, pays less attention to the description of events related to silkworm breeding. But this circumstance is explained by the fact that the poet tries to show that people who work in the sericulture industry are not alien to human feelings. Therefore, colorfully describing the working days of the silkworms of the province in parallel with the transfer of love topics, the people's poet achieves a masterful disclosure of the truth of life, while striving to deepen the ideological content of the work. Zhanyl thinks about the further development and expansion of the sericulture industry in Karakalpakstan, providing the

nutritive basis of sericulture through the multiplication of mulberry seedlings. Therefore, all her thoughts and actions are connected with the sericulture industry of our region:

Let's give light to the mulberry tugai (forest), mulberry orchards,

Let us multiply the mulberry lands in the country,

We are interested in the work of sericulture,

Taking care of silken worms, as for living creatures. (pg. 161)

4. Conclusion

As analysis result of the artistic features of the poem "The Sericulturist Zhanyl" can be come to conclusion that in this work national poet S. Nurimbetov was able to recreated the beauty of the nature of the Motherland through the artistic reproduction of the landscape picture of the Karakalpak aul. At the same time, the poet addresses the disclosure of the specific features of the psychology of workers in the silkworm industry through the description of the inner feelings and experiences of the characters of the work, the transfer of their desire to improve sericulture as one of the important branches of the national economy. In order to achieve high artistic quality in the poem "The Sericulturist Zhanyl" S. Nurymbetov masterfully uses various means and techniques of artistic representativeness, while choosing events from the life of the Karakalpak people, which ensured the effective disclosure of the truth of life.

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