

Theoretical Foundations of The Study of Lyric Motives in Karakalpak Women's Poetry

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Abstract: The article discusses the unique subtle thinking of female poets in Karakalpak literature, their unique way of expressing words, their emotional and spiritual worldview, and their unique approach to poetry. At the same time, scholars' opinions on the structural function of motifs are presented, and examples from women's poetry are cited.

Keywords: Literary studies, poetry, lyrics, lyrical motifs, poetry.

Introduction: Karakalpak women's poetry is an integral part of our common literature that requires independent study. The poems they created are written at a high poetic level and have deep ideological content. The lyrical poems of Karakalpak women's poetry, imbued with pedagogical, aesthetic, and philosophical ideas, meet the demands of readers with high poetic taste and instill human qualities in the souls of young people. It is concluded that "I" stands out from poets due to the artistic features of their works, developmental trends, methods of creating the image of the lyrical hero, and poetic mastery in applying the motif in their works.

It is no secret that the emergence, formation, and stages of development of women's poetry in Karakalpak written literature occurred in the 20th century, and their work developed later than the general literary process, therefore the study of their work also developed later. More precisely, women's creativity in Karakalpak literature was not specifically studied. In Karakalpak literature, the works of G.Esemuratova, S.Bahadirova, Sh.Aytmuratova, Z.Ishmanova, N.Tóreshova, M.Jumanazarova, G.Dáwletova, P.Mirzabaeva, G.Nurlepesova, SH.Payzullaeva, G.Shamuratova, A.Óteniyazova, A.Turdimuratova, who were officially admitted to the Writers' Union of Uzbekistan and Karakalpakstan, are evidence that there are enough works worthy of scientific research in both Karakalpak women's poetry and prose. From this point of view, the study of the

work of female authors in national literature, the theoretical analysis of artistic research in their works is one of the main tasks of literary scholars.

If we look at the history of world literary studies, we can see that since women entered the field of literature as creators and began to create works reflecting their inner pains, sorrows and joys, emotions about nature and nature, the inner world of people, the peculiarities and differences of their works have been studied from the point of view of literary studies.

The problem of women in science, the question of determining their place in society, is connected with the doctrine of gender in philosophy. However, from the point of view of literary studies, women's creativity is not given social significance, that is, women's creativity, like men's creativity, is drawn to scientific research around general issues in the field of literary studies. Nevertheless, the separate study of women's creativity in literary studies began in the second half of the 20th century. In Russian literature, women's poetry, its connection with gender issues, genre types of lyricism, skill in creating images, and in general, motifs in poetic works are studied in detail in the scientific works of such well-known scholars as T.M. Marchenko, L. Ginzburg, A.V. Maleva, and in Uzbek literary studies - S. Mirzaev, Mirtimir, Sh. Aldasheva, T. Jalolov, S. Mamajonov, N. Rakhimjonov, K. Yuldashev. In Karakalpak literary studies, this issue has been discussed in the scientific works of S.Axmetov, T.Mambetnizayov, Q.Orazimbetov, Q.Jarimbetov,

Z.Bekbergenova, J.Esenov, B.Genjemuratov, P.Nurjanov, Q.Turdibaev, J.Sagidullaeva.

Although women's creativity does not differ greatly from men's creativity in epic or dramaturgy, it turns out that there are certain differences in lyrics. This feature is primarily related to the genre characteristics of the literary genre. Because, in lyric poetry, first of all, it is necessary to delve deeper into the inner world of a person, to reflect the inner experiences of the lyrical hero, to reflect his mental state, women, based on their creation, in their lyrical works more clearly reveal the peculiarities of perceiving the world, characteristic only of women, in conveying these experiences. Therefore, it can be concluded that women's poetry deserves special study.

It seems that female poets, through their unique subtle thinking, originality in word usage, impressionability, and spiritual worldview, are discovering the secrets hidden in the depths of their hearts. The author skillfully describes the emotions associated with the situation, that is, love, longing, grief, separation, trial, and other similar feelings of a person. This, in turn, is directly related to the nature of the motives that prompted the creation of the lyrical work, carrying those feelings and experiences throughout the poem. Therefore, the peculiarity of women's lyrics is revealed more deeply and vividly, mainly on the basis of the motifs that created the experience in the work. After all, in order to fully understand the content of each work of art, it is necessary to know the artistic intention of the author. The driving force of this artistic intention, idea, is the motif. From this point of view, the study of the poetics, nature of motifs in women's lyrics, the artistic function of motifs in the organization of content and form can be an important research problem in determining the specific artistic features of Karakalpak women's lyrics.

In dictionaries, the word motif comes from the Latin word "moveo," which means "exciter, pusher." In a general sense, "a conscious, purposeful action that motivates a person to a certain action, an internal subjective reason, aimed at expressing their needs and duties. It is harmonious with the concepts of action, purpose, and aspiration. The realization of the motive gives direction to the actions of the individual" [1:574]. Literary motif 1) In oral folk art: the simplest and most important component of the plot. ... In folklore, the comparison of similar symbols is used to reconstruct the original version of the plot and to trace its migration in fairy tales, epics, and legends of the peoples of the world. 2) The secondary, supplementary theme of the work (a type of micro-theme), whose function is to supplement or reinforce the main theme (for example, M.Yu. The motif of "loneliness," "wandering," "exile" in

Lermontov's lyrics, the motif of "coldness" in I. A. Bunin's stories "Cold Autumn" ("Suwıq gúz") and "Light Breath," ("Jeñil dem alıw") the motif of "full moon" in M. A. Bulgakov's "The Master and Margarita"), ("Usta hám Margarita") [2]. Thus, a literary motif is a set of stable meanings formed under certain conditions, arising on the basis of historical life, and is one of the most important and necessary elements of a work of art. However, in lyrical works, the motif is "special key words that perform many tasks, are frequently encountered, carry a special meaning. Motive - thematic direction, formed, traditional thematic direction, state (state) in the chain of events [3:232].

Although a number of studies on the literary motif have been conducted in world literary studies, there are still many questions that need to be clarified on this issue. In particular, the issue of motifs in lyrical works is one of the complex issues. Because the specifics of the lyrical type and its genres, as well as the specific nature of the literary motif, require research on the poetic construction and internal content and architectural features of lyrical motifs. If the motifs in oral and prose works are distinguished mainly by their artistic function, then in a lyrical work the motif is the most important artistic "mechanism" in creating lyrical artistic integrity.

In the poetic activity of the motif, A.N. Veselovsky's definition of the motif as an important element of the folklore plot, that is, from the time when he laid the foundation for the theory of motif, the concept of motif, within the framework of general literary theory, led to the emergence of various views, directions, and concepts regarding its nature and place in the text, semantics, and function [4]. He was one of the first scholars to propose the need to separate the motif from the plot. However, in recent years, the term motif has begun to be used in a new way in literary studies and linguistics. In this case, the issue of the connection of the motif with the individual experience of the creator took the lead and began to be considered as the personal artistic intention of the writer-poet and the value of his works. In particular, an individual motif, similar to the concept of a traditional motif, but found only in one separate work, began to be studied as a lexical model. The German literary critic William Friedman conducted extensive research on the individuality of the motif, stating that "the motif is a subject, a character, or a collection of words. The motif is not a single, unchanging element; it can consist of different words, but they all serve the same purpose, are very close to each other in meaning, and, in Kenneth's words, "can be a collection of closely related words." [5:63]. This opinion of W. Friedman is especially important in the study of the nature of motifs in lyrical

works. Because not every word used in lyrics is simply chosen by the poet. Since the principle of conveying a lot of meaning and deep content with a few words is paramount in lyrics, many words in the poem are imbued with imagery, figurative meaning, or symbolism. The content that is understood in it can have a subtext. Therefore, these indicators should be taken into account when studying lyrical motifs. In general, the concept of literary motif serves as an artistic unit that reflects a person's lifestyle, worldview, worldview, the entire historical, political, philosophical and psychological level, the past, present, and future, therefore it helps to determine the function of a literary work of art in its time. Thus, the motif is an indicator of the feelings and consciousness of the writer and the poet. Therefore, through the motifs in the work, it is possible to know their individual image, style, ideas, to recognize the external structure and internal content of each work, to determine its benefit to society, its success, its artistry.

In Russian literary studies, E.Proshin, A.Appolonova, N.Vershinina, K.Khetagurova, A.Kalashnikova, and others conducted research on the tendency to consider lyrical motifs as an element determining the lyrical experience and its thematic and semantic direction. In Kazakh literary studies, S. Kosqabasov, Sh. Satpayeva, Sh.Ibiroev, A.Yakhshilikov, E.V.Korneeva, N.I.Kolodina, Zh.Sidikova, I.Zhemeney, G.Kanashaeva, R.M.Abdikulova conducted special research on folklore, prose and poetic motifs, in Uzbek literary studies U.Kobilov, N.Kadyrova, M.Klicheva and others conducted special research from the point of view of literary influences. In Karakalpak literary studies, K. Orazimbetov, in his research, considers the motif as an artistic unit that gives impetus to the poems of poets and analyzes its relationship to the content of a lyrical work [6], while G. Tleuniyazova focuses on the artistic function of motifs in the composition of poetry. According to G.Tleuniyazova: "in a lyrical work, the motif is "stable semantic units" (B.N. Putilov), which actively participate in conveying the theme and idea of the work of art, and it is repeated in the work in various forms. Such functions of the motif, characteristic of literary works in general, are used in the form of a repeating separate word, phrase, title, epigraph, etc., and are selected by the poet for the composition of the lyrical work in order to help reveal the main idea, sometimes hinting at the hidden idea under the text," and supports the following thoughts of the Russian theorist B. Tomashevsky: The lyrical spread of the theme is reminiscent of the dialectic of theoretical thinking,... and in lyrics, the introduction of motifs justifies itself with the emotional spread of the theme. The scholar explains the three-part reflection of the

idea in the composition of the poem by the fact that the theme is given in the first part, the second part is developed with side motifs, and the emotional conclusion is given at the end. The study of the compositional function of motifs in Karakalpak lyrics and the artistic explorations of poets in this direction are of great interest [6:20-21].

The artistic function of motifs has been successfully studied in Karakalpak folklore studies as a component of the dissertations of J.Khoshniyazov, K.Palimbetov, A.Bekimbetov, J.Mambetov, and others.

Karakalpak women's poetry is an integral part of our common literature, requiring special study. The poems they created are written at a high poetic level, their ideological content is deep. Lyrical poems of Karakalpak women's poetry, imbued with pedagogical, aesthetic, and philosophical ideas, meet the requirements of readers with high poetic taste and instill human qualities in the spiritual world of young people. It can be concluded that the artistic originality of their works, the directions of development, the methods of creating the image of the lyrical hero, the poetics of the artistic word, in short, the "I" of female poets are more deeply determined by studying the nature of lyrical motifs in their work.

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