



# THE IMAGE OF THE AUTHOR AND THE LYRICAL OBJECT

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The image of the author, the lyrical subject and the lyrical hero form the basis of the subject structure. Since these categories depict objective reality through the lyrical “me”. But, this form of display means only the external manifestations of these three categories. And in terms of internal content, they differ from each other. In this article we consider the role of the lyrical object in creating the image of the author.

In the lyrics, one of the forms of conveying thoughts through the subject is the image of the author. In the theoretical part of the work, we expressed our personal position on the image of the author, taking into account the opinions of literary critic. For example, literary critic K.Khudaibergenov wrote: “If the reader does not see his own feelings in the poem, but sees only the author’s own feelings or life facts, then an image of the author is created” [11: 11]. Looking at it from this point of view, he sharply criticizes the opinion of literary critic T.Mambetniyazov, who made the wrong conclusion that some poems depicting the image of the author of that time have the image of a lyrical hero [12: 48-49]. So, in this opinion of the scientist (K.Khudaibergenov - P.D.), the poet’s soulful thing belongs only to him and no one else is excited by the idea that the image of a lyrical hero is being created. These comments of the scientist about the image of the author are correct from one point of view. But if you look at it from the other side, it is noticeable that these opinions about the image of the author are one-sided. Based on this point of view, we consider the image of the author conditionally in two:

**1. Limited picture image.**

**2. Generalized image of the author.**

The image of a limited author is explained by the poet's views on the events of life and the limitations of his understanding of the world, the narrowness of his spiritual world. Because the creation of a work of art imposes a great responsibility on the author, therefore not all works created in the field of poetry are considered poetry. True, a poet can find a really interesting, deep, thought-provoking thought from life, but if this thought is devoid of feeling, that is, consists of bare words, then any thought that has come into the world, no matter how inventive, loses its meaning. Therefore, if we supplement the opinion of K. Khudaibergenov, who entered into a scientific discussion with the literary critic T.Mambetniyazov mentioned above, then the assessment of the second scientist as an image of a lyrical hero is not only the image of the author, as the first scientist said (it is not enough to say that there will be a complete destruction of the image of the author), it turns out to be limited by the author’s image.

Also, in Karakalpak literary studies, some scientific comments were made on the problem of the lyrical object.

If in Russian literature Yu.N.Tynyanov [10: 325] and E.Nevzglyadova [5: 324] expressed an opinion about “things and events affecting the feelings of the poet”, then in Karakalpak literature K.Khudaibergenov [12: 84] and K.Orazymbetov [7: 35] on the basis of these opinions state their scientific views. By this they could mean the problem of the “lyrical object”, which is one of the objects of our research. Because the definition given to a lyrical subject as an instrument that awakens the poet’s inspiration and motivates his feelings corresponds to the theoretical views of the above-mentioned scientists that it is “a thing, an event that affects the poet’s feelings”.

For example, K. Khudaibergenov writes about this: “Things and events that cause feelings in poets can be similar or identical”. But they all act differently. If a poet is not touched by life, if he is “shy” to show his inner world and confines himself to counting and describing the external signs of things and events, then one poet can repeat not only another poet, but also himself” [12:84].

K.Orazymbetov places the subject in the ranks of categories that play a special role in creating the image of the poet and lyrical hero, and writes: “In some lyrical works, the author comes to the fore, and the lyrical hero becomes invisible”. On the contrary, in some works the lyrical hero stands before the eyes, and the author remains in his “shadow”. That is, we suffer together with the lyrical hero, we rejoice together, we feel ourselves inside the work, we are more aware of its emotional impact on us. Such features in the creation of a lyrical hero, an artistic image depend primarily on the skill of the author, his creative idea, his poetic vision, things, objects, his creative solutions, which are the basis for arousing feelings in the poet” [7: 22]. With this opinion, the scientist speaks of the need to pay attention to what affects the feelings (reason) of the poet in a lyrical work, and refers this to the number of issues rarely explored in literary studies [7:39-40].

Also noteworthy are the opinions of the famous literary critic K.Zharimbetov about the lyrical object. He distinguishes two groups of characters in lyrical works. 1. Subjective hero, i.e. lyrical hero. 2. Objective characters, i.e. participants other than the



lyrical hero, suggests that such characters perform an auxiliary service in the transmission of lyrical feelings and experiences [2:37-38].

That is, we conditionally divided the image of the author into a **generalized image of the author** and a **limited image of the author** according to a wide or narrow range of life phenomena, the level of the spiritual world of the poet.

There are sides connected in relation to the lyrical object of the generalized or limited image of the author. If the object can have a strong effect on the feelings of the poet, then the image of the author is generalized, that is, it will be able to convey feelings peculiar to many. And if the object cannot influence the poet's feelings sufficiently, then as a result, the recreated image of the author becomes dim, limited, narrow, worthless and insignificant.

Let's consider the poems where the image of the author is created, dividing them into two groups regarding the influence on the lyrical object:

1. Poems created under the influence of the same or similar to each other object, or the creation of several poems under the influence of the same object.

2. Poems created under the influence of separate, dissimilar objects (for example, an object that has influenced the feelings and thoughts of a poet in the process of creating one poem cannot be repeated in the creation of another poem).

The poet I. Yusupov has a well-known cycle of poems called "Orpheus", "Shoydania", "From the golden throne of the Virgin", "The stars have gone out in my heart", "Dignity", "Your young land is dry here".

In these poems, the image of the author is created, that is, they deal with events concerning the poet's personal life. In these works, the image of the author is one, as well as one object that contributed to the creation of these poems, awakened his inspiration, influenced the feelings and thoughts of the poet, this is the untimely death of the poet's beloved wife.

The scientist K.Orazymbetov, analyzing these poems from a scientific point of view, correctly argues that in them the literary hero is the poet himself, that these poems are autobiographical in nature, and that in them, the poet, through the personal grief and suffering of the hero, was able to influence the emotions of readers [6: 21].

In addition to these statements, we want to emphasize that in the above-mentioned poems, the image is not created of a lyrical hero, but a generalized image of the author. Since the hero in them may be typical from the point of view of displaying feelings touching for readers, but due to the fact that the poet highlights autobiographical facts, he still remains as the image of the author.

There are lines that closely connect these poems with each other. The first is that the hero is the same person in them (the poet himself), the second is that all these works were written in the same historical conditions (the object), that is, at the moment of bereavement due to the untimely death of the poet's wife. The image of the author created in these poems, written by the wounded heart of the poet due to the separation of his beloved wife, who dealt a heavy blow, reversed his fate, destroyed the poet's life path, leaves an eternal unfading trace in the memory of readers. And therefore, we evaluate this lyrical cycle of the great poet as the best example of poems created under the influence of the same object.

We also see the image of the author created in many lyrical works included in the collection "Жоллар" ("Roads") by the poet Sh.Seitova. For example, the following poems of the poet can be attributed to this group: "Китабымның "бет ашары" ("Preface of my book"), "Туңғыш хасыл" ("The First harvest"), "Қосық жазылажақ..." ("The verse is flowing..."), "Фольклоршы Қаллы аға Айымбетовтың отызымда айтса да қырықтан соң гүрсиндирген бір ақылы" ("The instruction of the folklorist Kally aga (brother) Aimbetov, expressed to me at the age of thirty, but saddened me after forty"), "Әкем Қазақбай Сейтовтың ядымда қалған ақылларынан" ("From the instructions of father Kazakbay Seitov, remaining in my memory"), "Умытылған "альбомнан" ("From the forgotten "album"), "Қайтымы жоқ – атылған оқ" ("There is no return – to a shot bullet"), "Ядтағы мөр" ("Printing in memory"), "Сағыныш" ("Sadness"), "Улым Бахтиярға үш гәзелсымақ" ("Three gazelles to my son Bakhtiyar"), "Екинши неке" ("Second marriage"), "Улым, саған айтаман» (дүркин) ("Son, I dedicate to you" (cycle), "Кел, теріс қайтайық" ("Let's go back"), "Әкемнің жоралары" ("Father's friends").

The collection begins with the poem "Preface of my book". It is felt that the poem was created specifically for this collection. Since, in it, the main purpose of the author, the proposed collection to readers, the general public, is about the poet's sense and responsibility to a work of art, an artistic word, the presentation of a human and humanistic program to the people and society. So, the lyrical object that became the impetus for writing this poem is the poet's responsibility to the reader and the people. Here are examples from the poem:

Оңалсам – сезім менен,	If I correct myself, let it be with a feeling,
Ой менен оңалғайман,	Let me correct my thoughts,
Өз сөзім өзім менен,	Himself, together with his word,
Жоғалса жоғалғайман.	Let me get lost with him.

Қамсығар болса халқым,	If my people are sad,
Мен туңғыш жас алғайман!	The first tear will appear in my eyes!
Кім оған салса салқынын,	Who will be hostile to my people,
Шаш емес, бас алғайман!	I'm ready to blow their heads off [9: 5].

There is a poem by Sh.Seitova "Sadness", similar in content to the works of I. Yusupov, where the image of the author was created. The poem is dedicated to the poet's late wife, Bibisara. The similarity of this work to the marsiyam (cycles of poems) about the loss of I. Yusupov's wife was analyzed by us above, the object of these two poems are very close to each other, that is, the same objects caused the creation of these poems. But, in creating an artistic image, the poems of the two poets are fundamentally different from each other.



The poet is a special creature, a special world, the poet's creativity is a divine phenomenon. Since poems are not born by themselves. At such a moment, a poet needs a bird of inspiration, a muse, a heavenly horse with wings. These are abstract things that cannot be seen with eyes and touched with hands. They are felt only by the poets themselves. To awaken these things in the poet, he will need some kind of impetus to action. Literary critic K.Orazymbetov writes about the birth of the verse as follows: "They often say the phrase that poems are born through torment. The main reason for this is that if there is no literary object that does not motivate the poet's feelings, if the poet could not see this object, if he could not create an artistic and lyrical image through the appropriate detail, artistic means, techniques, then a good poem will not come out of it" [8:151]. So, if the poet has no inspiration, then the poem is not born, and if there is no object that has influenced the poet's feeling, then this means that inspiration does not awaken. These are related things. Poems written about the process of verse birth can also be found in our national poetry. For example, in the poems of the poetess Minaykhan Zhumanazarova «Илхам қусыма» ("Bird of Inspiration"), "Илхам периси" ("Muse") there is a similar state of mind. Here are examples from the poems of the poetess.

Кеше өз-өзимнен үйге сыймадым, Yesterday at home, I couldn't find a place for myself,  
Бир муңды сийрат тынышымды алып. I was troubled by an incomprehensible sadness.  
Қарап отырып-ақ, еңиреп жыладым, For no reason, for no reason, I cried, sobbed,  
Ялғаншы дәстинен өргенип жанып. My whole body was burning with a false life.

Кимгедур ах урып келди шағынғым, Someone wanted a revelation of the soul  
Жеккелик курсаулап қәддим бүгилди. Loneliness broke me.  
Кимгедур бас урып, келди табынғым, Someone wanted to bow down,  
Күттим сарсылып кимдидур кимди. I was waiting for someone, someone with longing.

Сол пайыт қолыма туттым қәлемди, At this moment I picked up a pencil,  
Дәртлерім төгілди қағазға саулап. My anguish and sadness poured onto the paper.  
Бақсам сағыныппан илхам перимди, I realized that I was longing for my muse,  
Сол екен күткенім сағынып, жаурап... That's who I was waiting for, crying my eyes out ... [3: 7].

After reading these lines, the first thing that comes to our mind is a sincere conversation between the poetess and her muse. She treats her muse as an animate object: "I was troubled by an incomprehensible sadness", "I realized that I was pining for my muse".

In these poems, where the image of the poet is created, we see the state of mind associated with the birth of the poem. Here is the agony that plunged the poetess into a "labor struggle" and made her suffer, the long wait for her muse, her slow appearance, the birth of a verse, the reflection of the poet's sufferings on paper, the melting of the mental anguish accumulated over a long time and the pleasure of the poetess from the fiery breath of the poem.

Poems of this content are also found in the works of other poets. For example, T.Matmuratov in the poem "Үш ай болды" ("It's been three months now") writes:

Үш ай болды, сағындым сени... I've been missing you for three months now...  
Үш ай болды, қосық жазбадым. I haven't written poetry for three months.  
Йош периси тәрк етті мени, My muse has left me,  
Мен жарылып кете жазладым, I almost burst with longing [4: 82].

One of the poets who has his own voice in modern Karakalpak literature - B.Genzhemuratov in one of his poems noted: *A good poem is not written without the permission of the Almighty*. With his statement, the poet explains in poetic language that lyrical works do not originate without the influence of any object of the external environment, that the composition of poems is a divine phenomenon.

In the poem of this poet "Қарызым көп" ("I have a lot of debts") it is written in the form of a revelation with the scientist K.Orazymbetov on the day of the death of the great poet I. Yusupov.

The addressee of the lyrical "me" is known here. Let's try to find the answer to the question: what is the role of the object in creating the image of the author through examples from the poem.

Бахтыярда қосық жоқ. Қарақалпақтан жыр кетти...  
"Тирилер"ден түңилип, бул дүньядан Тири кетти.  
Енди ғана ержеткен Поэзия жетим қалды.  
Шайырларды жылатып Уллы Ибрайым пийрим кетти...

*Bakhtiar has no poems. The narrator left the Karakalpaks...  
Disappointed in the "Living", he left the mortal world Alive.  
Only matured Poetry remained an orphan.  
The great mentor Ibrahim left, made the poets cry...*

Бул дүньяға, жоражан, айтатуғын арызым көп,  
Өзим билген хәм билмеген өгеуім шәрт парызым көп.  
Пүткіл өмирім дауамы желкемде қылыш турар:  
Уллы Ибрайым шайырға жақсы қосық қарызым көп...



*I have many complaints about this world, my friend,*

*I have a lot of debts that I know and don't know.*

*A sword will stand on my head all my life:*

*To the great poet Ibrahim, I owe a lot in poetry... [1: 31].*

This poem is a bereavement, a kind of requiem. This is not only the personal grief of the poet B. Genzhemuratov, but the sadness of all Karakalpak poets, and it is raised to the level of grief of the whole people. Indeed, the death of I. Yusupov and the burial of his body to the earth was a great loss for Karakalpak literature.

Every line, every word, every punctuation mark in the poem fulfills a poetic meaning. For example:

*Disappointed in the "Living", he left the mortal world Alive.*

Here the word Alive in quotation marks directly indicates those empty people who are unworthy to be called people, the second word Alive with a capital letter is directed at the great poet I. Yusupov, who indicates that he is worthy of this word with a capital letter, as a great poet. Hence, it is necessary to understand the philosophical meaning of this saying that not all people are the same, some are fundamentally different from each other.

The poet's creativity is a field of word competition, which requires courage. Only those poets who have a brave word and a brave heart can stand on this field.

*A sword will stand on my head all my life:*

*I owe a great poet a lot in poetry...*

The author through these lines takes on great responsibility as the creation of good poems in Karakalpak poetry after the great poet. This responsibility is like a sword on the poet's head. To say such words, a poet will need to have a brave heart.

As for the lyrical object that caused the writing of this poem, it is undoubtedly the death of the great poet I. Yusupov and the dedication of his body to the earth. This sadness deeply wounds the author's heart and makes him suffer. As a result, this touching poem is born. Through this we want to put forward a scientific concept about the need for a good object for the birth of a good verse.

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**Образ автора и лирический объект**

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**Резюме.**

В данной статье рассматривается роль лирического объекта в создании образа автора.

Формой отражения эмоции через субъект в лирике является образ автора. Мы взяли образ автора как условно-обобщенный образ автора и ограниченный образ автора. Является ли образ автора обобщенным или ограниченным, также зависит от лирического объекта.

В циклах стихотворений поэта И.Юсупова «Орфей», «Шойдания», «От золотого трона Девы», «Звезды погасли в моем сердце», «Достоинство», «Сухая здесь твоя молодая земля» описываются события, связанные с личной жизнью поэта. В этих произведениях образ автора одинаков, как и объект, повлиявший на мысли поэта, пробудивший его вдохновение и вызвавший создание этих стихов, - безвременная смерть его любимой супруги.

Вот в этом аспекте вопросы авторского образа и лирического объекта исследовались в лирике Ш.Сейтова, Т.Матмуратова, М.Джуманазаровой, Б.Генжемуратова.

Стихотворение не рождается само по себе. Поэту для этого нужно вдохновение. А для того, чтобы пробудить вдохновение поэта, ему нужен лирический объект, который будет его мотивировать. В результате лирического объекта рождается эмоциональное стихотворение. Тем самым мы ввели научную концепцию о том, что для рождения хорошего стихотворения необходим хороший объект.

**The image of the author and the lyrical object**

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**SUMMARY**

This article discusses the role of the lyrical object in creating the image of the author.

The form of reflection of emotion through the subject in the lyrics is the image of the author. We took the image of the author as a conditionally generalized image of the author and a limited image of the author. Whether the image of the author is generalized or limited also depends on the lyrical object.

In the cycles of poems by the poet I. Yusupov "Orpheus", "Shoidania", "From the golden throne of the Virgin", "The stars went out in my heart", "Fazilat", "Your young land is dry here" describes the events related to the poet's personal life. In these works, the author's image is the same, as is the object that influenced the poet's thoughts, awakened his inspiration and caused the creation of these poems - the untimely death of his beloved wife.

It is in this aspect that the issues of the author's image and the lyrical object were studied in the lyrics of Sh.Seytov, T.Matmuratov, M.Dzhumanazarova, B.Genzhemuratov.

The poem is not born by itself. The poet needs inspiration for this. And in order to awaken the inspiration of the poet, he needs a lyrical object that will motivate him. As a result of a lyrical object, an emotional poem is born. Thus, we introduced the scientific concept that a good object is necessary for the birth of a good poem.