

THE MOTIF OF REMEMBRANCE IN LYRIC POETRY EXEMPLIFIED THROUGH THE LYRICS OF S. IBRAGIMOV AND A. AXMATOVA

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Annotation: The article comparatively examines and analyzes the motif of remembrance in the works of the Karakalpak poet S.Ibragimov and the representative of Russian poetry A.Axmatova.

Keywords: *motif of remembrance, lyrical hero, objects of remembrance, artistic detail, artistic space.*

МОТИВ ПАМЯТИ В ЛИРИКЕ (НА ПРИМЕРЕ ПРОИЗВЕДЕНИЙ С. ИБРАГИМОВА И А. АХМАТОВОЙ)

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Аннотация: В статье в сравнительном аспекте исследуется и анализируется мотив памяти в творчестве каракалпакского поэта С.Ибрагимова и представителя русской поэзии А.Ахматовой.

Ключевые слова: мотив памяти, лирический герой, объекты памяти, художественная деталь, художественное пространство.

LIRIKADA XOTIRA MOTIVI (S.IBRAGIMOV VA A.AXMATOVA ASARLARI MISOLIDA)

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Annotatsiya: Maqolada qoraqalpoq shoir S.Ibragimov va rus she’riyati vakili

A.Axmatova ijodidagi xotira motivi qiyosiy jihatdan tadqiq etilgan va tahlil qilingan.

Kalit so‘zlar: xotira motivi, lirik qahramon, xotira obyektlari, badiiy detal, badiiy makon.

The motif of remembrance is one of the most frequently used motifs in lyrical works. It can revive the past in a person's consciousness and compel them to recall events. The most impactful of these events inspire the poet to write poetry. Recollection often occurs when a person is alone, and in this respect, it is closely related to solitude. In our article, we will discuss the motif of remembrance in the poems of the poets S.Ibragimov and A.Axmatova, its peculiarity in reflecting the psychology and experiences of the lyrical hero.

The motif of remembrance was frequently employed in Russian literature, particularly rich in unique and novel imagery in the poetry of the Silver Age representatives. Because their creative work coincided with the change of social systems and centuries, the majority of representatives of the Silver Age experienced several conflicting feelings, such as a comparative reflection of today's and yesterday's life and society, a nostalgic remembrance of the past, and dissatisfaction with the present. Anna Axmatova was the most skilled poet of her time in portraying the motif of remembrance. A series of poems by the poet, created on the theme of remembrance, touches every reader, especially those who have suffered from love. In poems such as “We met for the last time”, “You thought - perhaps me too...” “Like a burning stone at the bottom of a well...” “Sometimes I think about you...” and “Like a yellowish flame, that August” the poet recalls past events, revisiting them one by one in her thoughts.

The poet's verses, crafted with exceptional poetic mastery, are particularly noteworthy for their ability to convey to the reader's consciousness not only the regrets and sorrows of the past with their negative energetic qualities, but also to express that both grief and separation possess their own inherent charm and beauty. We preferred to analyze the motif of remembrance in the lyrics of A.Axmatova

and S.Ibragimov through their love poems, because, as mentioned above, only love poems can express the past with both joyful and sorrowful qualities. Several of S.Ibragimov's poems are built on the motif of remembrance, in which the lyrical hero sometimes recalls joyful, good events with joy and longing, and sometimes sorrowfully recalls difficult, painful events. For example, poems such as "Which cinema was it, I forgot", "These are the traits ingrained in us", "There comes a time when a flower is plucked...", "You reside in my memory's notebook..." and others aim to reflect the most wonderful and sorrowful moments of love. Certainly, for the majority of people, their love story begins with loss and failure. This process, especially in creative individuals, gives rise to fluctuating thoughts and emotions, and in the surge of intense feelings, leads to the birth of a magnificent work. According to Axmatova, real drama is a person's ability to remember the past. Only remembering helps to sense the difference between "what was and what became" - in other words, remembering intensifies twofold [1.22]. Anna Axmatova's "Song of the last farewell" and Saginbay Ibragimov's "You live in my memorybook" are poems born from the influence of the last meeting, the lyrical subject and object's feelings gazing at each other in the final moments. For example:

Diydarlastıq biz sońǵı iret,
Talay diydarlasqan jaǵısta.
Nevada suw tastı kópirip,
Qoriqtı sháhár tasqın aǵıstan.

Sózler edi ol jaz tuwralı.
Jaraspas, der, qızǵa – shayırlıq.
Yadta patsha úyi – tulǵalı,
Hám Petropavlovskiy qorǵani:

Soń biz alǵan demler ózgerdi,
Al, allaniń inamı – qızıq.

Maǵan essiz bir qosıq berdi,
Ózi – qısqa, mazmunı – soziq [2.63].

S. Ibragimov:

Jáne kóz aldımda súwretler gezer,
“baxıtlıman men...” dep sibırılaǵanıń...
Denem xalıqlaǵan demińdi sezer
seniń, Yurmaladan qaytqan joldaǵı.

Qıl kópir ústinde barar bir eles,
qıl kópir ústinde eki tán, bir jan...
Bul jolda aqıldıń húkimi júrmes,
bul joldan júrgenniń júrek-bawrı qan...

Aqılǵa jeńdirip sheship bilmedik
bul názik sawdanıń qıyın jumbaǵın –
kewlim elegizip joyta beredi
seni, Yurmaladan qaytqan joldaǵı [3.76].

The most powerful manifestation of the memory motif is conveyed through lyrical plots such as the final meeting and farewell. This encounter is memorable, firstly, for being the last, and secondly, because in most cases, words remain unspoken and feelings unexpressed, leaving things unanswered and uncertain. This phenomenon is especially characteristic of love poems. In the first poem taken as an example, the lyrical hero recalls the person they last met, thereby reminiscing about the moments that remained as unfulfilled dreams in their heart. While Axmatova portrays the last meeting as a plot, depicting the event with objects and details, S.Ibragimov recalls his love through the journey he cherished in his imagination, the road returning from Yurmala. In both poems, the spaces and meeting places prompt the poet to remember that event. The lyrical characters' attempts to recall that day are not accidental, as the words that should have been spoken at that moment, at the meeting place, prompt the protagonist to return, fill

the gaps in his heart, and thereby release the pain that remained within him. The foundation of the memory motif in the poems is the place, that is, the space that has become a permanent meeting point for these two individuals. In Axmatova's work, the Neva River and its banks, and in S.Ibragimov's work, the return journey from Yurmala, serve as artistic details in the recollection. These spaces are valuable not for their beauty or aesthetic impact, but for being places that evoke memories of a person cherished by the lyrical protagonist.

The past, for a person, is an object reflected in their consciousness through increasingly frightening images; attempting to forget it paradoxically leads to its intensification. Thus, the struggle with the past and memories of the past is a constant phenomenon in human consciousness. This manifests only in negative and unsuccessful memories. This process has a particularly profound impact on the poet and becomes the foundation of persistent conflict in their creative work. The denial of the past frightens the lyrical hero, regardless of what exactly is forgotten - suffering or indifference. In Axmatova's hierarchy of tragic affects, the anguish arising from forgetfulness occupies a special place; in her view, it is closely intertwined with the concepts of guilt and crime. In the process of compelling a person to acknowledge the forces of time and necessity, the individual becomes the subject of struggle against these forces [1.10].

The struggle with memory and the past, repeatedly recalling it, and attempts to relive those moments in consciousness have become the object of depiction in both A.Axmatova's and S.Ibragimov's love poems. A.Axmatova's poem beginning with "Like a white stone at the bottom of a well..." and S.Ibragimov's poem "You live in my memory book..." reflect the lyrical hero living with the spirit of the past:

Qudıq túbindegi janiq tas kibi,
Bir sırlı yad kewilimde ornalasqan.
Ol – shadlıq hám quwanish siylar maǵan,
Qálemeymen, joq etiwge qıyalmaspan.

Muńdı oqıy alar kózlerimdegi
Bir pursat telmirip qaraǵan adam.
Eski hásiretimdi tı́lap júregi
Eljirer hám oyǵa talar qaytadan.

Sanalı etip jarattı táńri,
Yad qalsın dep ázzi adamda.
Eń súykimli hásiretim bolıp,
Jasap kelmekteseń sanamda [4.98].

The lyrical hero in the poem recalls all sorrows in order to reminisce about his love. He doesn't want to erase his memory or forget it, but rather to live with it, to live with the brief yet meaningful and joyful memories of an unsuccessful love story. Although these recollections evoke melancholic feelings in him, and their impact is visible in his appearance, he still considers it happiness to live with the love of the past. We perceive these same feelings in the lyrical hero of S. Ibragimov's poem; his philosophy of remembrance is built on emotions arising from pain, intense longing, and loss:

Sen jasaysań meniń yad dápterimde –
sorawlı telmirgen kózleriń menen.
Sol juwapsız qalǵan sawal qıynaydı.

Sen jasaysań meniń yad dápterimde,
tamamlanbay qalǵan ertegim bolıp –
qalay bolar edi, ne bolar edi...
Sen jasaysań meniń yad dápterimde –
túnleri qus bolıp basqa dúnyada,
kúndiz bunda náylaj men júrgenimde [3.152].

When examining the lyrics of any poet, we find that memories of sorrowful days and failures are more prevalent than those of happy and joyful times. By recalling and sifting through the sieve of thought their past unfulfilled deeds,

unaccomplished tasks, pain, and losses, a person firstly draws conclusions from them and seeks ways to avoid repeating them in the future. On the other hand, as a result of feeling guilty and sinful, they recreate those events in their imagination, and with the desire to return to those moments and rectify everything, they compel themselves to recall the past. This process is shaped in human consciousness by concepts such as regret, failure, loneliness, longing, and separation.

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