

T. QAYIPBERGENOVNING «QALBIMNING QOMUSI» ASARIDA JANRLAR SINTEZI VA BADIYIY STRUKTURA

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<https://doi.org/10.5281/zenodo.22255601>

Annotatsiya. Ushbu maqolada O'zbekiston Qahramoni To'lepbbergen Qayipbergenovning «Qalbimning qomusi» (1994-95, 2008) asarining janr xususiyatlari (uning reportaj, muloqot va publitsistika sintezidan iborat roman-esse strukturasini) ilmiy-nazariy jihatdan tahlil qilingan.

Asardagi sakkiz daftardan iborat kompozitsiya, muallifning «men» obrazi, tarixiy va falsafiy izlanishlar, shuningdek, davr yuki hamda inson ruhiyatining ko'rinishlari keng yoritib berilgan.

Kalit so'zlar: roman-esse, publitsistika, reportaj, To'lepbbergen Qayipbergenov, «Qalbimning qomusi», janr strukturasini, falsafiy o'ylanishlar, «men» obrazi.

GENRE SYNTHESIS AND ARTISTIC STRUCTURE IN T. QAYIPBERGENOV'S WORK "THE ENCYCLOPEDIA OF MY SOUL"

Abstract. This article provides a scientific and theoretical analysis of the genre characteristics of "The Encyclopedia of My Soul" (1994-95, 2008), a work by the Hero of Uzbekistan, Tolepbergen Qayipbergenov. It examines the work's structure as a novel-essay composed of a synthesis of reportage, dialogue, and publicism. The article extensively explores the composition consisting of eight notebooks, the author's "I" persona, historical and philosophical inquiries, as well as reflections on the burdens of the era and human psychology.

Keywords: novel-essay, publicism, reportage, Tolepbergen Qayipbergenov, "The Encyclopedia of My Soul", genre structure, philosophical reflections, "I" persona.

I. Introduction

The 21st-century Karakalpak literature has entered a new stage with its genre development and artistic explorations. The evolution of the literary process during this period is particularly distinguished by the synthesis of genres and artistic structural changes. The work of Tolepbergen Qayipbergenov, People's Writer of Karakalpakstan and Hero of Uzbekistan, plays a leading role in these transformations. His works written in the "novel-essay" genre serve as a clear manifestation of artistic and thematic innovations in literature.

The writer's works "Karakalpaknama" (1984) and "The Encyclopedia of My Soul" (1994-95, 2008) initiated a new era in Karakalpak prose. While "Karakalpaknama" was dedicated to the historical past of the nation and the discovery of its identity, "The Encyclopedia of My Soul" is considered the logical and artistic continuation of these explorations. "The Encyclopedia of My Soul" is not merely a continuation of "Karakalpaknama", but rather appears as the pinnacle of the writer's life experience, worldview, and artistic pursuits. The author defines this new work as being "About Human and the Homeland," thereby clarifying its purpose and task. In the work, "Homeland" is artistically revealed through Karakalpakstan, while "Human" (the people) is portrayed through historical events, the fate of the nation, and the images of contemporaries.

This creation is a didactic blend of the author's experiences gained after passing the age of the Prophet, his conversations with his namesake, and the lessons he drew from the past.

Overall, the work is considered a monumental creation that encompasses deep philosophical reflections on the spiritual formation of the people, the connection between the past and the present, and the meaning of human life.

Literature analysis and methodology. Articles by literary critics were written in due time regarding this work [1]. Professor K. Allambergenov gives a very high evaluation to this work, stating: "'The Encyclopedia of My Soul' is a work that reflects on the past and present of our people in a new way, in the spirit of independence. Writing encyclopedic works has been a tradition alive in the literature of Turkic peoples since the 11th century. For instance, Keykavus's 'Qabusnama', Yusuf Khass Hajib's 'Kutadgu Bilig', Navai's 'Khamsa' epic, and Babur's 'Baburnama' were works of this nature. T. Qayipbergenov renewed this tradition in his own way and was among the first in Karakalpak prose to create an encyclopedic work possessing realistic-didactic and religious-philosophical elements" [2].

Discussion.

Tolepbergen Qayipbergenov's work "The Encyclopedia of My Soul" is a clear manifestation of genre innovation and the evolution of artistic structural form in 21st-century Karakalpak literature. This work is not merely a synthesis of documentarism, publicism, or epic breadth, but is written in a unique genre form that encompasses reportage, dialogue, and publicistic reflections.

In determining the genre nature of the work, the definition used by the author himself—"a reportage-essay from murmurs, whispers, and wisdoms"—is of great importance. This genre definition is considered a novelty not only for Karakalpak literature but also for general genre theory. The work consists of eight notebooks, and there are several philosophical and symbolic meanings behind the choice of this number: National symbols: It is associated with the eight-pointed star, representing the union of the earthly and celestial worlds to signify a complete whole. Cultural-historical symbolism: In Chinese culture, the number "8" signifies "wealth" and "abundance," which expresses the intention of wishing prosperity to the reader. Religious-philosophical perspective: Medieval scholars believed that the eight attributes belonging to Almighty God (life, knowledge, omnipotence, sight, hearing, free will, speech, and creation) were also passed down to human descendants. In this work, novelistic and essayistic features are closely interconnected. Since it is written in the reportage-essay genre, the author's personal experiences, deep thoughts about life, and the dominance of the word "I" are clearly felt. The work is structured around stories and conversations that the author himself heard, felt, and was directly involved in. The fates of the characters, the abundance of dialogues and monologues, as well as the presentation of the images of contemporaries, also draw it closer to multi-volume novels. This work holds a significant place in Karakalpak literature as a new type of autobiographical, documentary-philosophical novel-essay.

The philosophical-ideological core of the work "The Encyclopedia of My Soul" becomes clear through the process of the author searching for his own "I" and comparing it with historical and contemporary contexts. The first notebook of the work begins with the question "Qayipbergenov, who are you?...", which is considered a vivid, philosophical questionnaire aimed at the writer's own personality, creative path, and principles of life. The author poses difficult questions about his place in society—whether he is a "father", a "child", or a "messenger" of the people—and reflects deeply on human responsibility before history. The primary methodological tools of these philosophical explorations are dialogue and comparison.

The author's meeting with a young man of the same name (Tolpebergen) and his answers to the young man's questions form the plot and ideological foundation of the work. Through these conversations with his "namesake," the author analyzes his own life path. To define his own "I", the writer widely appeals to history, philosophy, and the past experiences of humanity.

For instance, by reflecting on the fates of historical figures such as Socrates, Mansur al-Hallaj, Columbus, and Aydos Biy, he discusses the place of goodness and truth in the stream of time and how they are perceived by society.

The intellectual layer of the work deepens further through the utilization of Sigmund Freud's psychological theory of the "Id", "Ego", and "Super-Ego". The author uses this theory as a tool to explain the writer's inner world and the true essence of the creative process.

Furthermore, the epigraphs in the work—Quranic verses, quotes from the Bible, and thoughts of thinkers like Al-Zamakhshari and Confucius—determine the philosophical spirit of the text. These epigraphs reinforce the author's thoughts about the human soul, truth, and the path of life, inviting the reader to intellectual and spiritual contemplation.

The writer's confession about "coming to literature late (at the age of 26)" and comparing it with the creative beginnings of great personalities demonstrates his critical perspective toward his own path. Overall, this section reveals the work's function as a "spiritual passport," in which writerly principles are compared with humanistic ideas from Socrates to the present day and sieved through the author's individual "I". The philosophical-ideological core here is to express the necessity of living in unity with the people and history while simultaneously discovering one's own identity.

Results.

The "Second Notebook" of the work is mainly dedicated to the dissolution of the USSR and the causes and consequences of this historical event, with the author providing a sharp assessment of this process from a publicistic and philosophical perspective. The writer interprets the collapse of the USSR not merely as a result of external factors, but as the consequence of an internal crisis within the entire leadership system—vices such as vanity, thirst for fame, bribery, and a total disregard for the sentiments of the people. The author takes a critical view of the leadership activities of M. Gorbachev, N. Khrushchev, and L. Brezhnev. In particular, L. Brezhnev's obsession with orders and medals, the ambiguity of M. Gorbachev's concept of "perestroika," and their general inability to lead face harsh criticism in the work. These critiques are not just subjective opinions; they are reinforced by evidence of the socio-ecological disaster in Karakalpakstan. The author exposes the indifference of the leaders of that era toward the lives of the people by bringing to light instances of window-dressing, such as the cutting down of forests in pursuit of fulfilling cotton quotas and the ceremonial opening of toilets.

The dialogues within the work—referred to as "bus conversations"—serve a significant function in showcasing the "intensity" of public opinion at the time. The conflicting views among passengers and villagers regarding the dissolution of the USSR, chauvinism, nationalism, and the future are presented through characters who represent specific ideological perspectives.

For example, through archetypes such as the "chauvinist," the "patriot," or the "indifferent citizen," the author creates a multifaceted and complex portrait of the era. To substantiate his thoughts, the author appeals to various legends and narratives (the stories of Prophet Moses, King Solomon and the beetles, and the Devil) as well as literary sources. This artistic device, on one hand, strengthens the publicistic discourse (analysis) of the work, and on the other hand, enriches the events with artistic imagery. The Aral Sea ecological disaster,

presented through the metaphor of the "Great Flood," is exposed in the context of its impact on humanity, particularly on Karakalpakstan, highlighting the necessity of permanent environmental education. Overall, this section represents the writer's analytical perspective directed at the acute social problems of the era.

In Tolepbergen Qayipbergenov's work "The Encyclopedia of My Soul," the issues of language, science, education, and social management find their deep philosophical and publicistic interpretation, particularly in the fourth and fifth notebooks. The author emphasizes the importance of protecting the mother tongue without pitting it against other languages, and expresses his views on the linguistic closeness of Turkic-speaking peoples and their future.

Touching upon the professional education of scientists, their place in society, and the necessity of earning academic degrees through genuine hard work, the writer outlines the foundations for raising the next generation to be knowledgeable and loyal to their people. The "Fifth Notebook" of the work is a repository of profound thoughts on religion, faith, humanity, and historical heritage. Posing the philosophical question "Do we live with faith?", the author reflects on the religion of Islam, the prophets, and holy books such as the "Avesta," "Torah," "Psalms," and the "Bible."

The writer does not pit religions against one another; instead, he emphasizes that their ultimate goal is to call humanity toward unity, love, and goodness. Through the legend of Gayipbergen, which he heard from his father, he analyzes the history of the people's acceptance of Islam and its place in their consciousness. Furthermore, he speaks with regret about the forced indoctrination of atheist teachings during the Soviet era and spiritual catastrophes such as the burning of books. The sections in the work titled "Conversations Around the Hearth" and "The Exhortations of Dervishes by the Roadside" occupy a special place in the spiritual formation of the people. The conversations around the hearth encompass problems of family upbringing, public opinions, and dialogues with elders, bringing the narrative to life and enriching it with artistic dialogues characteristic of a novel. The dervishes' exhortations—conveyed through the words of wise figures or ordinary dervishes encountered along life's path—serve to make the reader reflect on philosophical ideas regarding humanity, the meaning of life, spiritual purity, and breaking free from vanity. To substantiate his views, the author frequently uses the words of sages, the thoughts of thinkers like Chekhov, Spinoza, and Epicurus, as well as proverbs and sayings from folklore. The presence of all these elements proves that the work is not merely a piece of fiction, but a comprehensive socio-philosophical analysis encompassing sociology, history, ethnography, and philosophy. The primary reason for the author's pilgrimage to Mecca—his intention to convey his grief over the Aral Sea ecological disaster to Almighty God—demonstrates his profound sense of responsibility for the present and the future of his people.

Conclusion. Tolepbergen Qayipbergenov's work "The Encyclopedia of My Soul" is not merely a biography, but serves as a "spiritual passport" and an "encyclopedia of the human soul" for every person, writer, and Karakalpak. The work is considered a comprehensive, multifaceted, and philosophical response to the global questions the writer posed to himself: "Who am I?", "What is my people's past?", and "What will our future be?". The historical, ethnographic, and sociological significance of the work is exceptionally high. The "Conversations Around the Hearth" and "Bus Conversations" contained within it represent documentary-artistic layers that portray the typical portrait, psychology, and mindset of Karakalpak society. By merging historical facts, genealogical records, and mythological elements with his deep philosophical and

publicistic thoughts, the author allows the reader to perceive history not just as dry facts, but as an artistic and thought-provoking creation. The work is not merely fiction, but a wide-ranging creation that encompasses sociology, history, ethnography, and philosophy. "The Encyclopedia of My Soul" raised the intellectual character of Karakalpak national prose to a new level.

It remains a foundational work that established the intellectual prose of a new era—the period of independence—in Karakalpak literature. The number "eight" chosen by the author carries national, religious, and cultural significance, serving as a symbol that unifies the entire composition around a central axis. Overall, this work is the culmination of the writer's many years of creative exploration, life experience, and philosophical perspectives, and is considered the highest achievement of the novel-essay genre in Karakalpak literature.

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