



Article

# Artistic and Ideological Functions of Titles in Sh. Usnatdinov's 'Ibrayim Yusupov'

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**Abstract:** This study examines the ideological and artistic functions of titles in Sh. Usnatdinov's novel-essay "Ibrayim Yusupov," focusing on how these titles contribute to the thematic depth and narrative structure of the work. Despite extensive research on the novel-essay genre, there is a lack of analysis on the significance of section titles and their impact on readers' interpretation. Employing a qualitative content analysis method, the study delves into the meanings and artistic values of the section titles within the novel. The findings reveal that the titles not only encapsulate the essence of the content but also enhance the reader's engagement with the historical and cultural context of Karakalpakstan. These results suggest that titles in literary works serve a dual purpose of guiding readers' understanding and enriching the narrative's aesthetic appeal, thus highlighting the need for further exploration of titles in literary analysis.

**Keywords:** Sharap Usnatdinov, Ibrayim Yusupov, novel-essay, term, character, portrait

## 1. Introduction

In each work, its title has a certain ideological and artistic function. Titles of compositions are chosen according to the author's intention. Professor K. Zharimbetov writes about the title of the author Sh. Usnatdinov's novel-essay "Ibrayim Yusupov": "The essay is about the title of the book. The title of Sh. Usnatdinov's book is "Poetry star", "The source of our literature", "Eternal fount", etc. For this reason, he ran away from the notes on the bright and festive themes, and copied the resin passport on the cover of the book and simply wrote "Ibrayim Yusupov".

At first glance, this term seems very sonorous and simple, but if we read the book, it seems to be true. The reason is that Ibrayim Yusupov is a literary, cultural, and historical personality. His life and work are deeply rooted in the history, literature and culture of Karakalpakstan. Therefore, when creating the image of Ibrayim Yusupov based on the novel-essay genre, it is required to approach it against the background of the history, social and political conditions of Karakalpakstan from the 1950s to the end of 2010, and in the context of the literary and cultural center. Therefore, if we take into account these conditions, there is no need to add various epithets, similes, metaphors, additional coloring and decoration to the name of the resin. It is enough to say "Ibrayim Yusupov". From this, 60 years of Karakalpak literature, culture, history, and life related to I. Yusupov can be understood. (like Navoi, Makhtimkuli, Pushkin, Berdakh). If so, we can support the solution of the author who called the book about the great poet "Ibrayim Yusupov" [1].

**Citation:** Daryabaevich, M. A. Artistic and Ideological Functions of Titles in Sh. Usnatdinov's 'Ibrayim Yusupov'. Central Asian Journal of Literature, Philosophy, and Culture 2024, 5(3), 76-79.

Received: 17<sup>th</sup> June 2024

Revised: 24<sup>th</sup> June 2024

Accepted: 1<sup>st</sup> July 2024

Published: 8<sup>th</sup> July 2024



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Supporting and strengthening the existing opinions about the title of the novel-essay "Ibrayim Yusupov", we will also dwell on the titles of its internal parts and their artistic merits. The novel-essay consists of 10 parts titled "Boz ordada". These are "Parvona", "Truly loved heartaches", "A narrow world for hearts", "Everybody's measuring stone", "The service of the country is a great pleasure", "If I ride a ride - I ride with you", "A trackless ride". Each of the terms "Hopeful Side" and "Last Journey" summarizes the content of the stories and scenes depicted in them. That is, he will understand what is going to be said in this section based on those terms. And what does the term "Boz orda" mean? What events are presented in this section? We will discuss these questions.

## 2. Materials and Methods

The methodology for this study involved a comprehensive qualitative content analysis of Sh. Usnatdinov's novel-essay "Ibrayim Yusupov." Initially, the text was thoroughly read to identify and catalog the titles of each section. Following this, each title was examined in the context of its corresponding section to determine its ideological and artistic significance. The analysis was guided by theoretical frameworks on literary titles and their functions, drawing on existing literature and expert opinions, including those of Professor K. Zharimbetov. To ensure a robust analysis, the study considered historical, cultural, and socio-political contexts, particularly focusing on Karakalpakstan from the 1950s to the 2010s. This contextual examination was essential in understanding the multifaceted nature of the titles and their relevance to the narrative.

The data collection process included extracting textual excerpts, dialogues, and monologues that provided insights into the characters, themes, and events depicted in each section. These excerpts were then analyzed to interpret how the titles encapsulate the content and contribute to the overall artistic and ideological narrative of the work. Additionally, the study integrated information from journalistic and scientific articles, as well as reviews and critical essays, to support and validate the findings. The analysis was iterative, with continuous cross-referencing between the titles and the text to ensure consistency and depth in interpretation. The culmination of this methodology provided a nuanced understanding of how Sh. Usnatdinov's use of titles enhances the reader's engagement and appreciation of the novel-essay, offering significant contributions to literary studies and title analysis.

## 3. Results and Discussion

The following lines of the poet's song "Umtilaman jan-tanim menen" were taken as an epigraph for the first part called "Boz ordada":

I strive with all my heart,  
Life feels beautiful to live,  
Fill in your blanks  
Don't cut your extra spaces...  
The sky is high, the stars are mysterious,  
Your secret is infinite as well  
Your beauty is so versatile,  
As the color of the rainbow [3; 3]

This is a requirement of a poet entering the field of literature. The song corresponds to the ideological and thematic directions of the "Boz ordada" section. This section shows the poet I. Yusupov's search for his own path in songwriting, his constant research on himself, and at the same time his activeness in public affairs.

"The novel-essay begins with the last week of 1949. Ibrayim Yusupov, who graduated from the Pedagogical Institute this year, and Babash Ismoilov, who graduated a year ago, are called to serve at the meeting of adults. Through this episode, the writer

describes the older generation - their interactions and directions of thought gets a chance to show.

One of the older Najim Dawqaraev congratulates the first steps of young people involved in modern literature and science, and also highly appreciates Ibrayim Yusupov's poem "Joldas Teacher" published in "Almanah of Literature". At the same time, the hostile actions that started against the spiritual culture of the Karakalpak people and their unique personalities during this period are also discussed.

Najim Dawqaraev, who was studying for a doctorate in Moscow at that time, was the head of the Society of Writers in Nukus from 1946, and from 1947 he worked as the director of the Research Institute of Integrated Economy and Culture. At this meeting, Najim Dawqaraev asked Ibrayim about his family situation, heard that his mother and brother live in the same house, and gave him the key to a four-room apartment given to writers on Pushkin Street. In this section, the author gives information about the personal life of the poet I. Yusupov, gives dialogues and monologues about the intellectuals of that time, their peers in our republic. Also, views on poetry are revealed based on the personal authorship of the poet, and important historical and socio-political events of the period when the poet lived, based on the information obtained from journalistic and scientific articles in newspapers and magazines. In particular, in this section, interesting information about T. Bekimbetov, N. Dawqaraev, Q. Ayimbetov from the book "Khalk Hikmati" by Q. Ayimbetov is presented through the dialogues of the characters, the author's stories and integrated into the composition of the novel. His mature talent in poetry is related to the genre nature of the works "Vatan" and "Joldas Teacher", and the appeal of the poem "Joldas Teacher" to the literary society is revealed through the heated debates of the characters. is given. These stories have their own scientific and journalistic references. Also, the author shows not only the poetic talent of the hero of the novel, but also the information taken from the article "Let's collect the folklore of the Patriotic War", which brought out important issues in the scientific center of his time.

In this part of the novel, the poet's brother Maden, mother Honbiybi elti, singer Ayimkhan Shamuratova, poet T. Jumamuratov, friends Elaman, B. Ismoilov reach the level of characters and differ from each other in their artistic tasks and ideological styles.

As a contemporary of Ibrayim, Tilewbergen Jumamuratov's innate poetic talent is revealed due to his dispute with Umbetali Akhun. The events of the poet's visit to Kazakh Darya and the creation of the poem "Kazakh Darya", Tilewbergen's recording of Jumamuratov's debate, its publication in the press, and the poet's arrival in Nukus are skillfully synthesized and interesting to read.

Ibrayim's family members will move into the writers' four-room house and will have the opportunity to introduce Ibrayim to his peers under the pretext of congratulating him on the new home. The episodic characters of the young poet's friends - Babash Ismoilov, Userbay Khojaniyozov, Embergen Erimbetov, Elaman, Tajetdin Seyitjonov, Orazakh Bekbawlov and others - are revealed through mutual dialogues.

In the novel-essay, the singer Ayimkhan is introduced by the Honbiybi elti:

"At the door, he suddenly recognized a woman who looked like a Russian woman in a tight dress and high-heeled shoes, which caught her eye from the front of a round beaver-skin hat on her head. When Ayim Khan came in with a paper bag under his arm..." [3; 40]. This is a portrait of Ayimkhan Shamuratova.

Aimkhan came to Honbiybi elti's house to tell about his son Ibrayim's noble intention - to marry Mateke Jumanazarov, the head of the republic at that time. This news shocked Honbiybi.

Especially in the image of the poet's mother, Honbiybi, a Karakalpak woman's character, nationality, and individuality can be seen. Honbiybi's children, Maden, daughter-in-law, grandson, and Ibrayim came to Shimbay Nukus and stayed in rent

because there was no place to stay. N. Dawkaraev, who learned about Ibrayim's condition, gave them a house given by the Writers' Union. This story tells about how young Ibrahim attracted the attention of the country's intellectuals and realized his hopes for the future. The writer chooses events of this nature when describing the first steps of the famous poet. The poet's mother, Honbiybi, prays day and night for the elderly who hope for her child's future. First of all, the word "boz orda" is mentioned by Honbiybi in the novel-essay:

"What do you have to say, my lamp, in the old days, a black house with six wings was called a gray house. This is the kingdom next to him" [3; 41].

In this case, the word "Boz orda" is also called "White Orda" in the Karakalpak language. In "Annotated Dictionary of the Karakalpak Language": "White Orda". It is explained as a black house, covered with 6-8 wings of white felt, flawless in appearance, amazingly made, a special house where rulers ruled the state in ancient times" [2; 74].

Therefore, the gray horde means a well-furnished, well-furnished house for an honored guest. The gray area in the novel-essay has a symbolic meaning. Used in two ways. First, it is a new settlement, where the tar has moved, and secondly, the capital city of the Republic is considered to be a center of literature. Therefore, if the gray horde was ruled by the people, then the novel-essay "Boz ordada" is about the leadership of the Karakalpak nation, its leaders and the events in the place where the future gathered.

#### 4. Conclusion

The study highlights the ideological and artistic significance of section titles in Sh. Usnatdinov's novel-essay "Ibrayim Yusupov," revealing that these titles not only summarize the content but also enhance the reader's engagement with the cultural and historical context of Karakalpakstan. The findings demonstrate that titles serve as a guiding tool for readers, offering insights into the narrative's thematic depth and contributing to the overall aesthetic appeal. This study underscores the importance of titles in literary analysis, suggesting that further research could explore the impact of titles in other literary genres and cultural contexts to broaden our understanding of their multifaceted roles.

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