

**LITERARY REVIEW OF IBRAHIM YUSUPOV'S WORK**

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Hero of Uzbekistan Ibrahim Yusupov was not only a poet but also one of the outstanding literary critics who notably distinguished himself in Karakalpak literary criticism from the 1950s-1960s. Zh. Yesenov notes the genre uniqueness of the poet's works in the field of literary criticism, stating: "I. Yusupov has many literary-critical articles in the form of reviews, portrait criticism, prefaces, and essays" [1, 33].

Due to its genre specificity, literary review analyzes, systematizes, and summarizes the living literary process, its innovations, struggles, circumstances, aspirations, as well as achievements and shortcomings. Moreover, the critic strives to create genuine masterpieces of literature [2, 15]. In this regard, the review of literary periods, years, themes, literary forms, and genres plays an important role. Thanks to this feature, the literary review genre contributes to the development of literature and helps it reach new heights.

From 1965 to 1980, I. Yusupov held the position of chairman of the Writers' Union. During this period, several critical articles in the review genre were published in the "Amudarya" journal. In these works, when evaluating artistic works, the writer's creativity is considered in connection with the artistic images and ideas of their works, as well as with the history of literature and society.

For example, in a literary review compiled based on the earliest reviews of poetry titled "Klasiklik poeziyani awdarıwğa jaqsı kewil bólinisin" ("Let translation become a good guide for classical poetry") [3], both the achievements and shortcomings of translating Mikhail Lermontov's works into Karakalpak were noted. The authors point out the difficulties of literal translation without proper understanding of the text's meaning, note the lack of artistic imagery, and inability to convey the structural features of Russian poetry.

Thus, the translations of M. Daribayev's works - "Tutqın emes" ("Not Captive"), "Qamıs" ("Reed"), N. Zhapakov's works - "Jar tas" ("Rock"), "Qashqın" ("Fugitive"), as well as J. Tashenov's translations - "Nelikten" ("Why") and "Diywana" ("Beggar") were successfully implemented due to the poetic and syntactic features of the Karakalpak language, which allowed the works to be understandable and effectively convey the spiritual power of the outstanding poet to Karakalpak readers.

At the same time, R. Majitov's translations of "Túrktiń nalışı" ("The Turk's Lament"), "30-iyul" ("July 30"), and "Parij" ("Paris") proved to be insufficiently profound from a poetic perspective. The problems of literal translation and misunderstandings arising in the works of K. Dosanov, B. Kaipnazarov, and Z. Sakhiyev were identified as their weaknesses.

In some translations with uncertain authorship (for example, "Xosh, juwılıp tazarmağan Rossiya" ("Farewell, unwashed Russia")), a decline in the level of artistry is noted. Although the talent of the translators who strived to convey Lermontov's poetry in the Karakalpak language is highly valued, it is emphasized that it is necessary to develop experience and literary traditions to improve the quality of translation.

This article criticizes the shortcomings in the translation work of the fiction department of the Karakalpak State Publishing House. The author pays special attention to the failure to adhere to the principles of quality and refined translation when translating the works of classical poets, the lack of careful selection of translators, and the low level of literary taste among the publishing house staff. Using Lermontov's works as an example, the poor quality of translations, the presence of technical and grammatical errors, as well as the absence of several classical poems in the collection are criticized. The author notes that the publishing house staff's careless attitude towards the production plan and quality led to a decrease in readers' respect for the published products. The article calls for appropriate measures to improve the quality of literary translations and to translate classical works at an appropriate level.

The reviewer analyzes works within certain frameworks. While I. Yusupov in the aforementioned review criticized the achievements and shortcomings of translation work, in his review titled "Some Words About Poems" [4], he discusses poems. The review analyzes the state and development of Karakalpak poetry of that period. The author criticizes the lack of quality works in Karakalpak literature, especially in poetry, and notes the problems of their selection.

This review also examines the works of N. Zhapakov "Qos terek" ("Two Trees") and Kh. Seitov "Jetim qız" ("Orphan Girl"), analyzing their achievements and shortcomings. In the ballad "Jetim qız," it is noted that certain episodes too closely resemble a poem, and the excess of characters lacks meaningful purpose.

Meanwhile, in B. Kaiyipnazarov's poem "Bir kolxozda" ("In the Collective Farm"), a conflict is analyzed in which the social content is not conveyed vividly enough, and the characters' actions are far removed from real life. Specifically, it is emphasized that the individual actions of the poem's main character - Atashev - are excessively inflated, which strips him of his authentic image and transforms him into a character who opposes society. Similarly, the implausibility and inconsistency with reality of the transformations in "Buldozershi Ayman" ("Bulldozer Operator Aiman") are criticized, while the special significance of vivid, expressive images that contribute to a truthful portrayal of reality is underscored.

This literary review also examines the poems "Ómirbaydıń ómiri" ("Omirbai's Life") by Zh. Aimurzaev and "Paraxat" by S. Nurymbetov. The author notes that the plot and aesthetics of the poem "Ómirbaydıń ómiri" are not fully developed, and the artistic level of its poetic

language is assessed as low. S. Nurymbetov's poem "Paraxat" is characterized by an attempt to use new forms in children's literature; however, its language and expressiveness proved unsatisfactory. The author believes that the content and language of the work are difficult and barely comprehensible for children, and some aesthetic devices are used inappropriately.

"A good poem is not simply a retelling of a life event, but requires persistent struggle, rich imagination with vivid figurative expressions, and energetic romanticism. Lines composed without zeal and temperament are unable to convey the entire interesting story of life and, ultimately, fail to resonate with the reader's heart," - this is how the author of this review dedicated to poems formulates their judgment.

A literary review can also be devoted to works created during a specific period. Thus, both individual works and broader trends in modern Karakalpak poetry are analyzed, allowing for the identification of both achievements and shortcomings in the use of poetic language and artistic techniques.

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