



## Article

# Poet Bakhtiyar Genjemuratov's Work and its Study in Literary Criticism

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**Abstract:** Bakhtiyar Genjemuratov is a central figure in modern Karakalpak literature, celebrated for his contributions as a poet, scholar, and translator, shaping contemporary poetic discourse. His works such as *The Life of the Sun*, *The Moon Pierced by a Bullet*, and *Confusion* embody a synthesis of national heritage and modern literary form, exploring themes of cultural identity, divine love, and existential reflection. Despite significant scholarly interest, there remains a need for comprehensive methodological frameworks that integrate corpus linguistics, comparative stylistics, and interdisciplinary approaches to study his literary legacy. This article examines Genjemuratov's poetry and its scholarly reception, categorizing existing research directions while proposing new methodologies for systematic analysis. The study found that prior research focuses on genre-formal analysis, lyrical hero studies, free verse innovations, and stylistic features, but lacks corpus-based and interdisciplinary integration. The research proposes incorporating digital corpus analysis to objectively examine linguistic and stylistic patterns and interdisciplinary studies combining folklore, linguistics, and history to explore cultural motifs and oral poetic structures in Genjemuratov's work. These findings underscore the potential of Genjemuratov's poetry as a rich source for advancing Turkic literary studies, providing frameworks for future scholars to analyze his integration of traditional and modern poetic forms, while highlighting his role in shaping the literary identity and cultural consciousness of Karakalpak society.

**Keywords:** Bakhtiyar Genjemuratov, Karakalpak Poetry, Lyrical Hero, Free Verse, Literary Criticism, Poetic Style, Genre, Literary Translation, Linguopoetics, Interdisciplinary Study

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## 1. Introduction

Bakhtiyar Genjemuratov occupies a prominent place in the landscape of Karakalpak literature as a poet whose artistic innovation reshaped contemporary poetic expression. He entered literary circles in the late 1970s, quickly gaining attention for his lyrical and symbolic style that merged national tradition with global literary developments. His poetry collections such as *The Life of the Sun*, *The Moon Pierced by a Bullet*, and *Confusion* reflect a creative journey that transcends mere aesthetics to explore themes of memory, divine love, existential reflection, and cultural identity[1].

Aside from his poetic output, Genjemuratov is also a notable literary critic and scholar. His critical works, including the monograph *The Poetics of Ajiniyaz's Lyrics*, contribute to the theoretical understanding of Karakalpak poetic tradition. The dual identity of Genjemuratov – as both creator and analyst – makes his oeuvre a fertile ground for scholarly exploration. This article aims to examine both his creative contributions and

the scholarly discourse surrounding them, identifying key research trajectories and proposing future methodologies for studying his work[2].

The study of Bakhtiyar Genjemuratov's poetry has evolved across multiple dimensions in Karakalpak literary scholarship. Scholars such as Q. Orazimbetov, O. Gayliyeva, Q. Turdibaev, and P. Dabilov have provided comprehensive insights into the theoretical and stylistic aspects of his work[3].

### **Literature Review**

Q. Orazimbetov's scholarship emphasizes genre and formal characteristics, particularly the evolution of poetic form in Genjemuratov's work, including free verse and intermediate forms. His analysis also explores the philosophical and structural novelty introduced by the poet within the context of national literary tradition[4].

O. Gayliyeva's research focuses on the typological and formal analysis of modern Karakalpak poetry, with special attention to Genjemuratov's free verse techniques. Her doctoral research expands on the intermediate poetic forms used by the poet and contextualizes them within broader Turkic lyrical traditions.

Q. Turdibaev provides a focused examination of the lyrical hero in Genjemuratov's poetry. His study addresses the transformation of lyrical subjectivity and the evolving dynamics between the poet, the lyrical "I", and the reader.

P. Dabilov, on the other hand, explores the ontological structure of the lyrical "I" in Genjemuratov's work, categorizing the appeals of the lyrical subject in monologic and dialogic structures. His work underlines the metaphysical and philosophical depth of Genjemuratov's poetic persona.

Further, Genjemuratov's own scholarly contributions, such as his literary theory textbooks and research on classical poet Ajiniyaz, affirm his intellectual commitment to advancing Karakalpak literary criticism. His efforts in literary translation, particularly of historical and literary texts into Karakalpak, add another dimension to his scholarly and cultural impact[5].

## **2. Materials and Methods**

This study employs a descriptive-analytical method grounded in literary theory, genre analysis, and textual interpretation. The research is organized into the following methodological steps:

**Textual Analysis:** A close reading of selected poems by Bakhtiyar Genjemuratov is conducted to identify thematic patterns, stylistic features, and symbolic structures. Emphasis is placed on free verse, metaphorical language, and genre synthesis[6].

**Comparative Literary Study:** Genjemuratov's work is compared with classical Karakalpak poets (e.g., Ajiniyaz) and broader Turkic literary traditions to understand intertextual references, cultural continuity, and innovation.

**Review of Scholarly Sources:** Monographs, dissertations, and articles that analyze Genjemuratov's poetry are reviewed and classified thematically. This helps to establish the trajectory of academic interest and gaps in the literature.

**Corpus-Based Approach (Proposed):** The study recommends future use of corpus linguistics tools to digitally analyze the frequency and distribution of linguistic and poetic elements in Genjemuratov's work, enhancing objectivity in stylistic study[7].

**Interdisciplinary Integration (Proposed):** The study encourages incorporating methods from folklore studies, linguistics, and history to examine the use of cultural motifs, historical allusions, and oral poetic structures in his oeuvre.

This multi-method approach aims to synthesize existing research while proposing pathways for deeper and more diverse scholarly engagement with Genjemuratov's literary legacy[8].

### 3. Results and Discussion

Bakhtiyar Genjemuratov is a prominent figure in Karakalpak literature not only as a poet but also as a scholar and translator. He entered the world of poetry with innovative artistic explorations. The poet's work marked a new stage in harmonizing national and contemporary perspectives in Karakalpak literature. His earliest poems began to be published in the late 1970s. The poet's first collection of poems, "The Life of the Sun", was published. Subsequently, his works titled "The Moon Pierced by a Bullet", "Selected Works", and "Confusion" were warmly received by readers. The poet's collection "Confusion" proved that his poetic mastery had deepened, and he had clearly defined his style and worldview. His works beautifully and symbolically depict the national spirit, historical memories, inner drama, divine love, and most importantly, the subtle feelings and emotions in the human heart[9].

Bakhtiyar Genjemuratov's work is not just poetry, but also a subject of scholarly research. His poetry, with its new imagery, genre, historical sources, and national-spiritual processes, is becoming the main focus of scholarly articles, monographs, and dissertations. When we examined the research on the poet's work, we observed that scientific articles, monographs, and dissertations from the last century to the present have been conducted in several directions. They can be categorized in the following areas: the genre and formal characteristics of the poet's poetry, namely its theoretical principles and literary form and structure; the image of the lyrical hero in the poet's poetry, the interpretation of new content within its scope; the development of genre in the poet's poetry: the synthesis of free verse and national traditions; stylistic features: linguopoetic and stylistic characteristics; literary translation and linguocultural connections, etc[10].

The genre and formal characteristics of the poet's poetry, namely the theoretical principles and issues of literary form and structure, were comprehensively studied in the works of the renowned scholar Q. Orazimbetov. The theoretical aspects of genre and form issues in Karakalpak literature were thoroughly explored, revealing theoretical directions regarding the formal structure of poetic collections. These scholarly works discuss B. Genjemuratov's poetry, analyzing the structure of the poet's poems, the issues of their content and form, and the artistic explorations in his work. In his work, the scholar considers the new artistic forms used by the poet in his poetry collections a novelty in Karakalpak literature. For example, the poet's:

Hayranman... Tastóbem – qızıl bult!

Jawǵan qar aq emes–kúl reń.

Jiyekte qara bult – qara qulıp...

Avgustta muz qatqan – qıs, seń...

Mıńórkeshli túyeler – sargısh qum

Shógip jatır. Mıńásir...

Waqıt –mıń sandıq,

Shatırash ayınınday shup-shubar jıllar:

Júrisler – sońı muń,

aza...

janǵırıq...

Professor Q. Orazimbetov expresses the following opinion about this poem of the poet: "The poet's heart, which perceives poetry as the purest thing in the world; the restless and sensitive inner world of the lyrical hero eager to see what lies beyond by turning this world upside down; the dreamy and ardent emotional experiences of the hero searching for his own and his people's history in the living and non-living particles of boundless nature - in short, it was a time when the young poet's complex poetic world and his

personal life principles and goals intertwined, enveloping the poet in a circle of restless months, compelling him to write works unlike any other. Certainly, the theme of love will inevitably be present in any poet's work. Because this theme is eternal. It quickly affects the poet's senses, stirring his sensitive world. Bakhtyar also creates such lyrical poetry with passion. Several of his poems based on this theme have been set to music and have become beloved songs performed by many renowned artists"[11].

Additionally, the scholar's scientific works discuss the emergence of free verse in B. Genjemuratov's poetry and the synthesis of his poems written in intermediate form with Karakalpak national poetry. Scholar Q. Orazimbetov considers the poet's poems written in this intermediate form to be one of the innovations in contemporary Karakalpak literature.

Professor O. Gayliyeva's work analyzes the unique genre-formal characteristics of intermediate forms in contemporary Karakalpak poetry, examining the distinctive features of B. Genjemuratov's free verse and the poet's skill in writing free verse. The scholar's doctoral dissertation discusses artistic forms, analyzes several poems by poet B. Genjemuratov, and comparatively elucidates issues of artistic exploration and innovation in his poetry.

The image of the lyrical hero in the poet's poetry and the issue of interpreting new content in the area were also extensively analyzed in the work of Doctor of Philological Sciences Q. Turdibaev [12].

Scholar P. Dabilov, referring to the poetry of B. Genjemuratov, discusses the lyrical "I" in his poetry and conducted his research in this direction: "B. Genjemuratov, one of the poets of contemporary Karakalpak literature with his own voice, wrote in one of his poems: 'No good poem can be written without an answer from God.' With this thought, the poet poetically conveys that lyrical works are not born without the influence of some external object, and that writing poetry is a divine phenomenon. Based on this, to examine the issue of the object in the poet's lyrical works where the author's image is created, we can study his works of this content, categorizing them according to the appeal of the lyrical "I" into the following types: 1. The appeal of the lyrical "I" to its own "I," that is, a lyrical monologue. In this, the lyrical "I" speaks to itself. 2. The lyrical "I" speaking on behalf of another person (the hero of performative lyrics). 3. The address of the lyrical "I" to a specific person" [13].

Bakhtiyar Genjemuratov gained wide recognition not only as a poet but also as a Candidate of Philological Sciences, Associate Professor, and researcher. In 1996, under the scientific supervision of Professor Kamal Mambetov, he defended his candidate dissertation on the topic "Poetics of Ajiniyaz's Lyrics." He pays attention to less studied issues in Karakalpak poetry, analyzing the poetic structure, narrative methods, and stylistic features of the poetry of our classical poet Ajiniyaz Qosiboy uli .

The scholar's textbooks, such as "Theory of Literature" and "Literary Currents and Trends", also play a significant role in establishing modern theoretical approaches in Karakalpak literary studies[14].

B. Genjemuratov was also a literary translator. He translated the extensive work "The Golden Horde and its Fall" by the renowned historians A.Yu. Yakubovsky and B.D. Grekov into Karakalpak and published it in the journal "Amudarya." His monograph "The Poetics of Ajiniyaz's Lyrics" was published, and numerous literary-critical and journalistic articles were released.

Taking into account the research conducted on the study of the poet B. Genjemuratov's work in Karakalpak literary studies, and in determining the scientific and literary directions that should be further studied in the poet's literary heritage, we would like to make the following proposals:

Studying the poet's work through a corpus-based approach: This involves a precise and objective analysis of the poet's style of writing literary works, their linguopoetic characteristics, methods of selecting themes, and so on.

The issue of the lyrical hero in the poet's poetry. Through this method, the necessity of a deep study of the system of images and their symbolic function in the poet's works is observed[15].

Analyze the genre and formal characteristics of the poet's poetic works. Through this method, it is evident that it is necessary to identify the traditional artistic forms found in the poet's poetry and the new artistic forms that have emerged under the literary influence of world literature, and to determine the level of artistic expression of the poet's thoughts in these new forms, as well as the poet's mastery.

The necessity to further explore the issues of literary translation of the poet's works into world languages and Turkic languages is evident. Through this method, it is essential to conduct a comparative analysis of the stylistic and semantic features of the poet's works in literary translations, to determine the translator's mastery, and to clarify the extent to which the author-poet's style has been preserved in literary works.

Scientific and critical evaluation of the poet's creative work. It should be noted that if there are shortcomings in the poet's works, if there are aspects in his poems that need further refinement, they should be evaluated not only from a positive perspective, but also objectively from a critical point of view.

There is also a need to study the poet's creative work through an interdisciplinary integration approach. That is, in this research method, the necessity of studying in connection with folklore studies, linguistics, history, and others is also emerging. This is because the poet's poetic works extensively utilize folklore elements, linguistic elements, and the narration of historical events.

#### 4. Conclusion

In conclusion, Bakhtiyar Genjemuratov stands as a central figure in modern Karakalpak literature, uniting the roles of poet, scholar, and translator with a profound commitment to national culture. His poetry reflects a synthesis of traditional and innovative forms, employing free verse and rich metaphorical language to express themes of divine love, memory, and cultural identity. His contributions to literary criticism, particularly his research on Ajiniyaz and his theoretical works, have laid a foundation for contemporary Karakalpak literary studies. Genjemuratov's unique lyrical style, exploration of the lyrical hero, and use of intermediate forms represent significant innovations that continue to inspire literary scholarship. Future studies can build upon his interdisciplinary relevance by applying corpus linguistics, comparative stylistics, and integrated approaches connecting literature with folklore and history. His poetic and scholarly legacy remains a valuable resource for understanding Karakalpak cultural and literary development and offers broad opportunities for academic exploration in Turkic and world literature contexts.

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