



Publicism of T. Kaipbergenov: Writer and Time

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Article History	Abstract
Received: 06 June 2023 Revised: 05 March 2023 Accepted: 11 March 2023	<i>The article analyzes the journalistic works of T. Kaipbergenov, a national writer from Uzbekistan and Karakalpakstan. The specific thematic and genre-stylistic features of the writer's journalism are studied. It is argued that the examined activities represent a completely unique form of journalistic reflection of reality, and the writer's approach, literary worldview, and his writer's vision have had a direct impact on his journalistic works.</i>
CC License CC-BY-NC-SA 4.0	Keywords: <i>Karakalpak Prose, Writer's Journalism, Feature, Specificity, Character, Image, Style, Plot, Composition</i>

1. Introduction

People's lives and thoughts are reflected and manifested in various forms, types, genres of literature, and other forms of creativity. The creative work of Tulebergen Kaipbergenov, a national writer from Uzbekistan and Karakalpakstan, has attracted the attention of prominent literary scholars such as Z. Kedrina, Yu. Surovtsev, M. Lomunova, Z.S. Osmanova, K. Yashen, G. Lomidze, M. Nurmukhamedov, Z. Nasrullaeva, as well as renowned masters of the written word like Ch. Aitmatov, poet A. Aripov, academician A. Sakharov, and others. The reason for this lies in the fact that T. Kaipbergenov is one of the writers whose creative work is directly associated with the main stages of development, growth, and improvement of contemporary Karakalpak prose. However, the specific features of his journalistic works have not been the subject of independent scientific research, despite the fact that the author himself has long been known to a wide audience as a journalist. Journalism is an integral part of the creative legacy of writer Kaipbergenov. Throughout his creative journey, he has turned to journalism as a genre of literature. What explains the writer's interest in journalism? Primarily, it is due to the characteristics of his creative personality and public activities. His journalistic speeches and addresses contain thoughts that are relevant to the modern era and society. The writer seeks to express them without embellishment, truthfully and directly, which is one of the characteristic qualities of journalism as a particular form of creativity.

The ideology and values of the modern era, their understanding and interpretation, find direct reflection in the writer's journalism. The unique and distinctive journalistic works of the writer, which are based on important social issues, an active civic position, relevance combined with deep insight into the psychology and inner world of the characters, a rich range of purely journalistic features, serve as an example not only for Karakalpak journalists but also for a wider circle of specialists. It is important to note the exceptionally significant role of journalism itself in his creative work. A writer who lives through the interests of his time, shares the joy and sorrow of the people, and feels himself as a representative of the nation cannot but be a journalist. As a writer with keen perception and an active civic position, he keenly senses the urgent needs of the time. Being in the midst of life together with the people, he deeply experiences their pain, shares their hopes and anxieties, joys, and sorrows. For Kaipbergenov, journalism is not only a school or a workshop where he hones and refines his writing skills. Journalism helps him achieve something more profound - to comprehend the writer's world, to compare the types of thinking in journalism and literature, and thus transition from

journalistic journalism to writerly journalism. One of Kaipbergenov's fundamental tasks as a journalist with a writer's mindset is to vividly reflect the image of his people and their distinctive national character.

If one carefully reads the writer's journalistic works, an interesting regularity can be observed: repeated depictions of historical personalities, not only of individuals but also of roads, villages, and nature. By uniting them all into a coherent, unified picture, we discover that one of the main themes of his journalistic works is the image of the nature of his homeland and his people. Such a comprehensive image cannot be artificially created; it would be a mechanical combination. In Kaipbergenov's works, each piece has its own meaning, theme, expressive means, and details, and all the works together create a vivid and unified image. The necessity of studying T. Kaipbergenov's journalism lies not only in the sharpness of the ecological issues he addresses and the moral orientation of the behavior of ordinary people and representatives of governing structures but also, fundamentally, in the survival of an entire nation, in preserving its historical homeland, and in finding a principled and internationally compliant solution to the problem of national minorities. Scientific research in the field of journalism would be impossible without relying on the works of scholars in the theory of journalism, primarily on the problems of journalistic mastery – (Cherepakhov, 1973; Gorokhov, 1975; Zdorovegi; 1979; Kolosov, 1977; Prokhorov, 1973; Uchenova, 1976; Uchenova, 1971; Streltsov, 1990; Rubashkina, 1987). It can be confidently stated that Kaipbergenov dutifully fulfilled the main duty of a journalist in relation to the greatest and all-encompassing problem of our time.

On the pages of newspapers and magazines, he spoke with poignant pain and hope about the tragedy of the Aral Sea and, consequently, about the future of the entire region. It is of great significance that the journalist addressed this problem, on multiple occasions, on a global scale. This plays a special role because he was a prominent national writer of Karakalpakstan. In international environmental journalism, he, as an individual, recreated the image of a Karakalpak author and, through this, the image of the entire Karakalpak people, skillfully conveying the inner feelings, experiences, the real state, and self-perception of everyone living in the Aral Sea region, enduring the disasters that have befallen them. It is also important to note that the name of the writer and journalist T. Kaipbergenov gained popularity far beyond Uzbekistan and the CIS. His sharp and topical articles and essays were published in central newspapers and magazines as early as the 1980s. T. Kaipbergenov's works were printed in multimillion copies and were read with interest by people from Kamchatka to the Baltics, in Europe and Asia. For this audience, Kaipbergenov's journalism brought many new and unfamiliar aspects, as most of his readers and listeners likely had no idea about the life and customs of the people living in the Aral Sea region. Karakalpaks and their problems became widely known thanks to the

Journalistic works of this renowned writer. In his article "Misfortune is Our Common Cause," T. Kaipbergenov writes: "Infant mortality on the shores of the Aral Sea is one of the highest in the world. In several districts of the republic, doctors do not recommend feeding infants with breast milk. It is toxic. Mother's milk is poison! Can any writer imagine a more terrifying image?" (Uchenova, 1976). Here, the writer makes a sharp journalistic move, the main advantage of which is that he did not invent anything himself (as is characteristic of artistic creation) but took a fact from real life. Such facts do not leave the author's mind. Perhaps that is why the topic of ecology occupies one of the central places in his journalistic work. An example of a successful journalistic piece is T. Kaipbergenov's article "A Cup of Milk," published in the newspaper "Pravda" on July 13, 1986, where, based on the lives of cotton-growing brigades from remote villages, the journalist succeeded in raising crucial questions of vital importance to the entire Karakalpakstan. In the article, the author advocates the idea: "...those who live in rural areas should be actively encouraged to keep and raise livestock" (Uchenova, 1971). By observing the daily lives of peasants, the author clearly sees the problems that hinder rural development. He carefully selects facts, studies them, comprehends the phenomena of life, and this enables him to outline prospects for solving the discussed issues. Therefore, T.

Kaipbergenov's environmental journalism is not only topical but also critical and constructive. The main idea emphasized multiple times in the article is the profitability of maintaining livestock and the difficulties that arise in doing so. He writes: "It has been known for ages what a cow gives. Milk,

butter, meat... In short, everything essential, especially for large families, of which there are many in Karakalpakstan. But by requiring constant care, a significant portion of which falls on the shoulders of children of different ages, it also provides another seemingly unexpected benefit: the opportunity for natural and continuous labor upbringing" (Uchenova, 1979). T. Kaipbergenov wrote these words in 1986 when the world was still different. Much has changed since then. The USSR collapsed, and Uzbekistan became an independent sovereign state. However, without a doubt, Kaipbergenov's environmental articles can be considered as examples of modern Karakalpak journalism. Their enduring nature can be seen from the fact that the issues he raised remain highly relevant today. T. Kaipbergenov is not just a journalist but a writer-journalist. The writerly nature of his journalism is evident from the fact that back in 1986, when our journalism was dominated by partisan principles, he defended universal human values and drew attention not only to the need to provide food for the inhabitants of Karakalpakstan but, more importantly, to the special role of cultivating a work ethic, love for nature, and homeland.

The talent of the writer is evident in the fact that in a small newspaper space, he raises a complex set of moral questions: "It is also necessary to allocate pastures around farmsteads," he writes. "This is a solution to psychological and environmental problems. Defoliation of cotton, chemical treatment of crops will move further away from residential areas" (Strelsov, 1990). We believe that every resident of Uzbekistan and the entire Central Asian region today will take these lines to heart. The ecological theme is also reflected in many of his oral speeches, including speeches, conversations, and journalistic interviews. The tragedy of the Aral Sea is the pain of his heart, an open wound. That is why it permeates all of the writer's works. The author of this article extensively explored T. Kaipbergenov's creative laboratory through a comparison of the first, second, and subsequent versions of his speeches and articles, as well as during the numerous conversations with him and other activities involving the examination of the writer's personal archive (Rubashkin, 1987; "Знамя", 1991). The study revealed that T. Kaipbergenov worked meticulously on the plans for his speeches, striving to find the best logical development of the topic. For example, understanding that the factual material should be expressive enough to appeal to both reason and the emotions and feelings of the audience, the orator references a familiar literary image to evoke a lively response while simultaneously explaining and illustrating complex environmental processes: "The press often willingly writes about it (the nature of the Aral Sea) and speaks at various meetings, conferences, and symposiums. New meetings and speeches by individual leaders at these meetings begin to resemble the tales of Scheherazade from 'One Thousand and One Nights.'"

Only there, the heroine gains one day of life with each tale, while our consoling assemblies, where nothing useful is decided, on the contrary, bring us closer to destruction." This is a splendid paradoxical image from a classic medieval work and our disheartening contemporary reality. It is memorable not only as a fairy tale but also as a real image, albeit with a reverse negative meaning. Participating in various forums, T. Kaipbergenov repeatedly made substantive speeches in defense of nature. In doing so, he found a direct path to the readers. His oral presentations significantly complemented his written journalism. Many people remember T. Kaipbergenov's speeches at congresses, meetings of deputies, or gatherings of fellow writers. Academician Andrei Sakharov highly praised T. Kaipbergenov's speech at the first congress of People's Deputies of the former USSR in his memoirs. Sakharov wrote that "...this speech was one of the most alarming at the congress, on par with speeches about the disasters in Uzbekistan, the dying northern peoples, the disasters of radiation-contaminated zones from the Chernobyl accident, the pollution of air and water in the centers of heavy chemistry and metallurgy" ("Литературная газета, 1989). T. Kaipbergenov spoke with deep concern about the criminal attitude towards the greatest values bestowed upon humanity – nature and the environment, in order to somehow help the poisoned and disfigured land and alleviate the suffering of the people living in the region.

His speeches were remembered by many as substantive, sharp, and even tragic. The renowned writer and journalist Valentin Rasputin, recalling the congresses of writers that took place in the mid-1980s, said: "... I remember how passionately Kaipbergenov spoke there about the fate of the Aral Sea. It was such an astonishing and tragic speech; we were shaken by his account of what was happening to the Aral. After that, the International Baikal Environmental Movement was created" (Kaipbergenov,

1987). According to V. Rasputin, at a congress held in 1985, what was supposed to be a literary event turned into an environmental one, and the reason for that was T. Kaipbergenov's speech. This fact is further evidence of the writer's high effectiveness as a publicist. The love for his people is most vividly felt in Kaipbergenov's journalism. He pays a great deal of attention to the history of his people, their origins, and development. For example, in the work "Two Interviews on One Topic," he writes: "And my people went around the world in search of a name. They were on the Danube, traveled through the Volga steppes, approached the Urals, wandered along the banks of the Syr Darya, approached the borders of Persia, returned to the Aral Sea, and people realized that God had forgotten about them, that he would not give them any name..." Here the author thinks like a strategist, encompassing vast territories and several historical centuries. This kind of scope is characteristic primarily of a writer.

The theme of the history of the Karakalpak people is closely linked to the theme of their traditions. The journalist understands well that traditions are one of the decisive factors in the existence of any nation. Therefore, in many of his journalistic works, one can find descriptions of local customs. This technique is one of the main ways for a publicist to create a vivid and distinctive image of his people. The article "Living and Dead Traditions" (Pravda, June 29, 1985) is entirely dedicated to this topic. From the writer's journalism, it can be concluded that this nation possesses its unique culture, allowing the Karakalpaks to be a people with their own historical distinctiveness. In the article "Измерение времени," (Measurement of Time) published in the journal "Литературное обозрение" (Literary Review) (No. 11, 1984), regarding the historical origin of the leading characteristic of Karakalpak culture, he writes: "The people were nomadic for a long time, so they did not create palaces and temples, frescoes, mosaics, sculptures, or paintings... But they created and carried in their memory through the years and spaces beautiful creations of folklore: dozens of epics, hundreds of songs, thousands of proverbs, sayings, expressions, riddles." This succinct statement powerfully expresses the most important feature of his nation's culture.

It should be noted that the composition and style of a work have always been considered essential indicators of a journalist's skill and maturity. Of course, each journalist has their own style and set of techniques and methods for constructing their work. Literary critic T. Kurbanbaeva writes in her monograph, which examines plot and composition problems using the works of T. Kaipbergenov as examples: "In T. Kaipbergenov's works, there is a tendency towards character revelation through the portrayal of a person's inner world" (Kaipbergenov, 1987). This tendency is manifested not only in profound journalistic ideas and passionate emotional intensity but also in distinctive compositional and stylistic devices. The title is also part of the composition. For example, the title "Измерение времени" (Literaturnoe Obozrenie, No. 11, 1984) is a philosophical and journalistic writerly title. It reflects the typical scope of Kaipbergenov's thinking. The fact that Kaipbergenov imparts his writerly mindset onto the titles of his journalistic works is evident in titles such as "Everything Living Is Unique," "Artistic Memory Is the Soul of the People," "Deficit of Spirituality," "In the Moral Dimension," "Not to Lose Face," "I Dreamed of a Garden...", "The Face of Kindness," "This Burning Feeling of Shame," "The River Must Flow into the Sea," and so on. Let's delve into the stylistic aspects of the writer's journalistic works.

He often utilizes parables, excerpts from legends, and impressive episodes from the lives of heroes or the people in his concise newspaper and magazine publications. In his journalism, we frequently encounter parables as an element of his writing style. Although they vary in content, the parables presented in his articles and sketches carry different semantic loads. Another common feature of Kaipbergenov's journalistic style is the creation of characters using natural, not artificially contrived means. Typically, in his sketches and interviews, the images of his characters are revealed through their own speech characteristics. The journalist employs an original stylistic technique: he does not describe them but simply converses with the characters. Through such dialogues, we can perceive the personality and inner world of the hero, their character, and soul as a human being. For instance, the sketch "Aisha Will Not Remain Silent..." published in the magazine "Krestyanka" (Peasant woman) (No. 1, 1989) is executed slightly differently. Although dialogues are present here as well, the journalist prefers to personally describe the characters. The sketch begins as follows: "Aisha is rather taciturn. Patima, her sister, is also very reserved. But both of them answer questions with unreserved

frankness and childlike directness. Only Patima, the younger one, is monosyllabic, while Aisha would fall silent, blush, flash her eyes, and then tell you everything you want to know. And you get the feeling that once you ask, you should somehow help, give advice..." (Абдимуратов, 1996).

This is how the author describes the characters of the twin sisters, the Matkarimov tractor drivers. Kaipbergenov's journalism possesses numerous features that make it folk-oriented. However, one particular characteristic of his journalistic style particularly stands out — its folklore quality. For example, in the interview "To Be Responsible Means to Answer," there is a strong influence of folklore. In it, the author tells his interviewee a parable about Omirbek: "Once the villagers asked Omirbek to sell donkeys at the market. He agreed, mounted one of them, and drove the herd. Along the way, he decided to check if they were all intact. He counted them — one was missing. Worried, he climbed a hill, counted again — they were all there. He descended from the hill, mounted his donkey, and counted — once again, one was missing" ("Знамя", 1991; Распутин, 1995). Through this analogy, readers can draw their own conclusion that the authorities do not see or acknowledge their own mistakes. The use of a folkloric image here is skillfully employed by the folk writer for the people. The image of nature as the mother from whose womb intelligent beings emerged is an immortal and powerful image used by writers of all nations. Kaipbergenov's distinction lies in describing the specific nature of his native land, Karakalpakstan. One could speak of a convergence of motives in the creative work of two renowned writers — Aitmatov and Kaipbergenov. Here, the subtext of Kaipbergenov's journalism is even stronger as he effectively accuses people of destroying their mother nature.

A comprehensive analysis of the author's works reveals that their composition, on the one hand, corresponds to the specifics of the print journalistic genre and, on the other hand, is entirely subservient to the goal of maximizing the effectiveness of the work. There are other methods that contribute to the effectiveness of T. Kaipbergenov's journalistic impact on readers. The diversity of verbal and figurative components, such as comparisons, metaphors, and others, enriches the palette of stylistic devices in his vocabulary. Through them, the author achieves both expressive representation and critical contemplation of the negative impact of humans on nature. Based on the conducted analysis, it can be concluded that the writer's worldview has made a direct imprint on his journalistic works, which lends a distinct readability to the writings of this writer-journalist. As for the creativity of writers, it is well-known that it is expressed in the form of novels, novellas, short stories, etc. It is important to note that the specific gift for journalism emerges in a writer not only when creating articles, sketches, correspondences, etc., but also in their literary works. For many authors, their journalism is so fully manifested that they are referred to as writer-journalists. This can be said about T. Kaipbergenov as well. His literary works are deeply imbued with journalistic elements. For example, his novels "Zenitsa Oka," "Karakalpak-namä," and the novella "Letters to the Other World, To Grandfather" tackle the most pressing issues, and there is more emphasis on the journalistic aspect than on psychological exploration, naturally without compromising their artistic value. It can be said that journalism found its reflection in Kaipbergenov's works, including his literary activities.

He wrote and deliberated on topical issues, raised highly acute questions that concern society. The writer did not think about the necessity of writing specific journalism; he wrote his literary works, in which journalism itself manifested as it should for a great writer. Therefore, the examined activity represents a completely unique form of journalistic reflection of reality, distinct from the works of other authors. Two leading factors served as the impetus for this — his extensive journalistic practice and his great talent as a writer. There was a close, interconnected creative process, where journalism actualized and connected his literary activities to life, while the writer's approach and analysis significantly enriched his journalism.

2. Material and Methods

3. Result and Discussion

4. Conclusion

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