

ARTEN DER ASSIMILATION UND KÜNSTLERISCHE FUNKTION EINFACHER FOLKLORISMEN IN I.YUSUPOVS LYRICS

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Abstrakt. Dieser Beitrag untersucht die Typologie einfacher Folklorismen und analysiert die Lyrik des Dichters I. Yusupov. Die Stilisierung, Entwicklung von Volkssprichwörtern, ihre Anwendung sowie Volksgenres, Motive, Bilder in der poetischen Poesie in Form von epischer Folklore, ihre lyrische Rolle. Die Rolle dieser Folklorismen bei der Schaffung des nationalen Charakters der Karakalpak-Nation, der Nationalfarbe des Volkes, wird definiert. Es ist erwiesen, dass kein Folklorismus in der Poesie des Dichters auf das Epos angewendet wurde und dass jeder von ihnen ein großes poetisches Ziel, eine Mission, erreicht hat. Die Verwendung von Folklorismen in der poetischen Lyrik betont die Nähe der poetischen Lyrik zum Volk, ihre Nationalität, ihre Gleichheit und ihre Rolle im Leben des Volkes.

Schlüsselwörter: Folklore und geschriebene Literatur, Poesie, Lyrik, Folklorismus, Typologie der Folklorismen, einfacher Folklorismus, komplexer Folklorismus, Funktion der Folklorismen, Evolution der Folklorismen.

TYPES OF ASSIMILATION AND ARTISTIC FUNCTION OF SIMPLE FOLKLORISMS IN I.YUSUPOV'S LYRICS

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Abstract. This paper studies the typology of simple folklorisms and analyzes the lyrics of the poet I. Yusupov. The stylization, evolution of folk proverbs, their application, as well as folk genres, motifs, images in poetic poetry in the form of epic folklore, their lyrical role. The role of these folklorisms in the creation of the national

character of the Karakalpak nation, the national color of the people is defined. It has been proved that no folklorism in the poetry of the poet has been applied to the epic, and that each of them has achieved a great poetic goal, a mission. The use of folklorisms in poetic lyricism emphasizes the closeness of poetic lyricism to the people, its nationality, its equality, and its role in the life of the people.

Keywords: folklore and written literature, poetry, lyrics, folklorism, typology of folklorisms, simple folklorism, complex folklorism, function of folklorisms, evolution of folklorisms.

Introduction

I.Yusupov's oeuvre has been extensively researched by literary critics. Although some research on I.Yusupov's oeuvre mentions the close connection of his works with folklore, the folklorisms in Yusupov's oeuvre are not revealed completely. This problem is often implemented in the framework of a comparative-registration approach. Even in the best cases, the task of researchers is to determine the folklore of this or that work, as well as the closeness of the distinctive variety of the poet's style to the basic style of work in folklore. Thus, it is possible to draw such a conclusion that both the problem of I. Yusupov's folklore was considered as one of the problems of poetics and was not involved in the research as a subject of special analysis.

At the same time, the study of the nature of relations, the logic of literary and folklore relations, the realization of images of folklore in the literary text, the transformation of elements of folk poetry in the poet's works, the discovery of typological parallels takes a deep look at I.Yusupov's creative laboratory, he reveals the national identity in his works.

In literary criticism, folklore of writer or poet usually refers to "structural or artistic elements raised in a work or a whole work or folklore plot, or its system of images, or its poetics, or lexicon and poetic phraseology." [1]

In the broadest sense, folklore is considered as the literary tradition or artistic methods assimilated by the creator, directly or indirectly, through the use of various folkloric forms, at all stages of creativity and artistic structure of the work. This definition exaggerates folklore to the level of ethno-cultural or socio-ethnographic phenomenon. In other words, folklore is understood as the assimilation of the poetics of folklore through literature.

The poet's reference to folklore can be both direct and indirect, the assimilation of folklore can be conscious or impartial at the discretion of the creator, at the level of interaction and citation, and at the level of folklore art models [2].

A conscious reference to folk art implies a clear conscious artistic mission of the author, his purposeful and direct work with collections of folklore texts, folkloric research, rewriting of works written by the people by the author.

The unconscious inclusion of folklore elements in the composition is marked by characteristics of the psychology of the educational process, which is realized in the author's intuition, the various cultural associations, allusions, archaic forms of connecting oral poetry, literary traditions assimilated by the relatively recent structures. This is also related to the work, as a result of that the author is able to restore all the semantic connections in the diachronic aspect in the context of the work outside the will and consciousness. The closer the author is to the people's worldview, to the folk tales of life, the more unconsciously the infiltration of folklore materials into his works becomes so natural and organic, which can be combined with a conscious reference to the traditions of oral poetry. Generally, the creator in a conscious intuitive way illuminates this or that folklore model in his work, which he inherited "genetically". If this heritage is so hidden and unconscious, it will be purposely to identify and characterize it [3].

In due time A.A. Gorelov classified the general types of folklorism:

The first type consists of citations, and the second one is divided into several groups: a) organic stylization (in the genre of literary fairy tales), inorganic stylization (pseudo-stylization) and biblical stylization (based on the Bible, annals);

b) poetic folklorism (use of all elements of folk poetics for stylistic and other purposes); c) song folklorism (use of the special lyrical emotional potential of folk songs, the purity of folk songs); d) genre folklorism (reference to folklore genres); e) mythological folklorism (development of the mythological plot in the form of any literary genre, the use of mythological symbolism, the peculiarities of mythological thinking); e) worldview folklorism (the use of people's worldviews, their views on the structure of the world, etc.) [4].

Later, U.B. Dalgat studies the interaction of literature and folklore and distinguishes between types of folklorism such as genetic connection, oppositional, vocal, and feedback [5].

The Uzbek scholar B. Sarymsakov studied the typology of folklorism, first subdivided it into two types: simple folklorism and composite folklorism, and then divided composite folklorism into three types: analytical, synthesized and stylized [6].

All of these types are I.Yusupov found his own light in each of the stages of his career and complemented each other. For example, the genetics of the early stages of his work are genetically related, as the poet takes ready-made folklore plots in the form of his works and gives them a new life by subordinating them to his own authorial thinking. This is evident in his allegorical poems "The Wrath of Poseidon", as well as in "Eternity", "Mother's Heart", "Ayaz Castle", "Three Arrows" and others.

Simple Folklorisms in I.Yusupov's Lyrics

In this article, we divide the issue of using of folklorism in the lyrics of the poet I.Yusupov into two types in the form of **simple and complex folklorism**, based on the above classification, and reveal their artistic function in the work.

Firstly, we analyze the simple folklorism used in the poet's work. Simple folklore is understood in the works of the poet, folk sayings (proverbs), folk phraseologic units, folk tales, phrases specific to the style of speech.

The most common simple folklorism in the poet's poetry are **proverbs**, and depending on the nature of their application, we have divided them into: **1) pure simple folklorism** and **2) processed simple folklorism**.

1) Pure simple folklorism itself occurs in three different situations:

A) the proverb is fully applied in folklore, without modification. For example:

People say: **“See mother and take daughter”**

Ashiq Ayaz admits the word. [7, 39-p.]

This folklorism quotes the poet's eloquence in describing the best qualities of the lyrical object in question, that is, the character of a woman, in folklore, “See mother and take daughter”. That is, they contributed to the conciseness of thought.

Or,

In the evening I came tired to empty house,

My heart could not find a place to sit.

Said, **“There is no death after death”**.

My male soul supported this proverb. [8, 235-p.]

The lyric of love in the poet's poetry is researched by scholars in two directions. The love poems of the poet in his youth, in the early days of his upbringing, tell a wonderful story of love, full of joy, and emotion. And we are careful that the love songs of the next period are full of excitement, sorrow, memories, mourning, longing. Of course, due to the fact that the poet lost his wife early. We know this from the biography of the poet. We can see this from the following example; “Loss of a spouse is a heavy loss.” Especially for a man. In the first lines of the lyrics, “there is a feeling, while everyone leaves to their home that you want to be with yourself, children crying and saying “mom” are and their hearts are pounding. Don't cry, make a tea, who lives with their parents forever...?” The lyrical hero comforts her children. But first he needs comfort. Here the lyrical hero comforts himself by using folklore, who says **“there is no death after death”**. This situation is not only a lyric, but also a consolation for the poet in the real life.

In the lyrics of “Doss at wickiup” (“Palekli Kosta Tuneu”) the lyrical hero’s thousands of unrelated dreams in one night, in the field, which did not give him sleep, are presented in the same way as they pass through the mind of a person.

At the beginning of the lyrics he says that an old man is sleepless, he has a lot of unfulfilled dreams and unthinking thoughts, thinking about poetic inspiration, rural landscape, beautiful picture of nature, creates a parallel between the field of the peasant-ancestor and the plantation of the poem.

If the guard is not careful,

“The best melon is eaten by jackals” he said. [8, 175-b.]

Therefore, the folklorisms used in all of these examples have been used in the same pure way in folklore, without any changes.

B) In the second type of pure simple folklore, one component of the two-component proverb is omitted.

This concept **“An orphan with a mother is great”**

It gave us by childhood. [9, 48-p.]

The manifestation of applied folklorisms in folklore is as follows:

“An orphan with a mother is great orphan, an orphan with a father is poor orphan”. This is the reason why the poet does not use the second component of the proverb, First of all, the first component itself is available for the poet’s opinion. There is no need for the second component. Secondly, it does not fit stylistically.

C) In the third type of pure simple folklorism, the word is used in a different way in the proverb, depending on the style or purpose of the creator. For example:

One enemy will be many, and thousand friends will be few,

Flying alone is only suitable for a falcon. [8, 306-p.]

Or,

Holding the reed loosely is like cutting off a hand,

Everyone was a “democrat”, guys. [8, 249-p.]

In folklore, this folklorism is formed in the following form: **“Even if you had a thousand friends, you have few, and if you had one enemy, you have many”**,

“If you let go of the reed, it will cut you off”. In the first example, both components of the proverb are used. However, the combination of the two components into a series has changed some of the words in order to meet both the rhythm and harmony requirements of the theory of the song. In the next example, the folk proverb is inverted, which is the most active phenomenon in the construction of the song.

2) Another type of simple folklorism that can be found in the poetry of the poet, the processed (re-imagined) simple folklorism.

It will not stop pouring from inside,
If there is nothing in outside... [8, 138-p.]

In the 89th volume of Karakalpak folklore, we find the original narrative version of this folklorism, in the form “If you’re not smart enough, whatever the wiping mind”. Thus, as is clear from the example discussed, **processed simple folklorisms often took place by changing the form of the proverb and preserving its meaning.**

We can cite many examples of this type of folklorism from the poet’s creativity. Consider the following proverb in the wisdom of the people: **“The dog will bark, caravan move”**, in poetry it took a completely different form.

The caravan swayed as the dogs barked,
The dance did not land anywhere.
Despite of dogs malapropos barking,
The caravan don’t stop and land anywhere. [9, 17-p.]

And in one of the lyrics this proverb is used as follows:

There will be no winter with the crow saying “gag”,
The horses do not break the gait with the dogs barking. [9, 73-p.]

Both lines in the next example are folklorism in their own right. Because in Karakalpak folklore, in addition to the above-mentioned proverb, there is a proverb **“There will be no winter with the crow saying “gag”**”.

The proverb **“The higher the yield of the tree, the more the branches bend”** in Karakalpak folklore is found in the lyrics of I. Yusupov in the following form:

Youthful zeal is fruitful tree,
As you bear fruit, bend down. [7, 20-b]

The poet recalls the young man's youth, his zeal - the time when the tree produced an abundant harvest. There is wisdom here. That is, the more positive your demands, you must be.

In summary, the use of folk proverbs in the poetry of the poet I. Yusupov as simple folklorism gave the following results:

1) The language of the poet's works was artistically enriched. And he saved the poet from polyglot in the delivery of ideas.

2) The spiritual closeness and populism of the work to the people was strengthened.

3) Proverbs were passed on to the next generation, that is, to prolong their lives.

As for the peculiarity of the use of combined folklorisms in the poet's poetry, the composition of this type of folklorism, the composition of the function of the work in the work of art, differs from the simple folklorism. According to the classification of the literaturer B.Sarymsakov, depending on the nature and function of the combined folklorisms. They are divided into three:

- A) analytical folklorisms;
- B) synthesized folklorisms;
- C) stylized folklorisms.

All three types of combined folklore are widely used in the poetry of the poet I. Yusupov. We aimed to explain the types of complex folklorisms in I.Yusupov's poetry, as well as its artistic function and evolution in the another works.

Conclusion

As it is known, poetic poetry includes all types of folklorisms: folk songs, folklore legends, proverbs, ethnographic folklorisms, folklore motifs, folklore images, folklore genres and other.

In the article, we studied the typology of folklorisms. We also analyzed the poetry of the poet I.Yusupov in the most reasonable typology. We have studied the use of folk proverbs as simple folklorisms. Here we have identified the role of these folklorisms in the creation of the national character of the Karakalpak nation, the national color of the people. None of the folklorism in Poet's poetry was applied to the apocalypse. Each of them has a great poetic purpose and mission.

In the poetic system of poetry, folklore and ethnoculture form the emotional and lyrical background of the plot and, at the same time, act as a factor shaping the idea and style, constantly awakening the author's pedagogical thinking.

However, there are facts of "hidden" folklorism in poet's poetry. These facts are revealed not only by real folklore scenes, but also in the style of narration, plot-composition technique, and ultimately in the author's historical attitude to the world, his understanding of the world. In this paper, we have analyzed only some of the lyrical works. Of course, in addition to the steam, the poet has lyric, lyro-epic, lyro-dramatic, lyrical poems, all of which are full of folklorisms. The study of the role of folklorism in the poems of poet requires a special study. Therefore, we are shaped by this. In short, the use of simple folklorisms in poet's lyrics ensured the closeness of poet's lyricism to the people, its nationality and identity. And it caused a stir among the people.

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