

Peculiarities of Folklorisms in the Poem “Soil of the Motherland” by Ibragim

Yusupov

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Abstract: Folklorisms are linguistic expressions that are deeply rooted in the cultural heritage of a particular society. They reflect the customs, traditions, beliefs, and values of the people who use them. In literature, folklorisms are often used to create a sense of authenticity and to evoke a particular cultural atmosphere. The poem “Soil of the Motherland” by Ibragim Yusupov is a prime example of how folklorisms can be used to create a vivid and authentic portrayal of a particular cultural setting. The use of folklorisms in the poem is an integral part of its poetic language and contributes to the overall authenticity of the portrayal of Karakalpaks.

Key words: folklorism, mythology, assimilation, stylization, poem, folklore, plot, genre, image, motif.

Introduction

Ibragim Yusupov’s poem “Soil of the Motherland” is imbued with the ideas of patriotism and humanism, and the destinies of Absamed Akhun and his son Mamyt, who were separated from their homeland during the years of political persecution. The main idea of the work is to bring to life the notions of longing for the native land, the freedom of the homeland, which have not become obsolete during the captivity. The author chooses the image of the mullah, the ahun, who was a victim of widespread abuse among the people in the period of the old system, and typifies it. Usually, in this way, we exaggerate the image more in heroic epics. The poem “Soil of the Motherland” is a poem rich in new ideological-aesthetic features, which has deeply absorbed the spirit of Eastern literature, and we have noticed that the samples of folklorism in it are full of peculiarities [1-2]. Basically, the author’s title of the poem as “qissa” (genre near to the folktale), the methods of narration typical of folk oral literature, and the name of the poem “Soil of the Motherland” connect the origin of the poem to folklore. There are two conflicting views on the

genre of the work. Some say it's a poem, but others like it. In our opinion, here the term "qissa" is not given to the genre. The author wrote a poem based on some story that he heard from his father or from people's mouths.

Main part

If we are to study the relationship of the poem with folklore, this is the most important thing that attracts our attention and allows us to say that he realized genre stylization in the form of poetry. In addition to this, almost all kinds of folklorisms are used in the poem. Analytical folklorism was created by folkloric and mythological images described by the inspiration fairy in the prologue of the poem.

...Sen bolmasañ, men bir suwsız bulaqpan,

Taslap ketpe endi ómirim keshinde”

Dep arzıǵıp kútip shaqırsam onı,

Qaydandur esitildi jaǵımlı úni:

“Shayır, baralmayman, búgin Parnasta

Taliya qurdastıń tuwılǵan kúni. [4]

For example, Parnassus and Thalia are mythological characters, and in Greek mythology they are described as follows: In Greek mythology, there were 9 daughters of the gods of art and poetry, Zeus and Mnemosika. They were Klio – god of the history, Euterpe – god of the lyric poetry, Thalia – god of the comedy, Melpomene – god of the tragedy, Terpsichore – god of the drama, Erato – god of the love lyrics, Polyhymnia – god of the hymns, Urania – god of the astronomy, Calliope – god of the music. Parnassus and Helican mountains are considered the most forgotten places of the muses. The head of the Muses was Apollo. In a different sense, Muses are fairies of inspiration. Muses are said to inspire artists and other artists. Poet uses these images interchangeably from this point of view in many places of his work.

The repetition of such mythological images in several places in the lyrics of several realizes its evolution.

Ámiw! Joq, bul sózdi basqa sózlerdey,
 Jay-paraxat tınlap, aytalmas xalqım.
 Ámiw bolmağanda, bul jerdi biz de
 “Qaraqalpaqstan” demes-ek, bálkim.
 Teńiz de joq, ol bolmasa eger de,
 Joq yeski Xorezm-tariyx dúnyası.
Shayırğa yosh berer taw joq bul jerde,
Ámiw – biziń shayırlardıń Parnası. [5] –

In the lines, the author refers to Parnassus that Amiudarya makes fairy tales of inspiration to the poet. These images are skillfully used in the lyric “Pegasus”.

Thanks and curses are especially noticeable from the analytical folklorisms presented in the poem.

Namaz izinen ol tiledi tilek,
 “Párwardigar, óziń jarlıqaygór” dep.
 “Ata mákanıma tiydi tabanım,
 Anam jatqan jerdi tawap yetsem” dep. [4]

Since the religious content prevailed in the work, religious vocabulary was used more often in giving words of thanks.

Watan ayralığı azabın shekken
 İnsan dártin jırlap, tapsaq itibar, –
 Sen de, biz de búgin hám keleshekte
Inshalla qustanı bolmaspız, dilbar! [4]

In the following lines, analytical folklorism appeared based on the mythological plot.

– Áne, ulım, bir pákize jay boldı,
 Nandı jep al, pay, qanıńday shay boldı.
 Qábiristanda túnep payğambarımız,
 Qarańğı úńgirde neshe ay boldı.

Qapırıq ıssılarda, nóser jawında,
 Jabayı jazıyra Xira tawında,
 “Qádir túnde” Jabrail perishte
 Payǵambarımızǵa kelipti sonnda.

Hám alla buyırǵın oqıtqan oǵan,
 Kewli nurlap maǵrifettiń nurınan.
 “Rasulillah – Párwardıgar elshisi”,
 Bolǵanın xabarlap ketipti oǵan... [4]

As for the typical folklorisms used in the poem, proverbs are in the main place.

Alım degenler de aqıldan azǵan,
 Nikakoy pir emes bul sózdi jazǵan.
“Saǵan qul bolǵanım sultannan artıq”
 Dep ant alıp, **tiriley górińdi qazǵan.** [4]

In the given example, folk saying “Be a shepherd in your own country until you become a sultan in another country” is a reworked folklorism. Apart from this, the folklore phraseology “dig a grave alive” is also used. Also, in the poem, proverbs such as “Nation will not be without a scholar”, “If he bites, let the dog of our village bite”, “He who does not lose a horse is wise”, “An angel goes out of the way when he sees gold”, “A wanderer with faces at seven doors” are also used effectively. Also, in order to clarify the language of the characters, the author often used folk phraseology such as “If you ask for a hair, it will become a head”, “There was a moon girl in barley work”, “Amorous singer is a witch with an open ear”, “She pulls her eyebrows as if she is standing”.

Let’s pay attention to the title of the poem. Since ancient times, there was a tradition among the people to wipe the “Soil of the Motherland” on their eyes, and carry it with them when they go on a trip, on the road, or at sea. This detail of “one pressure of soil” created an ethnographic motif in the poem. That’s why the title of

the poem draws our attention, if you want, it reminds us of the four poems that the author wrote earlier. In I. Yusupov's poetry, this idea of "one pressure of soil" is used in the form of images in the form of details, and at the same time it reveals the individual stylistic differences of the poet, it serves to increase the emotional impact of the work and to reveal the idea of the work. The theme of the Motherland is the most common part of the poet's poetry. However, we can see that in both of the above-mentioned works, the detail of "one pressure of soil" is very skillfully used to reveal the idea of the resin composition. For example, let's take this quartet of the poet:

Jat jurtlarda óldi Ovidiy Nazon,
Watan ayralıǵı shayırdı jıqtı.
Zer ya gáwhar emes, qaltasınan soń,
Túyiwli bir qısım topıraq shıqtı. [6]

In this case, the idea of the composition and the purpose of the poet will be revealed during the study of the object. If we analyze each row of the composition separately, we can understand why the author used the image of Ovid Nazon from the detail of "one pressure of soil" in the fourth. "That is, Roman poet made by Ovidius Nazon in 43 BC. The last talented representative of elegiac poets of that era. He is the author of valuable works such as "Inner Elegies", "Metamorphoses", "The Art of Love". Despite the fact that Ovid Nazon's works were very valuable and important for his time, he was a stranger to the laws and regulations of that time. That is, during this period, the Roman emperor Octavian Augustus took important measures to correct marriage problems, clean up adultery, and strengthen the great temple, which was called the family house, and issued regulations. In fact, the emperor even sent his whites into exile for disobeying the rules. Even though Ovid Nazon's works of that era were based on the content of a pleasant holiday, pleasure, and intimate relationships, the main articles of his new work "The Art of Love" deviated from the issues of shame and etiquette. That's why he will not

remain dry from such anger of the emperor. In the 8th year in our era, by order of the emperor Octavian Augustus, Ovidius Nazon was exiled to the Black Sea coast. Shocked by the unexpected misfortune, the direction of the last works of the poet takes a completely different color. The sweetest breaths of his life, where he was born and grew up, his childhood, his life, will be lost from his hometown and family. The feeling of longing for the place of birth, which is forced to create among these strangers, begins to break little by little. And this longing for the homeland, passion, grief was the main content of his new works. In the rest of his life, he intended to return to his homeland, his place of birth, and wrote his pen only in that context. But, unfortunately, these sentiments recorded in his works could not soften the emperor's heart. Even the next emperor who ascended the Roman throne did not ease the problem of tar. At least his thoughts about sacrificing his life on the soil of the Motherland did not come true. The poet will pass away in such a heavy pain.”

[3]

Therefore, we know the general content of these quatrains of I. Yusupov. Ovid Nazon's longing for his homeland made him yearn for the pleasures of life, his dreams, jewels and jewels. Because he raised the idea that when he passed away, not gold or silver, but the soil of his homeland. If we have understood the basic appearance of this idea from these four lines, then we will see the perfected form of the idea in the poem “Soil of the Motherland” by the poet. Here, too, the author sings with deep lyricism about the feelings of the lyrical hero, his longing for his native land, based on the detail of “One pressure of soil”.

Biz otirgan jayda tekshede turgan,

Qutida topiraq bar tuyip qoyilgan.

Ol topiraq, ulim seni anañniñ,

Esiñde me, qabirinen alingan?...

Sol topiraqtı shash ústime kómerde.

Hám anañniñ tumarı bar ol jerde... [4]

The heroes of both stories have the same fate. The both are also experts who left their country. They don't have a good life in these places, they still feel homesick for their homeland. Therefore, the poet is in the following rows:

“Men qaysinday gózzal jerde júrsem de,
Isen, Watan, ullılıgín shıqqan joq yesten!” [6]

The author skillfully used the detail of “One Pressure of Soil” to give me this idea.

Conclusion

Comparatively speaking, folklorisms in I. Yusupov's poem “Soil of the Motherland” are clearly visible in its overall plot, compositional structure, different plot details, and stylistic and lexical units of the narrative language. Although the differences in the plot details are based on imaginary stories in the folklore style, they are distinguished by their closeness and reliability to the reality of real life, objective life. It is seen that they consist of the synthesis of folklore poetic traditions and written literary practices, and they occupy an important place not only in today's Karakalpak poetry, but also in modern Karakalpak poetry from the point of view of artistic skill and innovation.

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