

G'AFUR G'ULOM AND FOLKORAL CREATIVITY

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Abstract

This article analyzes the poet's important information about boasters and jokers, as well as his mastery in using proverbs, various phraseological expressions, praises, and curses in his poetry.

Keywords: folklore, boast, joke, proverb, phraseological expressions, praise, curse.

Introduction

Many writers have significantly contributed to the rise of 20th-century Uzbek literature. One of the main tasks of literary studies is to determine their place in artistic and scientific creativity, especially by highlighting the foundations of their populist creativity. Among the famous creators who have earned a place in the hearts of our people with their incomparable works and poetry is G'afur G'ulom. "...When we talk about G'afur G'ulom's personality, memory, and legacy, we compare this great person first and foremost as a people's poet in the broadest sense, and we bow before his immortal name and unfading creativity" [1].

G'afur G'ulom's creativity is highly multifaceted. He is a writer who combined artistic creativity with scientific creativity. His remarks in classical literature, especially in the field of folklore, have not lost their value even today. The great poet G'afur G'ulom, while being a creator of artistic works, was also an active promoter, collector, and researcher of folk creativity. His comments on boasters still hold value in folklore studies. The writer had already expressed his original views on boasters back in the 1930s. While giving a report on folk oral creativity at the Uzbekistan Writers' Union Congress, he shed light on many novelties about this genre and its samples that have reached the latest generations.

G'afur G'ulom was well aware of the talents among the ordinary people, organized lively conversations with them, and remembered rare examples of their boasts, later using them in his works, and published some as they were. For instance, in his book "Comparison with a Cherry Stone," he provides information about boasters and publishes some examples. In our people, exaggeration or hyperbole, i.e., boasting, is as necessary as salt in every word and conversation. He provides some examples of our people's boasts: "A boaster from Namangan known as Khalilcha Halal and a blacksmith from Ohangaron known as Sandonqul Tangatopgan met on a mountain pass. After exchanging pleasantries:

– So, what's new in Ohangaron?' asked Khalilcha Halal.

– What could be new? Our blacksmiths in Ohangaron are making a cauldron with one thousand three hundred forty handles. When hit with a ten-kilogram hammer in the morning, the sound reaches the blacksmith at the other handle only in the afternoon, said Sandonqul.

– Bravo, that’s quite a feat, said Khalilcha Halal. Then Sandonqul asked:

– So, what’s new in Namangan?

– The farmers of Namangan are famous for their green thumbs. This year, they planted sugar beets, especially the one by Shoddi Sotak which grew so big that its leaves provide shade for ten thousand horsemen, said Khalilcha Halal.

– You fool, said Sandonqul. How could a beet grow that big?’

– Am I the fool or you? retorted Khalilcha Halal. If that beet doesn’t boil in the cauldron you mentioned, then what will?”

The boosters provided by the author are classic examples of this genre. The best original types of boasts have not reached us. The boasts published nowadays are usually straightforward in posing and solving a problem. The boasts G’afur G’ulom provided have a unique twist, development of events, and original resolution. Therefore, these examples arouse interest in listeners and readers and bring them joy.

“...he appealed to all facets of the folk language, incorporating elements of colloquial speech, the richness of folk vocabulary, expressions, and imagery related to political-social, scientific, and everyday life into poetry” [2;267].

The talented writer was also familiar with the heritage of prominent jokers. In his book “Comparison with a Cherry Stone” he provides information about several jokers. Below are some of them: Isahon Askiya died at the age of 90 in 1896. His profession was a seal carver. Initially living in Kokand, he later resided in Tashkent. Isahon Askiya had a sharp wit and a spirit of satire. He could quickly retort without hesitation before any difficult word. He was highly knowledgeable in the old sciences, having studied at a madrasa and being well-versed in literature, especially poetry.

G’afur G’ulom discusses the repertoire of jokers while talking about them. For instance, he cites Isahon Askiya’s satire “Annaqulbek Qozi”. This satire showcases the joker’s skill, with various folk-like metaphors, exaggerations, and expressions.

Professor Hamdam Abdullaev’s “G’afur G’ulom and Khorezm” pamphlet arranges the writer's acknowledgments of Khorezm, as well as the memories of those who saw and communicated with him [3].

In his poems, the poet skillfully employed concise expressions, proverbs, and sayings typical of folk colloquial speech to create beautiful artistic depictions. The revised powerful expressions of proverbs are often encountered: For example,

Placing the cap on the ground and making a promise,

Failing to fulfill it is worse than death.

Our people have a sincere custom that if someone makes a promise, they must fulfill it. Failing to keep it is truly worse than death. The above lines express that sentiment beautifully.

We can also observe such a case in the following lines of the writer:

Thinking of the next day, there is no regret,
The opportunity is not an illness to rejoice in its passing,
Minutes are like grains of wheat, life is a mill,
Only labor can give this cream its beautiful color.

The skilled creator seamlessly integrated proverbs filled with philosophical reflections, a rich heritage of our people, into poetry. These lines invite readers to be thoughtful, to pay attention to everything in life, and to use every minute of life productively to achieve great goals.

Folklore expressions, metaphors, and allegories are abundant in G'afur G'ulom's poetry. The author gave great importance to folk expressions and parables in his poetic works. In this regard, he paid attention to the subtleties of the folk language. "While using the folk language, G'afur G'ulom also contributed greatly to enriching the Uzbek literary language. For this, in the early years of his literary activity, he appealed to various circles of the folk language, used them, polished them, and incorporated them into literary language. To accomplish this task, in the early 1930s, he used household-ethnographic words, proverbs, and expressions from various strata of society, interjections and exclamations, immoral words, curses, and swear words, archaic words, neologisms, dialects, foreign elements, international words, and technological and scientific terms in his stories, sketches, poems, and epics. He made his early stories' characters (often negative) speak in this way" [4;106]. In G'afur G'ulom's poetry, in addition to using the full form of proverbs, he skillfully created expressions matching their content:

If the whole world gathered and placed a brick each,
Step by step, it would form a staircase to the sun.

("For a Bright Future" poem)

Living without love is difficult,
A beloved shines like a bud in the heart.

("At the Dawn of Pride and Power" poem)

They say, an animal is satiated with what it eats...

("A Poem Like Cream" poem)

These excerpts bring to life the profound ideological lines based on the meanings of proverbs like "Drop by drop a lake forms", "A donkey without love" and "You reap what you sow."

In some lines, the talented writer referred to proverbs, while in others, he skillfully used praises and curses:

May the sun shine brightly in your sky,
I would sacrifice myself for the victory's stride.

("To the Soldiers" poem)

In these lines, the author beautifully expressed a praise, while in the next lines, he resorted to a curse:

May my eyes turn white, I will never agree.

("Two Million" poem)

The talented writer, knowing the folk language deeply, skillfully used the various expressions in his works:

The ear is like a whirlpool; any stick or straw

Can enter it without the owner's consent.

A drunkard entered the teahouse, breathing like a dragon.

Dust settled on the conversation like a fly in the tea.

This feature can also be seen in the following poem:

In the fields, like velvet, a green spring

With great attention to warm up the work in the fields,

The sky is as pure and clean as a conscience.

But among us, there are such people:

If you push my cart from behind,

It will move, if not, you will bark.

The highlighted expressions in the above lines are expressions frequently used in folk language.

Indeed, the talented writer did not ignore the usage of praises and curses in his works. He tried to justify the practicality of these linguistic units in his artistic creativity. He masterfully incorporated the beautiful, effective, impactful praises and curses that are frequently used in the daily speech of our people into his poems. He used them in accordance with the content and essence of the work. This aspect is also evident in the following poems:

One moon, one sun, one star,

Shone brightly in the sky.

May your eyes see joy,

May your heart be filled with delight.

This praise reflects the poet's skillful use of folk speech in his works.

Another example:

May your feet be in shackles, and your hands bound,

May you not find a cure until the end of your life.

This curse is used by the poet to convey strong negative emotions and disdain, in line with the content and essence of the poem.

In his works, G'afur G'ulom often turns to proverbs, idioms, and various expressions that reflect the wisdom and richness of the folk language. In his poetic works, the poet often drew upon folk proverbs, idioms, and various expressions that vividly depict the richness of the people's language, using them skillfully to enhance the artistic quality of his poetry. For example:

An idle mind is the devil's workshop.

Every cloud has a silver lining.

In these lines, the poet refers to well-known proverbs, integrating them seamlessly into the context of his poetry.

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