

TYPES OF ASSIMILATION OF FOLKLORISMS IN THE POEM “MANGI BULAK” BY IBRAGIM YUSUPOV

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Abstract

This article explores the various types of assimilation of folklorisms in the poem “Mangi bulak” by Ibragim Yusupov. Folklorisms are cultural elements derived from folklore, such as proverbs, idioms, and traditional beliefs. The study aims to analyze how these folklorisms are incorporated into I. Yusupov’s poem and the impact they have on its meaning and cultural significance. Through a detailed examination of linguistic and contextual aspects, this article sheds light on the role of folklorisms in enriching literary works and preserving cultural heritage.

Keywords: folklorism, assimilation, stylization, poem, folklore, plot, genre, image, motif, legend, fairy tale.

Introduction

Folklore plays a crucial role in preserving and transmitting cultural heritage. It serves as a repository of traditional wisdom, customs, and beliefs. The assimilation of folklorisms in literary works not only adds depth and richness to the text but also helps to maintain cultural identity. This article focuses on the poem “Mangi bulak” by Ibragim Yusupov, exploring the different types of assimilation of folklorisms within the poem.

The epic-fantasy poem “Mangi bulak” by Ibragim Yusupov is a work built on a fantastic plot in the context of epic images. In this poem, the most relevant folklorisms are observed in the stylization of images and motifs. Because there is both stylization and evolution of the hero’s images in folk tales and fairy tales. For example, the images of King Alexander, Ptolemy, King Sulaiman were adapted from folk legends, while the images like Arkyk Mergen and Tazsha were stylized from folk tales. In this place, the poetic skill of resin is clearly visible.

Main part

The image of Iskender Shah in the poem has a different characteristic from all other characters. One of the important folklorisms presented in the poem was realized thanks to the stylization of the motif. For example:

Askar:

Pálen zamandağı pálenkes patsha,
Bul tasqa bılay dep páрман shegipti:

“Kimniń quwlıq tisi qaytadan shıqsa,
Kim júz jıl jasasa – ómiri zıyada,
Atasınıń haqqı joq bul dúnyada.
Ol kisini ulı yaki aqlıǵı
Góhiqapta Ájel oypatlıǵına,
Arqalap aparıp taslawı lazım.
Kim bul pármanımdı bárjay etpese,
Ózi – ólimdaruw. Malı – patshalıq.” [12]

At the beginning of the plot of the poem, a young man named Askar was carrying his centenarian grandfather. The reason is that the king ordered to take the old people of the country to Gohikap Mountain and throw them away. To fulfill this order, Askar also set off. In this place, the traditional motif of “disappearing the elderly for a known reason” from folk tales is presented. In folk tales, legends, there are variants of this motif, such as “destroying male children born in the country, or killing female children”. And as shown in the poem’s overall content, “He drove me to a thousand springs, he tormented me by saying, ‘If you find eternal water,’” the motif of searching for the “Abhiyat Elixir” is widespread not only in folklore, but also in world literature. In the author’s lyrical-dramatic poem “Mangi bulak” the legend about “Abhiyat is the source of eternal life” in folk oral literature is used as an analytical folklorism.

In our articles [2-6], we mentioned that different analytical folklorisms (that is, legends or fables) complete the composition from the beginning to the end, supplement the content, and serve to reveal the idea. In the named poem, the fairy tale about the “water of eternal life” performed such an artistic function. However, the author approached the fairy tale with care and made its next plot line even more exciting and enriched. According to the plot of the fairy tale, “the king Suleiman, who drank the elixir of magic, regretted that he had not been killed by many captives, wandered everywhere like a vagabond, and chose the life of a monk, and warned King Alexander that he should not drink this water, but live a life of immortality.” In order to die at the hands of Alexander, he cursed the king with the worst words. When Iskender, who couldn’t stand the anger, rushed at him with all his might, the chaser’s head shook and surrendered. King Iskender, who learned from this, ordered to pour out the eternal water and throw it away. Platoon spills it on the road. Then they said, “Abhiyat water was poured on the open grass, and it was drunk from it.” [7]. Therefore, even if you pull out the roots of a broken grass, it will grow a new, and it is possible that will live for three hundred years, I believe. The plot of the fairy tale is based on this content. And in the poem, it has a different approach to the plot. In the poem, King Iskender will drink this water and live for the next three thousand years.

In his poem, the poet, searching for this elixir of immortality, survives because he is aware of this source of life, and he has gone to the valley long ago by the order of King Iskender. It’s the same in fairy tales, he survives death because he found a solution to some problem.

And in the poem, he wants to mention Ayaz Khan, who rose from a shepherd to a khanate, and writes as follows

Patsha saylap, dáwlet qusın ushırsa,

Qus qonıptı bir shopannıń basına...

Endi sol shopannan bolǵan patshası

Qattı ádalatlı bolsa kerekti [12] – In this lines, he cited the motif of folk tales: “Choose a bride for the king’s son or the king of the country with a strong back.” Due to the fact that the poem is directly related to Greek literature, it says: “Let his stone-hewn egg be his wrist, and let not the enemy’s fetters break him. A black swan that has wandered from a strange place, let it fly.” – in the lines of Aeschylus in the Greek mythology “Prometheus in Chains” the hero is tormented with iron stakes, and his liver is scarred by predatory vultures. As for the analytical folklorisms used in the poem, we exaggerate them in many places. For example:

Qos múyızlı ulh Iskender patsha,

Jawlap aldı jeti ıqlm dúnyanı.

Endi máńgi jasaw ushın dúnyada,

Máńgi tirishiliktiń suwın izlep júr.

Insapsız dep aytsań bolar solardı! [12]

One of the folkloric references related to the heroes who came to the front in various genres of written literature is considered to be legends about Alexander the Great (Iskender Zuharnain). Many historical and artistic works have been written about him in Western and Eastern countries. The Greek writer Plutarch also wrote his biography under the name “Comparative biography”. All kinds of myths and legends spread in the mouths of the people. According to fairy tales, Iskender was a wise man with supernatural powers, but he was evil, aggressive, and greedy. And some people say that he had double horn in the beginning. Alexander keeps it a secret from everyone. That’s why, after every trip, the hairdressers were killed. As a result, he decides not to kill the last hairdresser brought out of the country, but persuades him to keep the secret. As the saying goes, “Keep a secret, and keep a secret in your mouth.” One night, a young man came to the field and shouted “Oh, the king of the king, Iskandar has horns”.

Many eras have passed since then. Both Iskender and the barber will pass away. Sand fills the well. A reed will appear in its place. One day, when an open shepherd played a reed flute, the words: “Oh, the king of the king, Iskandar has horns” came out of it. That’s how this secret will spread to the whole world [9]. We notice that the short content of this poem is used as an analytical folklorism in the lyrical cycle of “Thoughts on the Tok mountain” by poet:

O, tuwǵan jer, sen nelerdi kórmediń,

Kóp kórgenseń kúshlilerdiń ermegin.

“Iskenderdiń shaqı bar” dep, qudıqqa

Nege adamlar baqırǵanın serledim. [11]

In the next place, we notice that the legend about Ayazkhan is presented as analytical folklorism:

Meniñ atam ádalath Ayazxan

Jashında bolğan emes pe shopan?

Añshınıñ aqlıgın jatırqamas ol. [12]

Ayazkhan in popular folktales is a very fair king, and he plays the role of Onesia's father. The image of Ayazkhan was also revealed in the lyric "Ayaz Kala" in the avenue of the poet. The content of this poem about Ayazkhan is used in another place of the poem:

Bul eldiñ Ayaz degen xanı bar eken...

Ádilligi sonsha shopan patshanıñ

Jesir qatın júz qoy aydaydı deydi.

Tap qarsı aldına ağash taxtıñıñ

Shopan waqta kiygen sherim etigin

Áshireplep qıstırıp bir qazıqqa,

"Ayaz, sharıgına baq!" dep jazıptı. [12]

"Clamping the old boot" mentioned here is considered a folklore motif and is used in many folk tales and legends in the oral literature. In the poem, the term from the folk oral literature that is exaggerated in the folklore of the majority of the peoples related to me is also quoted from the language of Askar, which gave rise to analytical folklorism:

"Samaldı samal terbeter,

Samal bulıttı terbeter.

Bulıt jamırdı terbeter,

Jamır kók shóptı terbeter,

Kók shóp biyeni terbeter

Biye qımızdı terbeter,

Qımız jigitti terbeter,

Jigit sulıwdı terbeter.

Sulıw besikti terbeter,

Besik balanı terbeter.

Bala... dúnyanı terbeter!..." [12]

Since the folklore of all Turkic-speaking peoples has the same root, it is a natural situation to exaggerate the examples of such folk oral tradition in the folklore of other Turkic-speaking peoples. For example, in Uzbek literature, the folk song "Terbeter" was written down by folklorist Muzayana Alaviya [12]. And we noticed that Uzbek artist T.Sulaiman re-created this term with different stylistic changes in his composition [10].

Analytical folklorism has been realized in the poem by quoting an excerpt from Ajiniyaz's "Ellerim bardı", which has almost become a folk song.

Arastu:

"Jılına úsh ret miywalap pisen,

Ati súilmektey jemisim bardur” [12].

Aristotle, Alexander, and Ptolemy, who woke up after drinking the elixir of immortality in the 3rd millennium, lived their life, which they were trying to complete, and the intelligent young people of the 3rd millennium re-created it, as if it was not enough, they convey the repetition of this process, again and again from the bottom to the top in Greek literature. He revealed the fate of Sesyphus, the stone-carver, in the form of analytical folklorism [8].

Ilim hám hikmetti suwday simirgen.

Bul netken áwladlar? Men de bilmeymen.

Lekin endi, taqsır, qáleń-qálemeń,

Biz jasaymız usı áwladlar menen.

Ólimnen basqasınıń bári, patshayım,

Esebi tabılar tiri bendege.

Biraq biziń artist emes, áyyemgi

Patsha, alım, sárdar ekenimizdi

Hasla túsindirip bolmas bularğa.

Endi biz bayağı awır jazağa

Tap bolğan biyshara Sizifke qusap,

Tómennen biyikke tas shıgaramız.

Shıgaranda taw basına sol tastı,

Qaytadan jumalap keter tómenge.

Hám biz máńgi búksheń qağıp, sol tastı

Jáne taw basına alıp shıgamız. [12]

In the characteristic of analytical folklorism, the following words of thanks and curses are often added in the poem: “Let God the Sun be with you!”, “Good bye father! Blessings from you”, “Great Khyzyr be with you!”, “May the fire of war not fall on this world”, “May your journey be good, dear teacher” as well as words of thanks and cursing words are given in a different attractive way in oral speech style.

“Dúnya qızıq deydi, qayağı qızıq,

Iyt jesin, iz beti ne degen buzıq!” [12]

From the words of King Alexander of the III millennium:

““Ámiw” deydi, jáne bir nárese deydi,

Haram bolsın, aytqanların túsinsen...” [12]

In the poem “Mangi bulak” the author uses folklorisms such as proverbs, folklore phraseology and folklore turns, all of which are skillfully quoted from the language of the heroes.

Old man:

Yaq, aqlıgım, es-aqılım jayında.

Nege kúlgemimdi aytayın sağan.

“Atańa ne qılsań, aldińa sol keler”

Degen naqıl yadqa túsip tur búgin. [12]

A skinny shooter:

“Murt jora, kelseńá bir zaman dem al,
Juwrıǵan almaydı, buyırǵan alar.” [12]

Shepherd:

“*Qassapshıǵa et qayǵı,
Qara eshkige jan qayǵı.*” [12]

Ptolemy:

Keshir, taqsır, esitpegen elde kóp... [12]

Onesia:

*Áne xan qızınıń Qutlayaq iyti,
Jarah jıgitti shır aylanıp júr.*

Iyt opa degen... [12]

Ptolemy:

Hámme adam ushın bir zań, bir tártip,

“*Islemegen – tislemeydi*” desedi,

Biraq sál jaǵımsız usı uranı... [12]

Tazsha:

...Sonda quwanǵannan Iskender patsha:

“Tile tileǵıńdı, azamat tazsha,

Gáp shashta emes, basta” der sonda... [12]

The adage from the folklore of Karakalpak “The mind is not young, but in the head” is re-appropriated by the author based on the portrait features of the hero. Since the main concern of a bald man is his hair, this proverb was used in a re-appropriated way in order to show his ingenuity and intelligence. Apart from these, the proverbs “Whatever you do to your father, what you do to your father, will come to you”, “not the one who ordered, but the one who ordered” are used in the poem by changing some of the words in the composition, and the proverb “The dog is loyal, the wife is a bitch” is used by omitting the second component. And the proverbs “There are many in the unheard-of country”, “Grieve meat to the butcher, sorrow to the black goat” served as artistic folklorism. In addition to these, we can also observe the evolution of proverbs in the work: “The best thing is to think. There is a proverb that says, “The reserve does not come out,” and the tour of this proverb is the mind.”

As for the folklore phraseology, in the work: “If life gives you what you have done, it will pass in the blink of an eye”, “They wonder if it will eat the one in front of them”, “The wind does not touch the hair of the khan’s daughter”, “Your proof is like a dog eating a straw”, “Defected laughs at a tired”. “Hey, if you want, from the heated milk”, “The world does not chase, it draws ash on silver”, “I don’t care if I hate you”, “Even if the kings do not agree, all taxes agree” create portraits of the heroes and reveal their characters served in great style.

Conclusion

In short, I.Yusupov's lyro-drama "Mangi bulak" used almost all types of folkloric and fictional folklorisms, and they played an important role in enhancing the artistry of the work, increasing its impact on the reader, and ensuring the nationalism of the plot. In particular, the effect of the stylization of folklore motifs in the work is strong, and at the same time, it serves both the artistry of the poet composition and the longevity of folklore.

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