

Types of appropriation of folklorisms in the poem “Wrath of Poseidon”

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Abstract: In this paper, the types of appropriation of folklorisms in the poem “Wrath of Poseidon” by Karakalpak poet Ibrahim Yusupov are studied. First, a general description of the poem’s connection with folklore is given. Then, the simple and complex folklorisms found in the poem are analyzed. Also, the use of stylized folklorisms in the poem is deeply studied in the work.

Key words: folklorism, poem, allegory, stylization, simple folklorism, complex folklorism.

I. Introduction

Ibrahim Yusupov’s “Wrath of Poseidon” was given the genre name “allegory” by the author himself. Allegory means a metaphor. It came from the Greek language and was often used as a concrete object or concept instead of an abstract idea or an abstract concept, in other words, it was used as a metaphor. Allegorical imagery is often used in fairy tales and parables. Allegory often gives life to animals by simulating the image of animals, reveals the signs of human character, their social characteristics... In addition, realist writing can also be motivated by simulating allegory. For example, in the Karakalpak literature of the 19th century, in Kunhoja’s “Akkamys” and other works, the people’s sorrow and internal regrets, hunger caused by social inequality (lack of water for the reeds) are defined, and the image of “people suffering from inequality” is depicted in the background [1], [5].

“Wrath of Poseidon” is the author’s work related to the Aral Sea disaster. At the time when it was written, such a great work on environmental protection had not yet become a tradition. That is why, I hope, the author liked to use the term “allegory”. In any case, this work can be said to be the result of the poet’s skillful combination of the tradition of world literature poetry with the tradition of Karakalpak poetry.

II. Appropriation of stylized folklorisms in the poem

The most noticeable folklorism in the poem is stylized folklorism. In this, the mythical plot from the ancient literature and the plot from the author’s imagination have been combined and synthesized. The fact that the author touches on the myth of ancient Greek literature in the poem makes the folklorism used in the work a little closer to the stylization of the genre. However, in the poem, the author did not take the mythic plot directly, but made the plot improvisationally interesting, combined a second plot with the plot, and realized folklorism. And in the work, the main plot is accelerated to evolution. In modern Greek literature, there are several different versions of the myth about the sea god Poseidon, and each of them has differences from each other. These are more visible in artistic images. For example, while it is said that Poseidon had one son named Triton, it is said that he had many sons. Of course, this is a natural phenomenon, because a myth is a product of oral literature and should have many variants. In this place, it is natural to have conflicting views on whether or not the myth should be included in the folklore. Some scientists express the opinion that it is wrong to consider myth as a folklore element. And in our opinion, if we divide literature into oral and written literature, then myth by itself is not a genre specific to written literature, and because myth is an oral genre close to legend, we found it acceptable to call myth a folklore genre. Apart from this, in the 77th volume of 100 volumes of Karakalpak folklore, works that are close to legends collected from the mouths of the people, but are similar to myths and mythical stories in terms of their genre characteristics, were published under the title “Mif hám miflesken ápsanalar” (“Myths and mythic legends”). The myth as a folklore genre is relevant to our scientific concept of being suitable for the researched purpose [2], [6], [7]. We have already mentioned that the difference between the images between the mentioned options is significant. On top of that, the mythical plot has been changed in the poet’s poem as well. This is the stylization of the image in the poem. According to it, Poseidon has three sons and he is the main hero.

Poseydonniń bar ájayıp úsh ulı,
Hawayı kózleri tartar kisini.
Házir jigit bolıp erjetken shıǵar,
Oǵada kórikli edi-aw kishi ulı! [3]

The poem was written in 1986, i.e. in the era of drought and ecological problems in the country. The idea to be expressed in the work is the problem of ecology, which is a global problem of humanity, water scarcity [8], [9]. The drying up of the Aral Sea and its dire consequences were caused by the mistakes of mankind. Unfortunately, all these disasters are caused by humanity. But in those times, there was no cure for snoring, of course. That's why the author used mythological plots and images improvisationally to convey his intended idea. The mythological plot presented in the poem is not in the original form, but has been developed according to the personal style of the poet. For example, in the poem, the image of the daughter of the river Anahita, who heard the praise of Poseidon's son, is presented. Anahita tells her daughter that she was a guest in Poseidon's palace under the blue sea, the life there, and the beauty of Poseidon's son. Riding on a water horse, he rides towards the sea. At the place where the river meets the sea, they get along and spend many years in a happiness. To me, this plot depicts the conditions of the time when the river was pouring water into the sea, the sea was overflowing, and the fish were roaming freely. However, it tells the story of River's daughter leaving the sea after being humiliated by the candlemaker's love for his widowed wife, River's water running away after 60 years.

Qorlanıp qız janı dár'ya piyirinin,
Ashıwǵa almasıp ishıqı, miyrimin,
Ketip barar suw tulparın jetelep,
Teńiz jattı ishke tartıp iyrimin... [3]

In the poem, the candlestick's beautiful wife is a woven image created by the author. The author used folklore motifs to praise the candlestick's wife, whose son Poseidon was exposed to:

Qız sholanda jumıs atqarar edi,
“Qız quwıwda” qashıp, at shabar edi.
Aqsham quyarlıqta yarı shom baylap,
Kemeler jolında ot jaǵar edi. [3]

The motive of “qız quwıw” (“chasing the girl”) mentioned here attracted our attention. When the girls grow up, they follow the tradition of chasing girls in order to find a suitable partner for themselves. According to this tradition, the girl runs away on a horse. A guy who wants to marry that girl chases after the girl with his passion. Onebody, who chased her and the girl gave consent to touch the boy if he managed to bend his horse's head. Therefore, the author used folk ethnographic motifs in the way of stylization in order to express the girl's dexterity and loyalty to the national tradition.

And the stylization of the artistic image can be seen in the example of the image of the three kings in the poem. Myths about the “Three Kingdoms” (brothers Poseidon, Hades and Zeus) are collected in Greek mythology, and the author typified the image of these three kingdoms in his work.

Úshewi der: “bir atanıń ulımız,
Maqullasaq birimizdi birimiz,
Isimiz rawaj, qolımız bálent,
Jurttan mártebeli hám de irimiz...” [3]

In the last stanzas of the example, it is mentioned that these three mighty kings are the sons of the same father. These lines prove that the author stylized these images from Greek mythology. Therefore, the author used myths in an allegorical way to convey his ideas to the reader. During the development of the plot of the poem, it can be noticed that the images typical of Greek literature have evolved. The fact that all three kings are from the sons of mankind, that they mix wine in three golden vessels, that three kingdoms share the water of the sea, and as a result, cause the sea to dry up, these are not just mythological plots, but social problems.

Olif aǵashına Gefes saplaǵan
Úsh tisli shanışqısın nıq tutıp bárdam
Gúrkirep shaqırdı Qara dawıldı,
Hám de buyırıq berdi bılay dep oǵan:

“Háy, Dawıl, sen qorqınıshlı ses penen,
Kóteril aspanǵa qattı kúsh penen
Hám de mınaw qayır tepken jaǵıstan
Duzlı shańdı quy adamlar ústinen! [3]

Due to the evolution of the image of Poseidon in the poem, it is possible to observe the pitiful situations that have appeared in society, in today’s marriage, and in ecology.

III. Appropriation of simple folklorisms in the poem

We learned that the following simple folklorisms are used in the poem:

Wásiyatlap ayttı atası oǵan:
“Bul insany apat túsiniikli maǵan.
Júr, keteyik alıs okeanlarǵa,

Ólmektiń izinen ólmek joq, balam”. [3]

By using the proverb “Ólmektiń izinen ólmek joq” (“There is no way to die in the wake of death”) in giving the wonderful image of the child of the sea god, who suffered from love and jealousy, and the incurable image of the powerful Poseidon, who was suffering from the grief of his child, he realized the folklorism.

In the later parts of the poem, the most used folklorisms are folklore phraseology:

Súymedi dáryadan kelgen aǵıstı,
Kúni-túni ańlıp awlaq jaǵıstı,
Sol kelinshek suwǵa tússe, suw qızıp,
Tolqın tolqın menen **záńgi qaǵıstı**. [3]

He gave the passionate feelings of the son of Poseidon, the candlemaker’s wife, and quoted the phraseology of the folk phraseology “záńgi qaǵıstıw”. Meaning is befit.

Look at the following example:

Ayttı sonda Anaxitanıń qızı:
“Qalay-qalay bolıp baratır izi?
Men ańsap kelemen alıs tawlardan,
Ne ushın **jılımas yarımniń júzi**? [3]

The phraseology “Júzi jılımaw” means to be without mercy, and it means that the son of the sea goddess has become insensitive and loveless to the daughter of River.

Shıraqshı jer tewip, esinen tandı,
Jaǵısta ot jaǵıp, joqladı yardı.
Ayrılıqtan **qáddi qamıstay sınıp**,
Jas balası menen ekewi qaldı... [3]

“Qáddi qamıstay sınıw” means to give in to grief and defeat. Scientist G. Allambergenova, who studied phraseology in the works of I. Yusupov, included it in the phraseology [4]. In the literature, there is another variant of this poem, such as “Alif qáddim dal boldı” and these poems are often used in the poet Ajiniyaz, who wrote in the 19th century. In this place, the evolution of this phraseology in the poet’s style can be observed.

IV. Appropriation of complex folklorisms in the poem

The following words of thanks and curses are added to the analytical folklorism from which complex folklorism is calculated:

Olar “tek te ózim bolayın” demes,
“Dáwran keldi, házlik qurayın” demes,
“Ózimniń shóllerim suw ishse boldı,
Teńizler qurısa, ilayım” demes. [3]

In the given example, the author gives the successful character of the professional, intelligent, forward-thinking new son who comes into the world with changing times, and gives thanks and wishes used in the negative form of the sentence in the sense of a curse:

**“Hesh húkimdar dańq hám házlik quwalap,
Úsh altın kesadan ishpesin sharap.**

**Dár'ya – teńizinen ayra túspeşin,
Ne islese, insap penen islesin,
Aqıl hám hújdanniń kózine qarap...” [3]**

The entire column is based on words of gratitude and expresses my hope for a bright future. Among composite folklorisms, we note the following types of motif stylization:

Ertekten balalap ertek dóredi,
Ǵaybana ıshqıdan janıp júregi.
Hawayı kóz teńiz shahzadasın qız
Endi hár kún túslerinde kóredi. [3]

In this case, the motif of being open to exaggeration in folk tales is stylized. In this case, the hero either hears from someone or is open to the person he saw in a dream and goes looking for him, or waits for his arrival in faith. This motive is intensified in some epos' like “Kysrav and Shiyrin”, “Sayathan-Hamre”.

Look at the following example:

Ulı der: “órt shalǵan ózegim menen,
Qalaman bul jansız názelim menen.
Insanlarǵa sheksiz muhabbatımdı
Sıpatlayman bunda ájelim menen”. [3]

The motif of sacrificing one's life for love is used here. Lyro-epic, that is, openness is more exaggerated in sagas, and usually in the event that one of the open people is killed as a result of resistance, the other sacrifices himself due to his love for the victim. This motif is exaggerated in the epos “Farhad and Shiyrin”.

V. Conclusion

In conclusion, proverbs and folk phraseology used in I. Yusupov's work “Wrath of Poseidon” gave birth to touching and gentle folklorisms in the poem, while all kinds of words of thanks and curses, mythological plots, images and stylization of folklore motifs served poetically to convey the plot and deepen the content of the poem. Thanks to the use of folklorisms of this type in the poem, the author has achieved the artistry, compactness, emotional impact and nationalism of the work.

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