

Stylization of folklore genres in the lyrics of Ibragim Yusupov

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Abstract: Folklore has always been an integral part of the cultural identity of people, providing a rich repository of images, symbols, and themes for poets and writers. In Karakalpakstan, folklore occupies a central place in the cultural identity of its people. Ibragim Yusupov is one of the most prominent contemporary poets and songwriters from Karakalpakstan, whose works are characterized by a strong connection to the region's cultural heritage. His lyrics often feature references to traditional motifs and symbols, such as mountains, rivers, animals, and plants, which are used to convey complex emotions and ideas. This study aims to explore the ways in which Yusupov reinterprets and transforms the cultural heritage of his region, creating a new poetic language that reflects both the continuity and innovation in Karakalpak folklore.

Key words: folklorism, assimilation, stylization, lyric, poem, folklore, genre, image, plot, epos, folk tales.

Introduction

The representatives of written literature have always had a constructive relationship with oral literature. Therefore, oral literature serves as a reference point for the development of written literature. In this regard, Karakalpak writers have prepared several interesting scientific articles about the place of folklore in the development of our national literary world [2-4]. However, the approach to folklore is not the same in all literary trends. For example, it seems that there is a big difference in this direction between Zhiyen Zhirav and representatives of XIX century classical literature, compared to representatives of XX century Karakalpak literature A. Musaev, A. Dabylov, S. Nurymbetov, one can notice a fundamental difference in folklore in the writing style of Ibragim Yusupov, a well-known poet of our time. It is natural that I. Yusupov, who was able to skillfully combine the traditions and achievements of Eastern, Russian, and Western world literature with national literary traditions, approached folklore more consciously than his predecessors. Therefore, in order to study folklorisms in I. Yusupov's poetry, it is necessary for us to rely on the scientific-theoretical achievements of representatives of the world's literary studies in the direction of researching folklorisms in literature.

According to their theoretical assumptions, folklorism in genre stylization is realized if the plot content of folklore works is preserved and only changed and adapted in terms of form. Most of the time, the content and ideas of the genres of legends, epics, stories, tales, anecdotes, epics in the folk oral tradition are reworked and created in a new form. Folklorisms in the nature of stylization have many varieties. We learned to distinguish their use in poet's poetry into three types: 1) genre stylization, 2) motif stylization, 3) image stylization [5-6].

Main part

According to the research results, genre stylization occurs in two cases. In the first case, the content of the folklore material is preserved, and the form is changed and adapted. This is also called transformation process in the literature. In this case, while keeping the content of the desired folklore, let's say, a fairy tale or epic, it transfers it to another genre. For example, Karakalpak writer B. Ernazarov created a literary fairy tale "Edige" based on the plot of the epic "Edige" in Karakalpak folklore [8]. In the poetry of the I. Yusupov, there are many such transformations as well. In the second case, he takes not the content of the work, but its form, i.e. genre features, or only their distinguishing elements as a model and corrects the new form of that genre in written literature in accordance with the norms of written literature. This type of genre stylization is also greatly increased in the work of I. Yusupov. For example, the poet adapted the genres of chants from folkloric poetry to chants in written literature. Thus, in this department, we found it appropriate to introduce the transformation of folklore works or genres into folklorisms of a stylization character. Because, regardless of

which phenomenon he belongs to, if he wrote any work in the written literature about that folklore material, then it should be studied as folklorism in the most accurate literature. Therefore, we learn this phenomenon in genre stylization.

I. Yusupov's poetry contains stylization of almost all folklore genres. Stylization of the most reliable, popular legends, stories, narratives ("Mother's heart", "Mangilik", "Three bullets"), stylization of the fairy tale genre ("Sunset fairy tale", "Eki teke"), stylization of the folk genre (martias)., stylization of the genre of sayings ("Kyrgyz GAI honors to Erkin", "The king and poet"), stylization of the genre of anecdote ("Omirbek lakki", "Useful Omirbek") and others.

For example, in volume 81 of 100 volumes of Karakalpak folklore, there is a legend called "Mother's heart". According to the legend, a young man was exposed to the most beautiful girl in his village and burned himself in the fire. He thought that somehow he would own that beauty. Finally, he went to the girl and told her that he is ready for everything for her. Then the haughty beautiful girl said to the young man: "If you bring me your mother's heart, I believe that you are truly open and I will be willing to be your partner." Hearing this condition of the girl, the young man thought and thought for a long time, but the thoughts of not being able to reach the girl did not give him peace, and finally he fulfilled the condition of the girl. The young man immediately got on his horse and rode to the girl's village after winning his mother's heart. On the way, the horse stumbles and the young man falls down. The heart of the mother in her hand fell, and a voice came from her: "Doesn't it hurt, my slave?" When the young man heard this, he regretted what he had done and wept bitterly. [9]

In addition, the author wrote the lyrics "Three bullets" and "Eternity" based on the stories of folk legends. We can see that the poet tap is used in the same style. In the lyrics of "Three bullets", a gardener's child is playing in a grove and hears the chirping of a partridge bird. When he found the nest, he saw that a brown snake was hiding in the nest of the partridge. The boy shoots the snake and saves the chicks. Then a forest piiri appears and gives him "three bullets".

In addition to this, let's take a look at the lyrics called "Mangilik" (Speech word), which is composed in the form of oral stories. There is a genre called "oral stories" in folk oral literature, which differs from legends and legends in terms of its genre characteristics. The mentioned folklore genres differ from each other to a certain extent. The latter is not so widespread among the people, and old women-garris tell it as a story that they have heard it in gay, and that they have experienced it in gay. Most of the time, the content of such stories is religious or mythological and can be heard. For example, "my father was an ahun. A long time ago, a fairy crossed me and came to these places..." we hear stories like that. It can be said that the lyrics of the author's name were built on the plot of the oral story of this generation.

As for the next type of folklorisms that appeared as a result of the stylization of the oral literature in the poetry lyrics, as we have already mentioned, they were realized as a result of the direct access to such genres as fairy tales, laments, sayings, and aphorisms in the oral literature of the poetry. For example, the genre of "Aytis" is considered to be a genre common to the folklore of almost all Turkic-speaking peoples. In particular, the tradition of aytis in the art of Kazakh art continues to this day. In our country, the genre of aytis has been almost undeveloped in recent times. The only difference was that there were some movements in these circles by different people. However, it is difficult to say that these words are truly exemplary.

In 100 volumes of Karakalpak folklore, the genre of aytis is divided into two. These are: "Answer aytis" and "Poets' aytis" [10]. The researchers K. Ayimbetov, N. Davwaraev, K. Mambetov, M. Nizamatinov conducted many studies and gave valuable opinions on the genre of the poem in Karakalpak literature [13]. K. Allambergenov's book "Argument in Karakalpak literature" is of great importance in revealing the unique features of the genre of argument and showing its development [1]. In the lyrics of I. Yusupov, we see different patterns of speech. The author's lyric "Kyrgyz GAI honors to Erkin" uses the following plot: in 1975, days of literature were held in Kyrgyzstan. Poets from Uzbekistan and Karakalpakstan will participate in this holiday. Here, on this road trip, the great Uzbek poet Erkin Vohidov will travel from Tashkent to Issyk Lake in his "Volga". On the way, a fairy of inspiration came to the poet, he was weaving a puzzle from his memory, and he accidentally hit the traffic police. Here, the conflict between the traffic police and the traffic police is presented in the form of an argument:

Erkin aytti: "Keshiriń, aqınman dep,
"Qırğızlarǵa men sonday jaqınman" dep.

GAI aytti: “buzdın joldın qağıdasın,
Aqınjan, ayrıldıń ba aqıldan?” – dep.
Erkin aytti: “Háwesker shofyor edim,
Kerek deseń bir qosıq oqır edim”...
GAI aytti: “Postta turıp, jol ústinde

Qosıq tıńlap men awısh soqırmedim. [12]

– humorous lines tell the story of me and the friendship among related peoples in a different comedic scene. The well-known scientist Z. Bekbergenova in her monograph mentions this lyric of the song as a humorous addition and mentions it as a friendly gesture [7]. This lyric may not fully meet the requirements of the speech genre. Even so, there is no doubt that the genre of “aytis” has been developed in itself, and the artistic form has been taken from the genre of aytis in folklore.

We can see the stylization of the fairy tale genre in folklore under the direction of I. Yusupov. The author’s fairy tales “Happy song” and “Two bucks” based on the Russian fairy tale, written in the motif of the sunrise fairy tale genre, enriched Karakalpak children’s literature. The literary fairy tale “Two Goats” based on the plot of a Russian folk tale is a work of great educational importance, written in easy language. Satisfied with the blue, the Blue Goat and the leafy horn, the White-collared, are growing on top of the blanket.

Kók teke aytti “ámeki,
Ádepsiz bolma sen” dedi,
“Aldı menen arjaqqa
Ótiwim kerek men” dedi.
Aq jaǵal aytti “me-me-me!
Usınıń da qosıq pa?
Jiligim sıńp ketse de,
Turǵanım turǵan, asıqpa!” [11]

In this way, no one gives way, they push, and push each other. The sun passes through the roof and the water passes under it, and when it is late, both of them “gump” into the water. He conveys to the children that there is no benefit from necessity in a simple language.

The stylization of such folklore in the poet’s style served to enrich Karakalpak literature from the ideathematic, content, and genre aspects.

Conclusion

In conclusion, the stylization of genres in the art of poetry served to prevent the disappearance of folklore genres, to transform our literature from the genre point of view, to convey the author’s artistic concept and idea to the reader. Folkloric stylization gives an indication of the quality of the poet and artistic aspects.

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