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# Stylization of folklore images in the lyrics of Ibragim Yusupov

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**Abstract:** The study focuses on the stylization of folklore images in the lyrics of Ibragim Yusupov, a prominent poet from Karakalpakstan. The analysis is based on his selected works, which demonstrate his unique approach to the use of traditional motifs and symbols in contemporary poetry. The research 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 Karakalpakstan folklore

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

## 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 role of folklore in the development of our national literary world. We talked about this in our articles [1-3]. 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 I. 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 Ibragim Yusupov's poetry, it is necessary for us to rely on the scientific-theoretical ideas achieved by representatives of the world literary studies in the direction of researching folklorisms in literature.

According to theoretical assumptions of literary scholars, 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 resin poetry into three types: 1) genre stylization, 2) motif stylization, 3) image stylization [4-5].

Transfer of folklore images to written literature is considered as stylized folklorism. The stylization of the image has its own stylistic differences in I. Yusupov's composition. It contains the stylization of many folklore and mythological images, such as "Iskender Zulkarnain", "Afandi", "Aphrodite", "Layli-Majnun", "Venus", "Omirbek Lakky". Taking into account the stylized images in the poet's lyrics, we learned to divide them into three groups:
1) Stylization of epic images
2) Stylization of symbolic images
3) Stylization of mythological images

We include images adapted from the genres of sagas, fairy tales, epics, legends, and narratives into epic stylization. For example, in the lyrics of I. Yusupov, the images of historical people such as Tumaris, Aydos biy, Ernazar Alakoz, Kumar Analyk, Iskender Zulkarnain appeared as new images in the style of stylization. The image of Tumaris in the poet's poem "Tumaris" is an original image that has been reconstructed based on the artistic transformation of the image of Tumaris in folklore. The poet, while creating the character of the hero, reworked the image of Tumaris from folklore to a certain extent and made changes.

Even though the of Navoiist scientist N.M. Mallaev was based on historical prototypes based on the images of fairy-tale and legends, they were inspired by folk fantasy, artistic creativity, and became among the

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heroes of folklore. Then, we will join the group who said that the written literature has risen to the peak of evolution [8]. Because, although there are historical prototypes of such images as Edige, Maman biy, Aydos biy, Ernazar biy, Kumar Ana, they have reached us thanks to the legends created by those people. In turn, these legends serve as references to the science of history.

**Main part**

If the images of folklore heroes are created in folk oral literature with the help of folklore plots and artistic tools, then these images correspond to its norms in written literature, and are adapted and developed as a written literary image. Let's pay attention to the epitaphs by the poet:

> **Naqıl sóz bar "Alp – anadan" degen,**
> Babalardıń bul aytqanı danalıq.
> Xalqına baxadır ul tuwıp bergen,
> Ruwxıń shad bolǵay, Qumar analıq! [11]

In order to reveal the image of mother Kumar, the author used folklorism – proverbs. In the lyrics, it is shown that one of the reasons of Ernazar Alakoz's heroism lies in the happiness of mother Kumar. The image of Ernazar Alakoz, the national hero of Karakalpak people, in the lyrics "In memory of Ernazar Alakoz" is supplemented and enriched with folk legends, and the historical truth is presented to a new family thanks to its adaptation from art and written literature. The fact that the lyrics are based on legends about Ernazar biy (baron) is an example of analytical folklorism. In revealing the image of Ernazar Alakoz, other elements of folklore were used.

The compatibility of the composition with folklore is also evident from the title of the lyrics. "Alakoz" was the nickname of the people given to this hero of the people, the reason why Ernazar called Alakoz was that his gaze was so sharp that people were afraid to stare at him. Even these recipes are not left out of the reputation of the poet:

> Hámme qorıqtı, sen qorıqpadıń hesh kimnen,
> **Ala kózińe kim tiklenip baqtı?!**
> **Keń dalanı dúsirletken sestıńnen,**
> **Talay solqıldaǵan xanlardıń taxtı. [14]**

In the given example, the image of a folk hero was also rationally used from the pictorial methods characteristic of heroic epics – folkloric hyperboles. Let's pay attention to the following lines:

> **Xannıń qońırawlı palwanın jıqqan,**
> Palwan ǵana emes, márt, batır ediń.
> Mázi batır emes, xalıqtan shıqqan
> Biyik siyasatshı hám aqıl ediń. [14]

In these lines, in order to reveal the heroism and valor of Ernazar, the karakalpak is often exaggerated in heroic epics and legends, and the motif of "the hero's fall of the chief warrior of the khan" is also used.

At the same time, in revealing the image of that chief wrestler, he used the folklore vocabulary of "Konrawly" (belled) which is characteristic of the spoken style of the people. From time immemorial, the people of Karakalpak have been engaged in agriculture. In farming, the head ram in a herd of sheep or the head stallion in a herd of horses, for example, was called "belled stallion" and "belled ram" respectively. A bell was put on the front camel in the camel caravan. In the novel "Darvish" by the writer K. Karimov, the motif of "camel wearing bells" was used when the main character was depicted riding a caravan of camels [7]. The wrestler Ernazar who defeated Konrawly Iranian wrestler was also used in T.Kayypbergenov's novel "The Incomprehensible" [10]. By using the popular folkloric epithet against the wrestler in the ranks of poet, he managed to reveal with just one word that he was the strongest wrestler in the palace.

In the lines of the cited example, "High politicians should think alike", we can see the charm of Ernazar Alakoz's character and its evolutionary development according to the norms of literature. The appearance of this image in the poetry of the poem indicates the evolution of the stylization of the image. Because the image of Ernazar Biy was created in the poem "Ernazar Biy" by the poet Berdak, who was a contemporary of hero. Al, a century ago, the re-emergence of this image in the 20th century Karakalpak written literature, in the lyrics of the poet I. Yusupov, shows the evolution of the stylization of the folkloric image. The following lines from the poem "Ernazar Biy" by Berdak in the description of the epigraph to the lyric by the author proves our opinion:

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Góruǵlı bektey er edi,
Qatarda qosa nar edi,
Tolı jurtqa dárkar edi,
Sheyit óldi Ernazar biy. [14]

Ernazar Alakoz's paintings are based on the famous folk images such as "Gorugly", "Giyrat", "Mother Kumar".

In poet's lyrics, the images of owl, crow, sparrow, nightingale have become stylized. In the lyrics "Along with Kegeili" the image of "crow" is used to convey the idea of loyalty to the country. However, according to folklore data, the image of "crow" in the legends is a negative image. There are also stories that it was cursed by the hollow. "According to what is said in the narrations, one day Prophet Muhammed met the infidels while walking on the road. The infidels chased him to kill him. The prophet, who ran away from them, hid himself in a poplar tree. Then the hem of his skirt will be visible. Seeing this, crow shouts a signal to the enemies who have come after him. As a result, the infidels will kill the prophet. Then the prophet said to crow, "Ilya, he will make you cry." [9] Since then, the saying that the crow is born from the mouth has been spreading among the people. As for the poet, it fixes the image of "crow" in a completely different way:

Qaysı bir qus izlep kóldeneń baxtın,
Ketse kete bersin Qızıl qıyaǵa.
Ash-toǵına kónip sen usı jaqtıń
Keste toqıp otıraber uyada. [11]

There are some beautiful-beautiful birds in the world. They are made from the most beautiful paints in the world. However, everyone comes in time and leaves these places and flies to the big cities. As for "hakkebai" (crow), he stays in his own country, both in the cold of winter and in the heat of summer. He is loyal to this people. In conveying this idea and modeling it, the image of "crow" is used in a symbolic sense. But it was edited in a completely different editing method, in the form of a new, attractive image. This is a great achievement of the poet. The image of the traditional crow has undergone a significant change in the lyrics. It has lost its unpleasant character in oral literature and myth and has become a pleasant image. As a result, it has been transformed into a wonderful image that serves to effectively radiate the theme of the homeland. This type of creation method is also used in the works of the poet artist Zh. Izbaskanov [6]. We can see that the image of the mountain has changed from a negative image to a positive image in the people's understanding.

The poet created original images by stylizing the images of Laili-Majnun, Garip-Shahsanem, Alpamys, Koblan from humorous epics, Nasraddin Apendi, Omirbek Lakki from funny words. For example:

Bir gellege qonıp mıńlardıń baxtı.
Paqır-puqaralar qıynalǵan waqtı,
Ashshı kúlki menen xalqın jubatıp
Shımbay jaqta ótken Ómirbek laqqı.
Onda úy bolmaǵan, ılashıq bolǵan
Biraq, qayda barsa jol ashıq bolǵan.
Ómirbek kelipti dese qay úyge
Shiydiń jırtıǵına talasıq bolǵan. [12]

In the anecdotes of Omirbek lakki that spread among the people, of course, Omirbek lakki himself is presented in the image of the main hero. There, Omirbek was portrayed as a person who was quick-witted, eloquent, who punished and disciplined those who had wronged the people, and was always in a positive mood. And in the image of Omirbek in I. Yusupov's lyrics, we can see that he was created as a fan of his people, a beloved hero of his people, as a new image.

Among the symbolic images nightingale, donkey, sparrow, black willow, Haloxylon images were used for stylization by the poet. As for mythological images, the images of Aphrodite, Venus, Narcissus, Poseidon, Anahita, Prometheus, Orpheus, Eurydice, Pegasus from the ancient Greek mythology, Kizyr baba, fairy, devil, falcon, and huma bird from Muslim mythology. I. Yusupov's lyrical works show his deep knowledge of ancient Greek and Muslim mythology and successful use of their plots and images.

In poet's lyric "To the girl of our village", the author praises the beauty, grace and gentleness of the girl of his village:

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> Sál sabır et ele men de
> Kórkińnen yosh alıp turıp,
> Salayın bir súwretińdi
> Jer-jáhánǵa tanıttırıp.
>> Kóreyin men, sonda maqtap,
>> Seni dúnya súymegenin,
>> Afrodita albıraqlap,
>> Kiyimin tez kiymegenin. [14]

In Greek mythology, Aphrodite is understood as the goddess of love and beauty. In the book "Myths and Legends of Modern Greece" by N.A. Kun (translated into Karakalpak language by K. Zharimbetov), this image is described as incomparably beautiful. The statue of Aphrodite, which came to us after being kept in captivity, is seen without clothes. It also has its own great poetic meaning. What makes a person attractive and beautiful is his face. And Aphrodite is the most beautiful in the world even when she is naked. (According to the art tradition of Ancient Greece, the sculptor made her naked.) And, as far as poet is concerned, the girl of his village is more beautiful than Aphrodite.

Aphrodite or Venus (called Aphrodite Venus in the ancient Roman tradition) is naked and without arms since the time of its discovery. There is no information about where and why his hand was broken in the statue. But, despite this, the image of Aphrodite in the statue has always been considered beautiful. About the image of Aphrodite (Venus) he writes:

> Súwretińdi qanday sheber saldı eken,
> Kelbetińdi qaysı hayaldan aldı eken.
> Qansha dáwir, qansha áwlad qılǵınıp,
> Sınǵan qolıń qaysı jerde qaldı eken?
>> Arıwlıqta árman etse jan neni,
>> Sulıw tulǵań óz boyına jámledi,
>> Qolsız mınaw jurttı iyirip turǵanıń,
>> Qolıń bolsa qırasań ǵoy hámmeni… [13]

Even if the statue of Aphrodite is a work of art with a broken arm, not whole, the whole world is open to it, the whole world is waiting to see it. "What would you do if you had no hands and turned the world towards you?" – said the poet, giving character to her beauty and power, and conveying this in the form of humor. Therefore, the stylization of mythological images played an important role in the poet's production. The reader is encouraged to get acquainted with the folklore of that image.

The stylistic difference of the poet is that he does not use any image in the primitive form of folklore. He approaches the folklore image with the spirit of the new era and changes it to a certain extent. Here, this process is considered real image stylization. The stylization of religious-mythological images is intensified in poet's lyrics. For example: Kyzyr ata, angel, devil, Azireili, etc., were used by the orally to make it shine. For example, in the stylization of the image of the "devil", one can observe the characteristic style of the poet. In the lyrics, we notice not only the stylization of the image, but also the evolution of the image of the devil. Now this image is not the devil in folklore who teaches people lessons. The image of the devil depicted in poet's lyrics is completely different. The author has a lyric written in the form of an allegorical joke called "The Devil's Complaint", and the author epigraphs the lyrics with the words "Devil is now sitting at the computer and learning something from people." Basically, these lines have managed to reveal the essence of the lyrical lyrics. He said, "Devil climbed to the top of Mount Kap, wrote a complaint to the Almighty and sent it via fax. The content of the request will be as follows: Now humanity has exceeded its limits, it is going to transfer all its bad name to us. This is a very serious matter. I ran out of patience. They are slandering me:

> "Ullı jaratıwshım, búgin sizge men
> Mına házirgi bendelerdiń ústinen
> Shaǵım-arza jazıp, ashıw-ızalı,
> Jiberip atırman faks arqalı"
>> Keshe bir narkoman-giyabent zańǵar,
>> Sotlanıp atırıp aytqan sózi bar:
>> "Meni shaytan azǵırdı" dep jılaydı,

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> Anasın óltirgen ol qudaybiyzar.
> Ol iytti tanısam eken sirádá,
> Qarań, óz qılmısın kimnen kóredi?" [11]

The author sharply criticizes the fact that people do all kinds of evil and bad things and justify themselves by saying, "The devil led me astray." Analytical folklorism also increases here. That is, in mythology, the myth about devil eating the apple from heaven, planted by God Almighty, was given by Adam and Eve:

> Sen qadaǵan etken beyish miywasın,
> Jegizgenim ıras Hawa enege.
> Endi kór sol adamlardıń qılwasın,
> Awzıń barmas kóbin "bendem" demege. [11]

Now, seeing the grave sins of humanity, even the devil's heart is getting wet. "People turn to deserts, dry up rivers and seas, and devastate the country. Aitevir is trying to find an excuse to fight and turn the world into a landfill. They already missed you. "Who is your God?" if you say "Dollars". However, many people also worshiped you, they thought that their god was one. I came out of the game and left the devil's work for people. "There is no work for the devil in the place where the devil of a person is active," he complains and tries to joke:

> Jaratqanım bul arzımdı uǵarsań,
> Ya qaytadan dozaǵıńa tıǵarsań.
> Táwir bolar edi, adam qusatıp,
> Pulı barlaw pensiyaǵa shıǵarsań. [11]

The poet shows in an allegorical way, using mythological images, that the times have changed to a careless way, and people are getting corrupted from the point of view of morals.

**Conclusion**

In conclusion, the stylization of folk images in the lyrical poetry created poetic works with a different content, given by the author's own style, the spirit of the new era, and the synthesis of other types of folklorisms. Not only the phenomenon of folklorism, but also the evolution of folklorisms played an important role in the fun and meaningfulness of the poet performance. Because the karakalpak oral literature of the world, Greek, Roman, etc., he used images, motifs, ideas in literature without a crude, primitive approach, but changed them according to his artistic concept and reworked them according to the requirements of modern times. As a result, folkloric references are used rationally in providing new ideas and concepts.

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