



Interpretation of Folklorisms in Modern Karakalpak Poetry

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Abstract: *The article proves that the transformation, stylization and interpretation of folklore traditions in the lyrics of representatives of the Karakalpak literature of the era of independence H. Dauletnazarov, B. Seytaev, O. Satbaev is a poetic innovation in the evolution of national literary consciousness and serves as a literary tool from an artistic and aesthetic point of view.*

Keywords: *Poetry of Literature of the Age of Independence. Variations of folk poetic traditions. Stylization. Interpretation of folklorism. The evolution of national literary consciousness. Poetic news. Artistic and aesthetic literary means.*

The oral literature of the people is a factor influencing the definition of the people's spirit, morale and self-consciousness. In oral literature, we present advanced examples of figurative thinking and artistic expression. A rich heritage of oral literature of the people, such as proverbs and sayings, fairy tales, legends, customs, traditions, and by studying short forms of songs like aitys, associated with traditions and customs, the foundation of written literature was built, from the generation that listened to and mastered oral literature, there were figures of literature of the new century. Uzbek folklorist B. Sarimsokov says the following about the concept of folklorism and its practical scope: "Folklorism, firstly, is a requirement of the time, it is a manifestation of the secondary revival of the creation of folklore material by a professional author, through his manners of activity and techniques, based on the purpose of the activity in relation to which he is constantly oriented. On the other hand, there is no folklore in written literature, there are folklorisms»¹.

Professor B. Sarimsokov divides folklorism into types. In the opinions of Kazakh literary critics Academician S.Kaskabasov and Professor G.Obaeva, we see a general similarity about folklore traditions and folklorisms.²

Folklore works - the beauty of their language, the appeal of their stories, as well as the simplicity remain close to the hearts of people. High spirit, patriotic pathos, happy ending, opinion, freedom of thought in oral literature are reflected in the works of poets and writers of the twentieth century.

In the late 19th and early 20th centuries, the Karakalpaks were a people with rich cultural traditions. Jyraunism, baksyism, narration among the people of the 19th century, were the most popular in the

¹Sarimsokov B. On the question of the typology of folklorisms // Uzbek language and literature. - Tashkent, 1990 - No. 4 – p. 37-45

²Kaskabasov S. Collection. Mythology. Folklore. Literature. - Almaty. 2014. -T. 11-p. 344; Obaeva G. The problem of studying folklore at the beginning of literary science. [http://conferences.neasmo.org.ua/ru/art/129/Problems and prospects of the development of science in the countries at the beginning of the third millennium](http://conferences.neasmo.org.ua/ru/art/129/Problems%20and%20prospects%20of%20the%20development%20of%20science%20in%20the%20countries%20at%20the%20beginning%20of%20the%20third%20millennium). CIS: XIX International Scientific and Practical Internet Conference.



early 20th century. Moreover, among them narration in a certain degree was widely developed among the Karakalpaks, they were even divided into large schools.

According to Professor K. Ayimbetov, in those years, among the Karakalpaks, such schools of narration as the school of Korazbek, the school of Seipulla, the school of Kazi Maulik, the school of Kauender, the school of Kurbanbay, the school of Baltabay were known to a large number of people and which were recognized by the people. These were very prestigious and well-known schools of narration among the Karakalpak people, each of which was divided into several schools of narration and continued its development³.

In Karakalpak poetry, Ayapbergen Muusaev, Abbas Dabilov, Sadyk Nurymbetov, Tileubergen Jumamuratov, Rambergen Khojambergenov, Minay Matsapaev; in Kazakh poetry Jambyl Jabaev, Nurpeis Bayganin, Isa Bayzakov, Kenen Azerbaev; in Uzbek poetry Ergash Juman Bulbil ogly, Fazil Yuldash ogly, Muhammedkul Jamurat ogly, Polkan Shair, Islam Shair Nazar ogly and others created a sample of synthesized folklore in the Karakalpak poetry of the Soviet period. «Synthesized folklorisms arise from the fact that the plot of myths, legends, folk tales and tales is adapted from written literature and absorbed into the plot created by the writer».⁴

In the 60s of the 20th century, due to certain political conditions, great changes occurred in our literature. Literature has been somewhat cleansed of the old "political, slogan" compositions, and real lyrical compositions have begun to be written. That's why the literary generation that came to literature in the 1960s made a great contribution to the development of our poetry and left behind its immortality.

In their creations, the principles of honoring the motherland and showing our identity based on the teachings of our national customs were put forward. The best poets of this period: Sh. Seytov, K. Rakhmanov, M. Seytniyazov, T. Matmuratov, D. Aytmuratov and others. The requirements of that era could not help touching them, and they were charged with the responsibility of innovating poetry and deepening the literary art. There were good sides to it as well. The writers did not write slogan songs as before, but began to feel the problems and griefs of the people, and created lyrics that touched the strings of the soul.

Even if they did not tell the truth directly, they found the strength and courage to tell the truth indirectly through examples of oral literature. They were able to express through songs the desire that the people be freed from spiritual captivity. Poetic signs of folk poetry began to appear in the work of representatives of this generation.

The history of the development of Karakalpak literature - a new era before the 20th century - was called the literature of the age of independence. "In our opinion, relations between literature and folklore are not stable for all eras. The reasons for the increasing attention to folklorism in artistic and literary practice, the main artistic and aesthetic power of folklorism in works of art are not only determined by the mastery of the artist, but also the changes in the social and political system, its literary development, and its impact on the artistic consciousness of a person"⁵.

Approaching the era of independence, issues such as globalization and the economic crisis in the new society were relegated to the background. All these were topical themes of our literature. Our

³ Ayimbetov K. Karakalpak proverbs and rhyming words. - Nukus. Karakalpakstan, 1978. - p. 300.

⁴ Sarimsokov B. Regarding the question of the typology of folklorisms. /Uzbek language and literature. - Tashkent, 1990 No. 4 – p. 37-45.

⁵ Begmuratova G.A. Folklorisms in Karakalpak novels of the period of independence. Doctor of Philosophy of Philological Sciences (PhD) diss. authorref. – Nukus. 2019. – p. 13.



poets-writers wrote about the importance of independence, patriotism, the difficulties of the transition to a market economy, the revival of religion, traditions, changes in art, culture, science and technology.

The era of independence brought great news to the soul and pen of such poets as Halila Dauletnazarov, Orazbay Satbaev, Bazarbay Seytaev. Turning to folklore works, in poems stylized as folk legends, fairy tales and proverbs, sayings, the singing of a new era with new pathos was born. Looking at the pages of history again, bold opinions, democracy, populist ideas became stronger. We can see this in the poems of H. Dauletnazarov "Fear for the Motherland", "Worry of the Sea", "Children must be born for the Motherland" and others; B. Seytaev "Karakalpakpan", "Motherland", "Native Land", "Sea Troubles" , "The call of conscience"; O. Satbaev "Explosion", "Even the trees are sad!", "Ice song in the mountains", "Whirlwind". B. Seytaev:

For many years,

What is corrupted, not fixed.

Sleeping in deep sleep

Let's awaken our conscience...⁶.

The poet calls to wake up the spirit of conscience, sleeping because of dishonesty and greed in society, revealing the bitter truth of life tells us that the time has come to fight tyranny, that we must worry about the grief of the poor. In the poem "Justice is the king of the people" by H. Dauletnazarov:

Changing character, confusing words,

Where is this world heading?

The sparkling eyes of the source of mercy,

Having fallen into trouble, the conscience worries⁷.

The poet is worried that if a person has no conscience, then he is an ugly creature, and if we drive away conscience in ourselves, it will be too late tomorrow to let it back.

In the B. Seitaev's poem "Fear" topically used proverbs and sayings of the oral literature of our people, exposing the bad in society, appropriately used to criticize the behavior of unscrupulous people trusted by the government.

Talking intermittently

Plaintiffs complain

There is bribery

Judges behave proudly.

Like independent

Runaway drinkers of kefir

If the scales got heavy

Caught licking the rest ...⁸.

⁶ Seytaev B. Apple blossoming season. - Nukus. Education. 2007.P. 88

⁷ Dauletnazarov.H Live loving. - Nukus. Karakalpakstan. 2012. P. 34

⁸ Seytaev B. Apple blossoming season. - Nukus. Education. 2007. – P. 96.



The word "kazy" in poetic language is not an active word in our modern lexicon, but this word exists in the folk language. For example, in everyday fairy tales there are many cases when people go to a judge to resolve a dispute. In this poem, the poet speaks openly about where injustice and dishonesty lead in modern society, but these clear facts are softened by the words and proverbs spoken by the people, and give the poem poetic power.

Writers began to give a new color to the Karakalpak oral literature, the content of which is familiar to the people, legends associated with the names of land and water among the people, literary heritage, collected from the rich life experience of our people, again embellishing them. They enliven folklore samples of a philosophical and didactic nature, while relying on the relevant content and ideas, but from a different angle, they give artistic coloring to the feelings of the poet and turn them into philosophical lyrics. The ideological significance of folklore works is connected with the spirit of today's time and produces philosophical thoughts. However, in many cases, the judgment is left to the reader, here the individuality and style of the poets begins to appear.

There are studies on the stylistic connections between literature and folklore, on the style and stylization of such scholars as Yu.I. Mineralov, V.V. Vinogradov, G.Yu. Zavgorodnya, A.I. Lazerova, B. Sarimsokov. If A.I. Lazerova says that borrowing from folklore is a very easy method, then B. Sarimsakov says that this is a difficult method.

We can agree with both opinions. According to S. Bakhadyrova, "a talented writer creates a rich impression, skillfully connecting words to each other or, conversely, illiterate writers, who do not know how to properly use the words that are masterfully invented by the people, can destroy the effect of the word"⁹. Therefore, it is productive to use folklore and stylize it within the power of talented people and requires great skill from them. "Poetry had wider poetic possibilities than prose works for stylized folklorisms. From the same point of view, the stylization phenomenon in poetic works is a typical and productive method of literary documentation and the scientific opinions about this phenomenon as a literary trend are relevant"¹⁰. Based on this, the researcher puts forward the opinion that stylization in the genre of poetry is typical and productive, and stylization in the genre of prose is somewhat constructive. In our opinion, whether it is poetry or prose, only a truly talented poet can stylize folklore creations without revealing them. And, at the same time, some beautiful words of the people, written by a mediocre poet, as S. Bahadirova said, lose their power of influence.

The basis of the poems "Nazlymkhan Suliw", "Tumaris", "Ultan slave", "Gulparshin", "Glory to you sages", "Empty head" by H. Dauletnazarov, written on the materials of folk oral creations of poets, take their ideological content. However, the poet does not repeat the content of folklore creations in the same form, but gives each of them the breath of a new era, compares them with modern life.

Life, many broken and built roofs

Someone comes and someone goes?

A poet appears, a hero is born,

So Gulparshin has come of age¹¹.

¹¹ Dauletnazarov.H Live loving. - Nukus. Karakalpakstan. 2012. - P. 112.

¹³ Turdybaev K. Lyrical hero and author's position in O. Satbaev's poem Guldirsin. Bulletin of KSU. 2008, No. 1.



And O. Satbaev's poem "Guldirsin" folk legend is distinguished by its color. We see that the poet turned to the historical and ethnographic form of folklorism. In the poem "Guldirsin" a distinctive feature of O. Satbaev is noted, that is, his way of "turning the truth of life into an artistic reality, by referring to legends, mythological images and samples of oral literature, his ability to convey a weighty thought, universal thoughts, philosophical reflections is clearly visible"¹². The people feared the imminent arrival of "Beskonak". We know that the reasons for this are related to people's living conditions and everyday life. The folk tragedy was sung with great drama and skill when the king of Gulstan gave the name Guldirsin to his daughter, born on the day of "Beskonak", presenting it as a superstition meaning "let people not cry, let them laugh."

If oral literature is distinguished by the richness of the vernacular, one of the main features is its tendency to humor and light jokes. The people of Karakalpak are different from other peoples in their traditions and customs. Not only on happy days, but also on bad days, they enrich their surroundings with humor and lift each other's spirits.

The high spirit of folk oral literature, humor rich in light humour, as well as sharp satire were interpreted at a high level among the writers of the independence period.

B. Seitayev's "Pun Master" is written about the late Doshimbay Dospanov, a well-known journalist, a master of puns and punning jokes. "Dosheken in the Hospital", "To Chimbai", "Cheap Shoe Store", "Mouse Hunt of Dosheken", "Besides the Foundation..." are based on light humor, despite the fact that they are written in easy language, they reveal the bitter truth of life. The first decade after gaining independence, the difficulties of the life of the people during the transition to a market economy are skillfully reflected in the actions, words and deeds of Doshimbay.

O. Satbaev's poems are dominated by light humor and sharp satire... All O. Satbaev's poems dedicated to Askerbey Ajiniyazov, who is popular among the people due to his beautiful songs and stubborn behavior, are also built on light humor. Reading the poems "Askerbay's housewarming", "Askerbay's donkey campaign to a meeting", "The theft of Aseken's shoes", "Stopping a vodka factory", "Clothes "meat"" and others, one cannot help but laugh, despite the stubborn behavior of the lyrical hero, it is impossible to hate him.

Poets, relying on the precious literary heritage of the people, were able to create vivid, satirical, light images, artistically not inferior to folk pathos and the aesthetic level of folklore scenes, revealed modern trends in the development of today. About this M. M. Bakhtin has the following opinion: "In the work of all true great works there must be an element of laughter, laughter does not hinder a person, it makes a person free"¹³.

In the Karakalpak poetry of the period of independence, our poets H. Dauletnazarov, B. Seytaev, O. Satbaev - we see how appropriately they used the age-old poetic traditions of our people, wise words that show culture with the help of the highest rules of etiquette. The elements in each folklore creation, which is a wonderful mirror of our people, have a deep meaning, are glorified and glorified in the poetry of modern writers. If folk oral literature is a reflection of many years of history, social life, dreams and aspirations of the Karakalpak people, passed down from generation to generation, we saw that the artistic power of our poetry was developing during the period of independence. We learned that the people's artistic talent, artistic skills, the power of artistic

¹³ Bakhtin M.M. Aesthetics of verbal creativity. - Moscow. 1986. – P.358.



thoughts, national aesthetic consciousness - in all eras, we have created together with the people and served as a master school in accordance with that era.

We witnessed that our poets, who wrote with a pen in the era of independence, fully understood that the traditions of folk poetry are a manifestation of artistic intentions, and turned their compositions into truth.

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