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FOLKLORISMS IN POETRY AND THEIR FEATURES (In the example of the poetry of Tura Sulaymon)

Abstract: The article considers issues, such as the interpretation of folklorism as a result of an indirect connection of folklore and written literature, the influence of oral folk arts to the poems of Tura Sulaymon, expression of dream motif and water deification in modern literature, use of folklore symbols by individual artist, as well as the artistic abilities of the poet to use folk heritage: its traditionality and uniqueness.

Key words: folklore, folklorism, proverb, motif, dream, myth, ritual folklore, pastiche, rhythm, character sketch, symbol, deification, epic cliché, plot.

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Classifiers: Literature. Folklore. Translation Studies.

Introduction

To use folklore in the best works of the last century has become traditional in the world. Commenting on the idea of one of the great Latin American writers Jorge Luis Borges, "Literature begins with myth and ends with it", folklore scientist Jabbor Eshankulov states that any art, including rhetoric, begins with folklore and develops with folklore. [2].

The use of folk samples in the written literature is studied as a phenomenon of folklorism. The term "folklorism" was first mentioned in the nineteenth century by the French folklorist Sébillot, as "to engage with folklore". In the 60s of the last century, the use of the term "folklorism" became an international phenomenon and became widespread [17, p.469]. Well-known scientist B. Sarimsakov argued that "all folklore materials included in a work of a writer for any purpose should be called folklorism, not folklore, because they are a revised work of that writer" [19, p.39]. L. Sharipova, a researcher who specially studied the phenomenon of folklorism, says: "Folklorism is a genre, plot, image, motif or rhythm of speech craft that has been mastered or reworked by an individual creative person" [22, p.24].

Thus, the study of contemporary literary models in folklorism can provide a deeper understanding of

the mentality of people, the image of modern man, his thoughts, aspirations, worldview, aesthetic ideals and his attitude to changes in new eras.

Materials and Methods

In this regard, studying the phenomenon of folklorism in the works of the national poet of Uzbekistan Tura Sulaymon, first of all, you can study the influence of verbal creativity on the formation of individual poetry, as well as explore the characteristics of the spirituality of our people. As a greater result of the influence of folklorism to the poet more than others, he wrote lyro-epic poems, such as "Korasoch", "Tulganoy", "Intizor", "Guljahon", "Yov kochdi", "Mangulik", and the poetic tale "Kharsang" under the influence of folk poems.

Folklore in the works of Tura Sulaymon served to create artistic value, create its rhythm, strengthen its ideology, increase its publicity and sensitivity. The poet effectively used simple folklorism by using folk proverb in his following rhythms: "Daryo suvin bahor toshirar, sozim, Inson qadrin mehnat oshirar, sozim" ("Spring enriches the water of the river, oh my lira, Labor increases human value, oh my lira"), "Jon kuydirmay jononaga yetmoqlik yo'q, deganday, Etik yechmay toshqin soydan o'tmoqlik yo'q, deganday" ("As they said: no goodness, if you do not work hard,

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As they said: you can not pass the river without taking off your shoes”) and he effectively used analytical folklorism in public praise in his rhythms: “Kushoyish har kuniga, xotirjamlik tuniga. Biriga o’n, o’niga yuzin bersin, ilohim.” (“God bless our every day, give us rest every night. God, praise ten times more for one good deed, bless a hundred times more for ten good deeds.”). The poet makes good use of stylized folklorism in his works. In particular, the dream motif has a special place in his dozens of poems and works.

It is well known that the dream motif has long been inherent in all the epic, lyrical and dramatic genres of oral and written literature. Dream is a traditional motif used by many nations folklore of the world, including Uzbek folklore.

In the East, the views of Ibn Khaldoun, Imam Ghazali and Jaloliddin Rumi about dream are considered the first scientific interpretations [8-10], in the West, the works of Sigmund Freud, Carl Gustav Jung, Erich Fromm, in Latin America, the works of Jorge Borges, Julio Cortosara [3-7] studied dream as expressions of the spirit. In particular, Sigmund Freud stresses that the dream is the liberation of the spirit from the oppression of the external nature, the liberation of the soul from the shackles of the sensual world; in a dream subconscious awakenings of the person are shown and he is more inclined to reason during wakefulness. “In other words, in a waking person there is more insincerity. During sleep, a person approaches real perception. Sleep is the greatest honesty in the human world.” [1, p.35].

In the study of folklore in Uzbekistan, researchers such as V. Jirmunsky, H. Zaripov, T. Mirzaev, T. Haydarov, A. Mussakulov, J. Eshankulov, Sh. Turdimov [11-16], wrote different views on the dream motif in their works.

It should be noted the doctoral thesis on the theme “Dreams in and their artistic interpretation in Uzbek folklore” by Jabbar Eshonkul, a researcher in the field of folklore. According to the researcher, sleep is a phenomenal physiological and psychological reality, a common and very individually unique phenomenon for all periods of human history. In a dream, a person can see, listen, feel the smell and pain, laugh, cry, be inspired, anxious and experience other emotional experiences as in real life. In this sense, sleep can be viewed not only as a physiological, but also unrecognizable, specific aesthetic phenomenon. For this reason, in the history of all art and in our days, as myths, the motif of sleep, its figurative expressions, are repeatedly encountered [1, p.61]. The dissertation analyzes C. Jung’s research and makes the following conclusion: “Dreams are the myth of modern man” [1, p.67].

The great English poet William Shakespeare connects the beginning of humanity and the existence of being with sleep and wrote following in his play

The Tempest: “We are such stuff, as dreams are made on; and our little life is rounded with a sleep.” [23].

Proverbs such as are widespread among people: “Tushingni suvga ayt” (“Tell your dreams to the flowing water”), “Yaxshi tushga ham, yomon tushga ham sadaqa berish kerak” (“You must give Sadaqah (voluntary charity) for good or bad dreams”), “A dream is as it was interpreted”. Also, there are wide use of dream motif in folklore songs and poems such as “Alpomish”, “Gurugli”, “Rustamkhon”. These all means that, there are ancient deep roots of this motif in folklore. In particular, the book “Oq olma, qizil olma” (“White Apple, Red Apple”), which was prepared for publication by folklorist Muzayana Alavi and contained samples of folklore, contains this “Yor-yor” (Wedding song):

Singlim sahar-saharda
Tush ko’ribdi, yor-yor.
Tushida bir qarchig’ay,
Xush ko’ribdi, yor-yor.

(My sister had a dream in early morning and she dreamed a bird goshawk and that bird liked her very much.)

Tushidagi qarchig’ay,
Birov bo’lgay, yor-yor.
Birov-birov, demanglar,
Kuyov bo’lgay, yor-yor.

(That goshawk in her dream would be some strange man. And do not say, he is a strange man, he can be a groom for her.)

Usually, in Uzbek interpretations of dreams, if an unmarried girl dreams about a bird, it is interpreted so that she will soon get married. Tura Sulaymon effectively used this motif in his poem “Suluv” (“Beautiful”) [20, p.39] and created complex folklore phenomenon. In particular, in the poem, which begins with these words:

Soy bo’yida bir suluv,
Ko’pdan saqlab sir suluv,
Suvdan so’rab turganday,
Tushiga ta’bir suluv...

(A beautiful girl is sitting next to the river and it seems that, she is keeping some secret. She looks like, as if she is asking an interpretation of her dreams from the flowing water.)

and you can see the rhythm stylization, which is more characteristic to folk songs.

The lyric heroes of the work are the horse shepherd and water girl (whose profession was to irrigate plants and flowers). Here is a summary of the poem: The horse shepherd, who was pasturing horses and foals on the bank of the Syr Darya and was

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watching Milky Way, Venus on the sky and who is learning the secrets of loving, being beloved and who is eager of finding his love early morning accidentally witnessed the secrets of a beautiful, slender girl, who was telling about her dream to the water of Syr Darya river. The girl dreamed that she was on a high mountain peak, and when she wanted to climb another peak, a deep ravine appeared there and then a mountain hawk appeared in the sky and saved her from falling on this ravine. The girl said the water, she wanted so much that this hawk turned into a secretly beloved man – a horse shepherd.:

Qays bo'lsa Laylosiman, soz bo'lsa, sadosiman.
Otayotgan tong haqqi, yo'lida adosiman.
Muborak Sir to'g'ri yo'y sahar ko'rgan tushimni,
Yorga yetkaz, ko'yida o'tanib yonishimni...

(If he is a Qays, I am her Laylo, if he is a musical instrument, I am her lovely music. And I am ready to be his beloved, for sake of this sunrise. Oh, Holy Secret, understand my early morning dream and please, say my willings and sufferings to my beloved shepherd.)

Usually in the East, a person who wants his/her dreams to become reality, he/she should say about his dream on flowing water or a person with a good heart. After all, water was an eternity of existence, purity and clarity. That watergirl, by saying "Oh, Holy Secret, understand my early morning dream", reflects ancient beliefs of people. In this poem, the poet successfully used the rituals and attributes of folk ritual. Also, in aforementioned part of the poem, there was a stylization of the image by reminding Qays and Laylo – characters of many fairy tales and folklore.

At the end of the poem, a horse shepherd, who got intoxicated without wine, watches his beloved from afar. He was immensely happy when he learned that the girl he secretly loved for many months was also attracted to him either.

At first glance it seems that the work is not finished. But it is not difficult to understand that this secret meeting is waiting for a happy ending, if we analyze it on the basis of folklore symbols.

Folklore researcher Sh. Turdimov says that birds such as crow, goose, duck, crane and swallow in folk songs are symbols of the messenger and the researcher bases it with analyzes [24]. From this point of view, the fact that a girl dreamed of a mountain hawk is a good sign, and the fact that the bird helped her to pass the deep ravine means that she would like to see happiness, it is a hint that in the future she will be happy with her beloved man. In folklore interpretations to rise to the top in a dream was considered good. After all, the ancient folk legends describe the sacred deities living in the high mountains, and the ancient people fully believed in it. And the aspirations of the lyrical hero – the water girl

to climb to the top of the cliff means the purity of her soul and the desire for perfection. For in Islamic doctrines, dreaming is not just an accident, but a manifestation of the human spirit, faith and morality. "Tell me about your dream, and I will tell you who you are," say psychologists. In these two words, the truth about the spiritual world of man is hidden [1, p.34]. The lyrical expression of this approach is reflected in the following lines of the shepherd's confession: "Men hamon xilvatdaman, lek ko'zlarim suvchida – Sharmi-hayosi bilan jonimni olg'uvchida" (*"I'm still hiding, but my eyes are in a water girl who, with her embarrassment, charmed me completely"*).

In addition, it would be advisable to pay special attention to another phenomenon of folklorism in this poem. Here we are talking about the poet's expression of the folk traditions associated with the deification of water in a unique way.

Folklore researcher A. Musakulov noted that, "From the history, water deification and people's beliefs and superstitions regarding the objects of such a deification are estimated highly and that's why, in people's lyrics, water and its analogues: dew, drops, springs, wells, aryk, pond, mountain river, lakes, rivers, snow, rain; its identifiers such as: banks and vicinities of the river, aryk, river reservoirs, reeds, trees, plants growing on the banks of reservoirs; animals living in the water: fish, snakes, otters; water tanks such as: jug, bowls, cup, buckets, teapots, tea and poetic images of all the listed objects are of course associated with the ideas of love, family, close feelings, children and well-being [18, p.199].

Tura Sulaymon, deeply understanding the customs and traditions of the people, the essence of folklore symbols, in his poem "Suluv" ("Beautiful") describes the future life of a lyrical hero filled with love, family, children, well-being through the symbols of the mountain hawk, peaks, rocks, cliffs, riverside and water. From the verse it is clear that the Syr Darya, hiding in itself the secret of millions of people, has already interpreted the dream of the water girl in a good way: the shepherd secretly saw with his own eyes and heard with his ears the recognition of his beloved's heart, who was sitting at the riverbank. The poet effectively used epic clichés in his following poem:

– Gul shodasi, shodasi,
Bulbul gulning adosi.
Boshga tushdi bu oqshom
Muhabbat ibtidosi.

(Ah, a bouquet of flowers, a bouquet of flowers – the nightingale is fascinated by you. This evening he suddenly fell in love for the first time).

This situation has further increased the popularity of this verse.

Naturally will be arisen a question: has the folklorism eclipsed of the poet's individual creative potential here? The poem "Suluv" ("Beautiful")

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consists of five pages, and if the reader carefully does not pay attention, it is difficult to single out which line's written by Tura Sulaymon and which of them is a reproduction of an artistic example of popular sayings.

We want to say that the poems created by the poet harmoniously sound with those lines from the folklore. In other words, the artist used folklorism as a means of art. He expressed a concept that he himself tried to convey easily based on concepts formed in people's minds through folklore. There is an indirect connection between written literary and folklore. This feature belongs to many poems and lines of the poet. That is why the literary critic K.Yuldashev, who deeply studied the poet's works, asserts in the preface of Tura Sulaymon's book "Sensiz Yolg'iz g'arib bo'ldim ..." ("I feel lonely without you..."), the main characteristic of the poet's creativity is that he is completely under the influence of examples of folk art. His thoughts, feelings, astonishment and emotions, even their expressions are folksy... In our literature there is no other writer or poet other than Tura Sulaymon, in whose works the influence of oral folklore prevails [21, p.5].

Conclusion

In conclusion, we can say that Tura Sulaymon using analytical and stylistic folklore in his work, he was able to express the national mentality of lyrical heroes, their spiritual world and their inner voice in

folksy tones. The fact that folklorism has been absorbed to the ideological and artistic spirit of the author's lines shows that his individual skills are very high.

The effective use of folklore samples made it possible to increase the simplicity and impressiveness of their works. Based on his artistic experience, he creatively mastered folklore materials, educating his aesthetic ideals, and he was able to write artistically perfect works. Synthesis of features of artistic forms of folklore and written literature allowed creating unique models of new intermediate forms.

Folklorisms helped to describe the problems associated with the fate of the people of their time, their real life, their way of life, their mood and desire for a dream. As a result, deep thoughts are presented in a simplified and folksy form. Folklorism has always played an important role in the creation of characters, the personalization of their languages, the disclosure of national color, the description of nature and the enhancement of simple understanding of works by people.

The introduction of plots characteristic of folklore into the plot created by the creator increased the value of artistic works and contributed to the improvement of the plots.

It is noteworthy that these conclusions can be attributed to the work of most poets who effectively used folklorism.

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