



FOLKLORISM IN THE POETRY OF THE INDEPENDENCE PERIOD

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ABSTRACT

This article discusses the role and significance of folklorisms in Uzbek poetry. The use of folklore in Uzbek poetry of the independence period, processes of stylization, and genre mutation are analyzed. The utilization of folklore in world and Uzbek literature has existed since ancient times. This process has occurred differently in various periods. Specifically, although Uzbek written literature has adopted genres, plots, meter, and rhyme from folklore, it has evolved into a mixed form based on certain principles and developed artistically. In fact, this process existed in the literature of the classical period as well, and many genres have undergone modification in conjunction with the genres of fiction.

Introduction. The use of folklore in world and Uzbek literature has existed since ancient times. This process has unfolded differently across various periods. Specifically, although Uzbek written literature has adopted genres, plots, meter, and rhyme from folklore, it has evolved into a blended form based on certain principles and developed artistically. The sphere of influence of myths, legends, tales, and many other mythological and folklore genres on Uzbek poetry has expanded. Folklore genres such as alla ("alla") and wedding songs ("yor-yor") began to be incorporated into Uzbek poetry during the period of independence. This gave rise to new manifestations of folklorism in the poetry of this era.

Bahodir Sarimsoqov was the first in Uzbek literature to provide a scientific basis for the difference between the terms folklore and folklorism: "All folklore-like material included in a creator's work for a specific purpose should be referred to not as folklore, but by the term folklorism, because it has been processed by the creator in a certain way". Thus, the creative connections between fiction and folklore represent a unique artistic tradition, a process that occurs within the framework of certain aesthetic laws. Consequently, the creative influence of folklore on fiction and the elucidation of the distinctive aspects of poets' artistic mastery in using oral folk art serve as a foundation for the broad application of theoretical issues of great importance related to the creative processes associated with the development of our literature.

Main part. In this article of our work we have analysed the influence of folklorism on

Uzbek poetry of the independence period, and the plot, image, rhythm and methods of expression that migrated from folklore to poetry. We have tried to prove that the presence of folklorism in poetry is a kind of artistic modification. Because, as the Russian literary scholar wrote, the presence of folklore elements and elements in fiction (prose, verse) was considered a form of modification: "The creative development of the writer is based on a deep and fundamental connection with folklore elements, the form and content are enriched with folklore elements and create a genre modification". In addition, in her article "The Process of Modification in Literature", the researcher N. Sultonova also notes that the presence of folklorisms in fiction is a form of modification: "The genre-changing role of folk tales in the work of Yakut writers writing in Russian is analytically shown". In our opinion, folklore patterns are also an important factor in the emergence of the phenomenon of genre modification in modern literature. Tales, on the other hand, actively contribute to the renewal of epic thinking, to the modification of the style of the work and of the imagery. National folklore also causes the emergence of the process of genre modification in modern literature. The researcher evaluates the presentation of folklore elements in prose works in this way. In our study, we are looking at poetry, and the above-mentioned phenomena can be found in prose works as well as in poetry. The characteristics of folklore genres such as myths, legends, tales or *alla*, *yor-yor*, sometimes in form, sometimes in content, are also found in Uzbek poetry of the independence period. Doctor of philology L. Sharipova says in her dissertation about the phenomenon of synthesis of folklore with poetry: "The genres of literary *alla*, literary *yor-yor* and poetic anecdote, which appeared in Uzbek poetry in the second half of the 20th century, were created by assimilating the characteristics of the folklore genres of *alla*, *yor-yor* and *latifa*. The poems with *alla*, *yor-yor* and *latifa* content that appear in our poetry were created on the basis of a number of folklore genres, and we can call this phenomenon a clear manifestation of artistic modification. For the scholar himself identifies them as the genres of literary *alla*, literary *yor-yor* and literary anecdote. Such genres, which have moved from folklore to poetry, acquire a different meaning with the individuality and aesthetic ideal of the creator.

The use of proverbs in ghazals is referred to as the art of *irsoli masal* in classical literature. Lutfiy effectively employs proverbs in his work. The style of expression and rhythm of poems incorporating proverbs also possess a tone characteristic of proverbs. In our view, proverbs have the ability to alter the nature of poetry and the genre as a whole. A proverb is an independent genre of folklore, which is also utilized within the structure of the ghazal. It should be noted that the proverbs used in a ghazal comprise almost half of the bayt (couplet). These proverbs cannot be omitted. Folklorists emphasize that even if proverbs are omitted in some poems, the content of the poem remains intact. However, in this particular ghazal by Lutfi that we are analyzing, not a single proverb can be omitted without completely changing the meaning. Indeed, we can cite instances of inversion in some poems, but the essence of the proverb remains unchanged. This ghazal has also harmonized with the folklore genre and undergone artistic modification. We can also observe poems created under the influence of folklore in the works of Erkin Vohidov.

Sevgi dardidan mening ham
 Bo'ldi rangim qahrabo,
 Yo'q iloj, ne naf o'kinma

Bo'lmasa ko'zguda ayb?
 Sen-ku Zuhrosan falakda
 Intizoringman faqat,
 Ne ajab, talpinsa ko'nglim,
 Yo'q emish orzuda ayb.

In this ghazal, proverbs such as “Don't blame the mirror if your face is ugly” and “It's not shameful to dream” create the art of *irsoli masal*. In the poem, proverbs undergo inversion to fit the rhyme. In many ghazals written in the *aruz* meter, proverbs almost always undergo inversion due to metrical requirements. Proverbs significantly influence the structure and rhyme of poetry. Therefore, we concluded that the phenomenon of modification exists in such poems. Additionally, images can be transferred from folklore to written poetry. For example, Erkin Vohidov transforms the folkloric character of *Afandi* into *Matmusa* in his poetry. Readers understand well that great truth often lies behind laughter. The poet conceals various societal flaws under the guise of humor. It is evident that the content of the poet's poems harmonizes with anecdotes and witty exchanges from oral folk tradition. Indeed, the creator is influenced by folklore and assimilates it.

Alqissa shu:
 Mashshoqlar –
 Qidirishni tashlasin.
 Kerak pardani topgan
 Matmusalar yashasin!

Doctor of Philological Sciences Q.Yulchiev observes that in creating unity poems, children's poet Anvar Obidjon also drew creative influence from small genres long present in Uzbek folklore, such as proverbs, sayings, riddles, and tongue twisters. He emphasizes that these unity poems, like proverbs, sayings, and paroemias, have become concise works that are easily memorized, quickly absorbed into the reader's consciousness, and imbued with deep meaning. The literary scholar compares several needle-leaved poems with proverbs and paroemias.

It is difficult to imagine the work of Uzbekistan's People's Poet Usmon Azim without folklorisms. The poet's works are infused with folk melodies. His poems from the “Baxshiyona” series serve as a vivid example of this. In fact, literary scholar Laylo Sharipova, in her doctoral dissertation, notes that the *baxshiyona* style was widespread in the 1980s and suggests that it can be considered a genre belonging to the lyric-epic type, as it has acquired certain characteristics and features of a genre. However, the scholar L.Sharipova adds that the development of this form as a genre ceased during the years of independence. In our opinion, in Uzbek poetry of the independence period, genres are mainly found in mixed forms, and not all forms acquire the status of a genre. *Baxshiyona* is a poetic form that emerged through the relationship between folklore and written poetry.

Genres of oral folk art such as myth, legend and fable have also migrated into written poetry. The works of Erkin Vohidov, Abdulla Oripov, Shavkat Rahmon, Oydin Hojiyeva and Halima Khudoyberdiyeva contain signs of folklore genres such as legend and fable. They introduced the plots or images of legends and fables into their works.

Another genre of oral folk art - alla - has a significant influence on Uzbek poetry of the independence period. “Literary alla” can be found in the works of Usman Azim, Halima

Akhmedova, Muhammad Yusuf, Zebo Mirzo, and other creators in contemporary Uzbek poetry. *Alla* that has entered written literature differ from those in folklore. Firstly, the *alla* in oral folk art were created by the people and are passed down orally. *Alla* in written literature, however, have an author, and they manifest themselves in different forms for each creator, being refined over time. Secondly, the main purpose of *alla* as a folklore genre is to put children to sleep and convey good wishes through the lullaby. In written poetry, *alla* are primarily intended not to put children to sleep, but to awaken them. With these *alla*, the authors aim to awaken children's thinking. We can observe differences between *alla* as a folklore genre and literary *alla*. The literary lullaby has undergone changes in both form and content.

The poet Yuldosh Eshbek, whose work is devoted to folkloric themes, also often uses examples of oral folk art. In a number of his poems, the poet uses the heroes of folk epics as the main characters of his own poems. Examples are Kuntugmish, Alpomish and Gorogly. In addition, the poet also includes poems based on labour songs.

Qo'sh hayda-yu, qo'sh hayda.
 Haydamasang non qayda.
 Irodangni qattiq qil,
 Lekin yerni bo'sh hayda.

The rhythm of the poem also resonates harmoniously with labor songs. It would not be incorrect to say that the incorporation of labor songs associated with plowing into our written poetry is precisely a manifestation of artistic modification. The poet, by employing the art of contrast (*tazod*), creates a beautiful example of labor songs in literary fiction.

In our opinion, literary *yor-yor* did not appear spontaneously in Uzbek poetry of the independence period. The presence of influences and intermingling from folklore works in our classical literature indicates that the process of artistic modification began much earlier. In the works of Zebo Mirzo, there are also poems written in the style of oral folk art. For example, in the following poem "Zebo's Letter to Yozi", the characteristics of the *yor-yor* genre are evident. Thus, poems influenced by the *yor-yor* genre can also be observed in Uzbek lyrical poetry of the independence period.

In our view, Fakhriyor and many creators who write in the modern style have sought to explore the primordial thinking and spirituality of humankind. The primitive human thought inevitably connects to myths, legends, and folklore.

As we study the harmony between Fakhriyor's work and examples of oral folk art, we observe that in the poet's epics "Yoziq" and "Ayolg'u", several elements of folklore appear in an intertwined manner. Fakhriyor's epic "Ayolg'u" also contains numerous mythical and legendary characters, fairy tale heroes, and plot motifs. The poet himself comments on this aspect. The seventh imagination of this poem, which consists of five pairs of imaginations, is entirely constructed based on images from oral folk art.

It should be noted that in contemporary Uzbek youth poetry, we frequently encounter changes in form and content, as well as signs of folklorism. In particular, folklore elements, especially proverbs, play a significant role in the works of young creator Khurshid Abdurashid. For instance, in the poet's works such as "Proverb Reform", "Proverb Evolution", and "Chaos", the essence of proverbs, a special genre of Uzbek oral folk art, is further developed from an artistic perspective. Khurshid Abdurashid approaches the proverbs in the

poem "Proverb Reform" from a modern-day viewpoint.

Itga bayram bo'ldi o'tning o'limi,
Demak, chini bordir – sergak tortding so'ng.
Ming maqola yod bilding, qalbing yulinib,
Qolmadi har yerni qilgani orzung.
Och qorning quloqni tinch qildi, biroq
Qorin to'ydirmadi quloq tinchligi.
Baqirib to'q bo'lsang bunda yaxshiroq,
(Maqol bilganing ham befoyda ekan).

At the beginning of the poem, the poet writes, "Can there really be falsehood in thousand-year-old words?" ("Ming yillik so'zlarda nahot yolg'on bor") In his opinion, there are proverbs that have lost their relevance today. The poet expresses, *Sariq oltining yo'q, sabr qilsang ham, Yetti o'lchab tursang, kesib ketdilar* deb yozg'iradi shoir. She'rda "Sabr tagi, sariq oltin", "Yetti o'lchab, bir kes", "Mehnatning tagi rohat", "O'tning o'limi, itning bayrami", "Har yerni qilma orzu, har yerda bor tosh-u tarozu", "Och qornim tinch qulog'im" in today's context. According to the poet, these proverbs need to be reformed today. There is no doubt that the poem was written based on these proverbs. The proverbs served as the foundation for the poet's new poem. The poem is written in the finger meter, arranged in 11 syllables with a 6+5 pattern. In the poem "Evolution of Proverbs", it is said that proverbs have now outpaced the times.

Conclusion. In Uzbek poetry of the independence period, particularly in the works of young poets, folklore has played a crucial role. Certain genres of oral folk art were incorporated into written poetry either in their original form or through inversion. Furthermore, images, motifs, and plots from folklore were transferred into literary works. We have analyzed such poems to some extent above. We identified poems created under the influence of folklore as those that have undergone direct artistic modification. This is because folklore has caused changes in the form and content of poetic works in literature, altering the nature of their genres.

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