

## TYOLOGY OF FOLKLORISMS IN THE POETRY OF IQBOL MIRZO

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### ANNOTATION:

The article describes the poetic functions of folklore in Iqbol Matzo's poetry, the analysis of the poet's skill in using simple and complex (analytical, stylistic, synthesized, ethnographic) folklorisms. In particular, the article "Muhammad Yusuf" ("Muhammad Yusuf"), "Ramadan" ("Ramazon"), "Snowdrop" ("Boychechak"), "Question" ("So'roq"), "My dad" ("Dadam"), "Gold ring" ("Tilla uzuk", "I gave to God" ("Xudoga soldim"), "Story about fairy" ("Pari haqida hikoya"), "My dad's grave" ("Dadam qabri"), "Navruzguli" (meaning: flower named after Navruz) ("Navro'zguli"), "Song of Navruz" ("Navro'z qo'shig'i") are analyzed and folklorisms serves to express the poet's ideological goal.

**Keywords:** folklore, folklore traditions, folklorism, simple folklorisms, analytical folklorism, folklore synthesis, stylized folklorisms, genre stylization, image stylization, motif stylization, ethnographic folklorisms.

### INTRODUCTION:

Iqbol Mirzo is one of the poets who writes in modern Uzbek poetry, and his poems reflect the peculiarities of modern Uzbek poetry and the principles of development. Iqbol Mirzo skillfully used folklorisms to effectively express the experiences of the lyrical subject, which

arose due to the socio-political realities of his time.

Iqbol Mirza's poem "Muhammad Yusuf" was written on the poet's death. In the first verse of this poem, the proverb "there is no day for good, death for evil" is used. In poetry, this simple folklorism is used in a modified form, while simple folklorisms are "... the use of folk proverbs and parables, closed phrases, expressions and phrases in the work of a writer or poet".

There is no death for bad people, no day for the good people,

They cut it into your veins,

No Bobur, no Cholpon, no Majnun,

There is no Muhammad Yusuf, Muhammad Yusuf

(Variant of the Uzbek language: Yomonga o'lim yo'q, yaxshiga kun yo'q, Tomiringga qo'shib olishar uzib, Bobur yo'q, Cho'lpon yo'q, Majnun yo'q, Muhammad Yusuf yo'q, Muhammad Yusuf)

Using the folk saying that there is no death for evil in the poem, the poet tells about the prematurely death of the sons of the nation, such as Babur and Cholpon, as well as about the burning of Muhammad Yusuf in the grief of the nation. The poem depicts the separation of the lyrical subject on the basis of simple folklorism and "talmeh" (meaning: to point to historical events using a historical person or object in the poem) imagery. Iqbol Mirzo was able to achieve an effective expression of ideas and a beautiful expression of ideological intent by quoting

simple folklorisms, changing its form and giving its content.

Analytical folklorism is when a line or a single verse of folklore is quoted in a written poem. Analytical folklorisms can be used in a variety of lyrical compositions. Iqbol Mirza's poem "Ramadan" appears in an epigraph, which is one of the frame elements of the poem. In this poem, two lines from the folk song "Ramadan" played a key role in expressing the idea of the poem:

We have told Ramadan at your door,  
God will give you a son in your cradle...  
(Variant of the Uzbek language: Ramazon aytib keldik eshigingizga, Xudoyim o'g'il bersin beshigingizga)

The poem vividly depicts the suffering of the childless Yakub Polvan as a child by contrasting the contradiction between fertility and infertility. The poem ends with a good wish to the childless Yakub Polvan:

Friend, don't bother with child, don't worry about grief like nails,  
Let the amulets hang in your cradle every year.  
My child will take load from my shoulder,  
He tell Ramadan at your door one day

In the poem, the poet manages to convey to the reader the experiences of Yakub Polvan, who carries the heavy burden of childlessness, using ethnographic folklorisms such as hanging a amulets so as not to touch the cradle, singing Ramadan songs during Ramadan, and the practice of childbearing.

The folklore song (it is considered "Snowdrop") has the line of the "My snowdrop is bound"; it comes at the end of each verse in Iqbol Mirzo's poem named after "Snowdrop". L. Sharipova says: "In Iqbol Mirzo's poem named after "Snowdrop" the line of "My snowdrop is bound" is given as a connecting line. The removal of the means of unifying the composition of the poem from the folklore song also ensured that the poem reached the heart faster."

The girl who melted  
The ice in my eyes,  
The girl who expeled  
My sorrow with her laughing,  
My snowdrop is bound.  
(Variant of the Uzbek language: Ko'zlarimning muzini Ko'z bilan eritgan qiz.  
Anduhlarim izini, Bir kulib, aritgan qiz, Boychechagim boylandi.)

We know that the images of flowers and snowdrop are violets in folklore songs as the first ambassador of spring, the herald of the victory of good over evil. In the written literature, too, these images are considered motifs with different interpretations at different times. The poet uses this image as a means of conveying the feelings of the lyrical subject - the lover.

Snowdrop – like flower in moon,  
I was the sky, hey my love  
The night I embraced the star  
My heart is full, hey my love  
My snowdrop is bound

In this poem snowdrop expresses the meaning of the lyrical protagonist - the girl who fell in love with the frozen heart of the lover, the spring mood - the girl who returned the love of his youth. The poem consists of six five-line verses, and analytical folklorisms, which serves as a link between the verses, serves to convey a series of lyrical experiences. In addition, the poem "My snowdrop is bound", which is an analytical folklorisms, served to form the rhythmic and intonation features of the poem in the tone of folk songs (4 + 3 = 7). Let's talk about the rhythmic and intonation features of folk songs. Askar Musakulov, who studied folk lyrics, states that folk songs are created in one of the traditional finger weights - the seven syllables. Folk songs weigh seven or eight syllables and are rhymed on a 4 + 3 or 4 + 4 scale. Iqbol Mirzo also wrote many poems in the rhythm of folk songs. The poet's poems, such as "Question", "Gold Ring", "I gave to God", and "The Story of

fairy", were written in folk tones, and their simplicity and ease of reading were due to the weight of these seven joints. In the example of the poem "Question", the eight-line seven-line poem is based on the stylization of the rhythm of folk songs:

Your eyebrows is bow, do I say,  
It occupies my heart, do I say,  
Your eyelashes is the top of bow, do I say,  
My heart is full of blood, do I say.

(Variant of the Uzbek language: Qoshlaring kamon deymi, Yuragim nishon deymi, Kipriging paykon deymi, Jigar-bag'rim qon deymi?)

Through the rhetorical interrogation, the lyrical protagonist, a lover of love's anguish and the sufferings of separation, is composed in the rhythm of seven that is 4+3 syllable folklore songs. The rhythmic stylization of Iqbol Mirzo's poems served to make them easy to read and to form a simple style.

Iqbol Mirzo's poem "My dad" was created on the basis of the stylization of people's crying and seeking:

I have a scar on my heart like the moon,  
The calamity is mine, there is no consolation.  
I now have a garden I trust far away,  
I don't have a mountain to lean on - I don't have a dad anymore.

(Variant of the Uzbek language: Oyday yuragimda dog'im bor endi, Kulfat o'zumniki, taskin-daldam yo'q. Uzoqda ishongan bog'im bor endi, Suyangan tog'im yo'q – endi dadam yo'q.)

The thematic content of the crying and seeking is the pain, longing and sorrow caused by the death of a loved one. They also describe the father as "the garden I trust, the mountain I rely on." The above poem is also dominated by the lyrical subject's depiction of the experiences caused by the death of his father. The anguish of the lyrical subject's separation from his father is expressed by the adjectives "the stain on the heart" and the definition of the father by "the garden I believe in, the mountain I lean on."

Based on the stylization of the poet's lamentations, the poet effectively expresses the experiences of the lyrical subject who lost his father.

In the poet's poem "Gold Ring", the ring motif is a means of depicting the love and marriage of a girl and a boy. In folklore, the ring comes in artistic interpretations such as love, marriage. In folklore tales and epics, the ring motif serves to convey the information about the epic hero to the epic hero, while giving a prophecy of a girl destined for the epic hero. The poet uses the same motive to express his feelings of love. The poem is based on folklore songs:

Gold is not for golden ring  
It will never be an eye,  
A girl to a girl

Each other will never be friends

(Variant of the Uzbek language: Tilla uzukka tilla Ko'z bo'lmaydi hech qachon, Qiz bolaga qiz bola Do'st bo'lmaydi hech qachon)

In Iqbol Mirza's poem "I gave to God", the phrase "I gave to God", which is typical of folklore curses, comes at the end of each verse and serves to express the negative attitude to the evils of the lyrical subject, to those who at any time caused bad trades.

He built towers about the people,  
Originally, the bread hit, God hit.  
Standing camel in a separate row,  
I put the it to God.

(Variant of the Uzbek language: Shudir el haqidan qasrlar qurgan, Asliku, non urgan, asli Haq urgan. Uning alohida qatorda turgan, Norini Xudoga soldim-da qo'ydim)

In the story poem "The Story of fairy" the image formed on the basis of mythological views is stylized. The image of fairy was a lyrical subject - a relationship between a lover boy and a lover girl, a means of expressing love:

Where is the land of fairy tales,  
Which side is Khorezm?

Separation is torment for the heart,

"I want to see you"

(Variant of the Uzbek language: Qayda ertaklar yurti, Qay tomonda Xorazm? Firoq jonimdan o'tdi, "Galdi seni go'rasim")

The poem is a synthesis of people's mythological views on fairies, as well as a stylization of the motif of losing one's mind when encountering a couple. According to popular mythology, a person loses consciousness when a demon touches him or casts a demon. This situation is likened to a lyrical subject falling in love with a lover and losing his mind.

Fairy me touched,

No, indeed ghost touched,

My lips is shivering:

"I want to see you"

(Variant of the Uzbek language: Menga tekkandi pari, Yo'q, to'g'risi jin chaldi, Pirpiradi lablarim: "Sani go'rasim galdi")

L. Sharipova told about the use of mythological images in lyrical works of written literature to express creative intent: ""The study of the phenomenon of the depiction of mythological attributes in the process of stylization of folklore images also expands the possibility of studying the role of folklore in the poetics of poetry". We see a synthesis of mythological views and mythological images in Iqbol Mirzo's poems such as "Navruzguli", "Song of Navruz", "Gold ring", "I gave to God", "About fairy", "My dad", "My dad's grave", "Angel". The synthesized folklorisms in these poems served as a means of expressing the poet's ideological purpose.

Iqbol Mirzo's poem named after "My dad's grave" expresses the animistic views on the existence of spirits after death and feelings of separation, suffering and longing of the lyrical subject based on the synthesis of monistic views on ancestral patronage:

World can't get rid of the black winter,

Grass grew in my father's grave

What are you doing, my naughty boy?

Perhaps he was restless

(Variant of the Uzbek language: Qora qishdan qutulmasdan turib olam, Dadam qabri ustidan o't ko'klab chiqdi. Nima qilib yuribdi, deb bebosh bolam? Balki ko'ngli tinchimasdan yo'qlab chiqdi)

In the first stanza of the poem, which serves as a lyrical introduction, a synthesis of mythological views based on animistic and monistic views was the basis for the emergence of the art of diagnosis. In this poem, Iqbol Mirzo skillfully used the synthesis of mythological views, as well as the means of diagnosis, such as diagnosis, intoxication, formed on the basis of folklore traditions.

In the poems of the poet, such as "The story about fairy", "Angel", the experiences of the lyrical subject are impressively conveyed through the synthesis of folklore views about the images of fairy and angels, which are mythological images:

You came ...

Where did you come from?

Did you come down from the sky, my innocent angel?

(Variant of the Uzbek language: Sen kelding... Sen, axir, qaylardan kelding? Ko'klardan tushdingmi, ma'sum farishtam?)

In the poem, the image of an angel reminds the lyrical subject of his heart and in his bosom are created the image of a mistress who erupted volcanoes.

Iqbol Mirzo's poem "Navruzguli" describes the aspiration of the lyrical subject to spring, the feelings of the heart full of goodness through a synthesis of folk views about Navruz, about the flower that is the flower of Navruz:

Navruzguli, my snowdrop, are you have,

I'm tough on you, are you tough on me too?

I kept my heart in the ice,

Are you happy to take care of yourself?

(Variant of the Uzbek language: Navro'zguli, boychechagim, bormisan, Men senga zor, sen

ham menga zormisan? Muz ichida asradim men ko'nglimni, Sen o'zingni asrab, baxtiyormisan?)

The idea of the poem is effectively expressed through the lyrical subject's appeal to the snowdrop, the rhetorical question, and the parallel depiction of the flower and the lyrical subject's heart. The ice of the lyrical subject is an image of snowdrop that brings good to the heart, which protects from evil and wickedness. The snowdrop is a symbol of the victory of good over evil, it is the ambassador of spring, Navruz. You are safe, you are sacred for the eyes, You are love letter for innocent girls, You rub lips on the face,

Are you a whole flower garden?  
(Variant of the Uzbek language: Omonliksan, to'tiyosan ko'zlarga, Sevgi maktubisan ma'sum qizlarga, Suykalasan dudoqlarga yuzlarga, Bitta o'zing butun gulzormisan?)

When the older people saw the first daisy in early spring, they took it and said, "Goodbye." They were thankful that they survived the early spring. In the poem, the image of a flower is created through a synthesis of myths and mythological views of the "Snowdrop" ceremony. To the poet, the snowdrop is the first ambassador of spring, a symbol of the victory of good over evil, a symbol of love, as well as a symbol of the good feelings in the heart of the lyrical bone, which protects from evil.

In the poem "Song of Navruz" Navruz is a symbol of the Uzbek people, who escaped from evil and colonial oppression and achieved freedom in the spring. Navruz is a question of hard-working people who value goodness and freedom. In each verse of the poem, the poet was able to express his love for this country and his patriotic feelings by repeating the lines "I rub the eyes at your palm, my farmer, my country, I like you, my gardener country."

Another type of folklorism is ethnographic folklorism, which we have chosen to study as synthesized folklorisms. Such folklorisms depict the way of life, customs,

rituals and events of the people. The poet's poem "Song of Navruz" describes the feelings of nationalism and national pride through ethnographic folklorism, which is an artistic expression of the traditions of the Navruz ceremony:

Sumalak invites the guest,  
Your daughters will tie the "jamalak",  
Bridge rainbows is for happiness,  
I rub the eyes at your palm, my farmer, my country,  
I like you, my gardener country.

### CONCLUSION:

Iqbol Mirzo skillfully uses simple and complex folklore in his poems. Simple and analytical folklorisms in the poet's poems serve as evidence of the poet's thought and the effectiveness of the image of the lyrical experience, stylistic folklorisms serve the effectiveness of the idea of the lyrical work, its artistic beauty, and ethnographic folklorisms serve nationalism, national spirit.

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