

THE ROLE OF FOLK TALES AND EPIC MOTIVES IN THE POETRY OF USMAN AZIM

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ABSTRACT

In this article, in the poems of the folk poet of Uzbekistan Usman Azim, written on the basis of folk tales, the unique aspects of the poet's creativity, the most common images in folk tales, and the situations of the plot line are highlighted as examples from several poems of the creator. given The poem "Alpomish", which reflects the deepest roots of the poet's work, and their unique interpretation are discussed.

Keywords: Folk tales, folk epics, motif, plot, detail, image, poetic symbol, "Comes to come", "Comes to danger", "Doesn't come" The first hero, the middle hero, the youngest hero, the princess and the fairy, "Alpomish", "Bakhshiyona".

When we read Usman Azim's poems based on folk tales, we can see that the rebellious spirit of the poet does not fit into the stereotyped literary dimensions of fairy tales. Therefore, in the poet's lyrics, we see that plots, details and images reminiscent of fairy tales are transferred to a new poetic scope in the poems addressed to fairy tales. The images that Usman Azim uses most often from folk tales are the images of the eldest hero, the middle hero, the youngest hero, the princess and the fairy. Also, the most common plot line in folk tales, the three roads before the hero: "Borsa kelar", "Borsa khatar", "Borsa kelmas" is one of the motifs often used in the works of Usman Azim. In the poem "Besehr ertak" the lyrical reality is told in the language of a middle boy. In it, it is said that the three brothers and sisters worked tirelessly in the fields. One day, the brother of the lyrical hero rebels against this same life:

He is a magical river water,

Ichaverdi sat down.

The river has become a river, my brother,

Eroding the shores. [1, 135].

After that, the remaining two sons - the lyrical hero and the younger brother - continue to work as a duo. But one day the youngest son will get bored of this way of life, or "tired of chasing oxen", he will also protest:

After a witch bird

He ran and got lost..

The wind has gone, my brother,

Fill the fields. [1, 135].

The lyrical hero - the middle boy, is saddened by his father calling the eldest son "son of the river" and the youngest son "son of the wind". Because the ploughman, after digging his heel, waits to continue his father's work. At the end of the poem, the cry of the lyrical hero is a logical conclusion, and it sounds like a painful confession from the throats of people who do not interfere with anyone in life, are not dissatisfied with anything, take it in even if they are dissatisfied, and live quietly getting used to the prosperity of this world:

For thousands of years, I drive twice,
Bitter sweat on my forehead.
Give me a hug too, father!

I became a husband, a father, a husband... [1, 135].

In another poem, the poet writes about the feelings of the youngest son. In this, Usman Azim expresses his displeasure with the role of the youngest son in folk tales. At the very beginning of the poem, "Third son, your father honors your brothers, you are the herdsman," he poetically emphasizes the burden of fate that falls on the shoulders of the youngest son:

The third son,
your brothers walk in the smooth way,
your way is "If you don't come, you won't come".[1, 136].

In another poem, Kenja Batyr is the first to rebel against life, telling his brothers that he wants to leave this land. But the brothers tell their brother not to leave, to stay here and get used to everything. The eldest hero explains the reason for this "remaining" as follows:

Brother, understand, the earth is round.
Well, make a shahd and reach the Maghrib,
You will return from Mashriq the next day. [1, 248].

Another poem describes the love between Kenja Botir and Malika. It is a difficult task to preserve this love in a cruel world. The poet Kenja brings giants to the path of hero and princess.

My queen, our mountain has flowed like water,
Metin stones melted and disappeared.
The giants are coming - torches lit,
Heads like mountains touching the clouds. [1, 248].

Landscapes are effectively used to express the poet's ideological-artistic concept in the poems based on motifs of folk tales. In this poem, the mental experiences of Kenja Batir and Malika in a difficult situation are expressed with poetic expressions such as "the mountain flowing into water", "stones disappearing", and the victory of the giants is expressed with the metaphor of "mountain heads touching the clouds".

The epic "Alpomish" is considered the deepest and most powerful root from which Usman Azim's creativity drank water. "This allegorical epic is a life-and-death struggle between Good and Evil. Bravery and treachery, self-sacrifice and self-sacrifice for the country, friendship and generosity, generosity and stinginess live side by side, rejecting each other at every moment. White and black are separated with a really fair clarity. It does not mislead the listener or reader. In general, "Alpomish" is a great wisdom [5]. Both in Bakhshian poems and poems of other themes and weight, we repeatedly encounter the images of Alpomish, Barchin, Karajan and Kaldirg'och. In addition, the symbolic details of the epic "Alpomish" also have a different color, a different color in Usman Azim's work. The epic "Alpomish" is a work that excited Usman Azim and encouraged him to pick up a pen more than once. He refers to the melodies of "Alpomish" both in the early period of his work and a little later in the "Bakhshiyona" series. His prose story "Goose", later the drama "The Return of Alpomish", the dramatic epic "On the Dawning Sides" are based on "Alpomish" to one degree or another.

He was reading a book at that time, winter -
A trembling sound of excitement.

Winter - Alpomish, who came out of the dungeon,
Winter - Barchin's broken cry. [1, 307].

Winter is depicted in the work of the poet, there are many poems dedicated to winter. The most common poetic function of the winter landscape in Usman Azim's work is to depict "childhood memory". In the passage above, taken from the part called "Winter" of the poem "Two Memories from Childhood", the season "winter" is compared to both "Alpomish who came out of the dungeon" and "Barchin's broken lament". That is, in winter there is an image of suffering and sadness, and there is a scene of hope and salvation. Poetic expression of this situation of contrast without disconnecting from logic shows the height of the poet's skill.

I said it's typical of maples,
I said you are down to the heavens
holding the stars
I didn't catch it - you're drunk, I said.
I climbed the mountain,
Uzbekistan in front of my eyes. [1, 316].

In one of Bakhshiyani's poems, describing that the human heart is higher than the huge figures in nature, the poet uses the rhythmic method of epics. The poet looks over the mountain to the territory of Uzbekistan, considering the skies to be drunk and the maples to be special. No matter how high a person thinks he is, he feels like a special person in front of his motherland.

Don't be blind, see the world
From start to finish.
make people sing
Hand wrap.
A crow in a crow's eye
Don't sing, my child.
You are a nightingale, like nightingales. [1, 337].
Take a life, let it be lamented.

"He sings as if he were a Bakhshi, imbibing the Bakhshi's singing skills and style, this spirit involuntarily transferred to his works. The use of folk literary plots in the poet's poetry has risen to the level of an artistic principle." [2, 116-118].

Mahfuza Davronova writes about the style characteristic of Usman Azim's work: "The generosity seen in Usman Azim's poetic style later became the leading feature of the poet's poetic perception of reality. At the same time, perceiving life's events with deep intellectuality, continuous thoughtfulness, expressing only the culmination and synthesis of thoughts and feelings born in this process can be seen as the main sign of Usman Azim's perception and expression of reality. [3, 277-278]. Indeed, these opinions are valid. It can be said that the poet's reworking of traveling plots and giving new poetic spirit and content is one of Usman Azim's individual styles. Literary critic Shuhrat Rizaev wrote in an article: "Usman Azim is always a poet, a philosopher, a poet, a great poet. He can write poetry about everything, he can make poetry out of everything. No, when I say poetry, I don't mean only a rhyme. It's self-evident. His poetry is always thought, man, money and nature... ", the [4, 154-155] poet highly appreciates his work.

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