

Evolution of folklorisms in the poem of “Tumaris” by Ibrahim Yusupov

Zamira Ayimbetova

PhD student of Karakalpak State University of named after Berdakh

Abstract: In this paper, the evolution of folklorisms in “Tumaris” poem by Karakalpak folk poet Ibrahim Yusupov is studied. At first, the features of the use of folklore genres and motifs in the poem, the peculiarities of the poet’s reworking and submission to the norms of written literature were studied. After that, the characteristics of the use of simple folklorisms – proverbs and phraseology in the poem are researched. Analytical and stylized folklorisms used in the poem are also analyzed and revealed through examples.

Key words: folklorism, poem, simple folklorism, complex folklorism, proverb, motif.

I. Introduction

The synthesis of folklore and written literature in the poem “Tumaris” by the poet I. Yusupov has different qualitative characteristics compared to other poems. This poem by the author was written in 1969-1970. The author named the poem “Tumaris” – the story of Massaget, and it is considered the poet’s closest reference to folklore in the poem.

Before that, there were short oral legends about Tumaris among the people. The poet, referring to these myths and legends, composed his story of Massagets’ named “Tumaris” in the genre of a poem. In this way, the poet realized stylization folklorism, i.e. genre stylization, in other words, a poem was created in the context of oral legends, one of the genres of written literature. The author epigraphs to the poem historical series like from the historian Herodotus’ “History”: “If I don’t fill your insatiable eyes with blood, let the Sun God strike me,” according to Strabo: “The Massagetae showed great success in the battle of Cyrus” (Strabo. “Geography”, XI, 8), and from poet Berdak: “The woman was the motto” (Berdak. “Chronicles”).

The poet begins the poem from the place where the son of Tumaris falls into the hands of King Cyrus and sits on a heavy grief. And we must say that this immortal theme, the heroism of the dream king Tumaris, touched a number of works of the last poets and writers, starting with I. Yusupov. For example, S. Bahadirova wrote a story [1], H. Otemuratova a novel [2], G. Dawletova wrote a epos [3]. In the literature of the related Uzbek, Kazakh, Kyrgyz peoples, inspired by the heroic deeds of our late mother, many artistic wordsmiths presented their works to literary lovers.

In this poem by I. Yusupov, we present almost all types of folklorisms, and in addition, folklorisms have their own evolution to a significant extent compared to the previous one. The evolution of the most accurate genre stylization is visible. Because the plot saved in the source has changed more than the solution. It has been adapted and reworked by the author to a certain extent to the norms of written literature, as a result, the plot is developed in a different way than before due to the mutual influence of folklore and written literature [6-8].

Secondly, we pay attention to the stylization and evolution of images in the poem. Tumaris, Kir, Sparangiz, Sun God and other folk characters appearing in the poem are completely different from the ones in the artistic version, they are reworked by the author according to the norms of written literature, and they are evolving. In revealing the images, the poet used poetic methods characteristic of both folklore and written literature. The image of Tumaris can be a clear example of it.

II. Evolution of simple folklorism

The most accurate author used Tumaris’ appearance and features in the style of epics. We made such interpretations when we painted the portraits of Gulayim in the epic “Forty Girls” and Gulparshin in “Alpamys”:

Qalín qurda orta jerge
Turdı kelip patsha ayım.
Aq girewke, altın qamar,
Jarq-jurq eter duwlıgası.
Kózinde jup juldız janar,
Sulıwlıqtın nur tulgası,
Kún perzenti nurlı Atash [4]

As it can be seen, the portrait of Tumaris is very similar to the portrait of Gulparshin and Gulayim, which was created in the oral literature.

In different parts of the poem, the character of Tumaris was exaggerated by hyperboles, which are often used in heroic epics in folklore:

Qas batırđın bas súyegin
Zeren etip, qımız ishken,
Sen emes pe, elđin kegin

Keskilesip alıp ósken! [4]

And in these lines, in the image of Tumaris as a “Sorrowful mother”, we can see that the parallelism and antithesis characteristic of written literature are used in calligraphy.

Ѓıjlap turǵan oshaqtaǵı
Seksewıldıń qozı sóner.
Al kewilde perzent daǵı
Ot tiygendey órshelener, [4]

In other words, if the poet drew a parallel picture of the mother’s heart burning in the hearth and the child’s burning in the fire, in one of them, the author managed to convey the internal psychology of the hero, the feelings and emotions, based on the antithesis of the flame and the roar of the fire.

In the following lines of the poem, Tumaris’ character of fighting against the enemy is given, and antithesis and parallelism are used effectively. For example:

Ot penen suw, kek hám miyrim
Onıń kókireginde bardı. [4]

And in the legends that reached us, the image of Sparangiz appeared before our eyes like a ghost. Because, according to the legend, he was deceived by the trick of Cyrus, he was taken prisoner, and he died without a cure. And, in the poet’s poem, his image is revealed by different characteristics. In this case, the author conveys the spiritual solution of Sparangiz, who is a prisoner, in a very compact and impressive form, based on the antithesis of “Die alive”. The phrase “Die alive” itself is the result of the author’s completely different approach to the artistic source. This indicates that he wanted to show Sparangiz in a completely different, brave, warrior state after reading it.

Ústimizde toy qızbaqta,
Biz jatırmız tiriley ólip,
Bir waqları tiklep boyın,
Turdı balań jaynap kózi. [4]

As a result, Sparangiz’s strong and brave image is reflected by the author in the following monologues and actions:

“At ornına arqan taǵıp,
Jolbarıstı jegip bolmas,
Aǵzıń qanǵa tolsadaǵı
Jaw aldında tóǵıp bolmas.
Asırasań da álpeshletip,
Shólin ańsap óler arqar.
Miy qátesin qol duzetip,
Bas jazasın moyın tartar”
– Dep, saqshınıń qos bawınan
Qanjarın tez qaǵıp alıp,
Jalt-jult shaqmaq shaǵılǵanday,
Tasladı ol ózin shalıp,
Wá, patshayım – Quyash qızı!
Óldi sóytip batır ulıń.
Turdım men de kózim qızıp,
Ah, qanıńday jaqsı ólim!
Márt perzentıń patshalıqtıń
Sırın jawǵa aldırmađı.
Ózin-ózi shalıp jıqtı,
Dushpanıma shaldırmađı. [4]

Here, the poet conveys the bravery and stubbornness of the son born from martial Tumaris, his heart-wrenching heroism, his loyalty to his people, and his unique character, who fought against evil with malice, with the help of several poetic methods – euphemisms and folklorisms. In the first lines of the example, simple folklorisms reworked by the author are used. And in revealing the image of Sparangiz and showing his success, the motive of “A hero who kills himself when he is defeated by the enemy and captured” is used rationally.

And, in order to reveal the image of King Cyrus, the author presented his actions as a painting in front of the reader’s eyes, based on his actions. In particular, due to the use of the folkloric motif of “A slave with a cut ear”, the compositional situation of that era was reliably revealed. The addition of a story told by a deaf soldier to this additional plot line indicates the author’s own style, the poet’s individual approach to artistic writing. Punishment by cutting off the ear is a widespread detail in oral literature, and the author’s attitude towards it is an aspect of folklorism:

Tústi shorshıp eki qulaq
Kesildi de zorlıq penen.
Kóz aldımda qulaǵımdı
Jegizdi bir jállatına. [4]

In the following lines, the evil goals of King Cyrus are presented with folkloric hyperboles:

Shaxtúń kózi qantalasıp,
Qattı ashıwǵa mingen sonda.
Massagettiń keń dalasın
Boyamaqshı bolıp qanǵa, - [4]

Or,

Shapqınshılar ketti shawıp,
Shań burqırıp shıqtı kókke. [4]

In the poem, the author often uses many types of folklorisms in order to achieve his goals, to increase the artistry, and to strengthen the emotional impact on the reader. In the course of research, we found out that proverbs are most actively used in the work of simple folklorisms.

In the following lines, the thoughts expressed in the psychology of the character are conveyed to the reader in a short and concise manner, referring to folklore and using folk proverbs in the form of folklorism. See:

(Men oyladım: jigit mınaw
Endi óli arıslannan
Tiri tshqandı abzal bildi-aw) [4]

In folklore: “Өли арысланнан тири тышқан артық”.

At kótermey suwdan basın,
Isher awızlıǵı menen. [4]

In folklore: “Ат басына күн туўса, суўлығы менен суў ишер
Ер басына күн туўса, етиги менен суў кешер.”

Here, for the stylistic purpose of the author, instead of the word “wateriness” (“суўлығы”), the synonym of the same word “mouthiness” (“аўызлығы”) is used.

Uris bolsa turis bolmas,
Uristiń bar máńgi zańı.
Qurbanı joq uris bolmas,
Ol ómirdiń bas dushpanı...[4]

In folklore: “Урыста турыс жоқ”.

Ot ishinde temir qızsa,
Temir menen alar bolar.

Birew basqaǵa gór qazsa,
Ózi túsip qalar bolar. [4]

In folklore: “Биреўге гөр қазба, өзиң түсерсең”

– **Alıp – anadan, at – biyeden,**
Mártligińe tarttıń bala. [4]

Or,

Qatın biylegen el ońbas,
Kórdik bunı sizler bette.
El – jurtına bolǵanday bas
Erkek joq pa massagette?! [4]

The proverbs from Karakalpak folklore “Alıp anadan, at biyeden”, “Qatın biylegen el ońbas” are used by the author in the poem without any changes, in the form of traditional folklorism.

In the poet's poems, folk phraseology is often used. Because I. Yusupov did not reach to raise the genre of poem to the peak of its development in the 20th century Karakalpak poetry. This time he synthesized the achievements of oral literature and written literature and achieved it by constantly learning from the previous traditions of European literature. Therefore, if we say that this great literary work occupies a significant place in his writing, he paid special attention to oral literature. This was the reason for the active use of folklorisms in the poet's work. For example:

Kóz aldımda qulaǵımdı
Jegizdi bir jállatına.
Shandıp qol hám ayaǵımdı,
Teris mińgizdi atıma, [4]

Folkloric version of this phraseology is “Eshkke teris mindiriw”. The mean is disgraceful. However, in this case, the character in the image of the narrator is a soldier. Now the thing is that he should not go into battle with a donkey. Therefore, here the image of a donkey is changed to a horse. If the poet had used the folk song “Shandıp qol hám ayaǵımdı, teris mińgizdi eshegime” in the folk song, then the reader would not have seen the image of the soldier, but of Afandi?!

Ana kewlin qan jılatqan,
Qarǵıs saǵan, qaralı kún!
Jan júyesin sótip atqan
Jazadı bul jaranı kim? [4]

Folk phraseology: “Jan júyesin sótiw” –torment, torture.

**Turmasañ bul táwellege,
Erteñ oğan zar bolasañ.
Sawda salıp saw gellege,
Dártke sazawar bolarsañ. [4]**

Almost all of this example is folklore. The first line is a folklore proverb, and it is quoted in folklore as “Táwellege turmağan, táwellege zar bolar”. In the next line, the phraseology “Saw basqa sawda satıp alıw” is used.

**Pıshıǵına hesh bir dushpan
Pısh dey almay jillar ótti, [4]**

This example has both a proverb and a phraseological variant in folklore. However, there are differences in meaning and application. Phraseological variant: “Pıshıǵına pısh demew” (“He didn’t say a word to his cat”) meaning: he didn’t give a damn. Here it is used as a phraseology. As for the version of the proverb, “Qonaǵınıń kózinshe, pıshıǵına pısh deme” (“Don’t brag about your cat in front of your guest”). The meaning of the proverb did not appeal to the guest’s heart, so it did not raise his voice even in his eyes.

III. Evolution of complex folklorism

In the poem, we distinguish stylized and analytical folklorisms from complex folklorisms. We can show the event in the 6th part of the poem as analytical folklorism. In other words, he mentions Tumaris going to war and brings up the legend about the “Kingdom of women”. The Massagets call their king “Daughter of the Sun” according to legend. They get tired of men and build their own kingdom and call it “Kingdom of women”. But even the king of women heard that there is no meaning in life without anger and love. Having fulfilled his vow, the neighboring king “plays” with her and becomes pregnant. When she reaches her monthly period, she goes to the mountain, gives birth together with the pregnant deer, and leaves her daughter in the deer’s cave. Seven times after the ice melted and seven times the puss came out, the girls of the kingdom chased the seven-year-old girl who was racing with the deer in the grove like the wind. He brought him to the king. Even though she feels her heart, she says that in her dream, Sun God promised her a girl. He pressed the girl on his chest and made him grow up.

Here, too, we will exaggerate the epic motif. In the “Sharyar” epos, Sharyar and Anzhim saved their lives by sucking a deer, and in world literature there are also references to heroes who suckled a wolf, that is, the animistic-totemistic concepts that have remained in the minds of our people for a while have left their traces in oral literature, which is why I. Yusupov used them in his work. Apart from these, it is known that the wolves and tigers are depicted as totems in the novels of Sh. Aitmatov, T. Kaypbergenov, and in the modern Karakalpak literature, they are portrayed as artistic images. Therefore, in the poet’s poem, the fact that Tumaris grew up nursing a deer until he was seven years old and learned to walk from a deer also realized the stylization of the motif.

Kóz tasalap, tawǵa ketip,
Buwaz kiyik penen birge
Tuwdı da ol, hiyle etip,
Qızın qaldırdı úńgirde [4]

In this place, the poet connects the girls in the literature to the legend through the metaphor of “deer walking” in the poem.

Dúz kórgen dáw júrekligiń,
Tuwǵan ay qas- qabaqların,
Kiyik minez úrkekligiń,
Kiyikshe tik ayaqların,-
Bildim, miyras bolıp ǵárez,
Qızlarına keń dalanıń,
Jeyran júris, kiyik minez
Sen arqalı darıǵanın... [4]

Thus, until Tumaris grew up, he would not get used to the house, he would run away from home and go to his deer mother. One day, while hunting a deer, he saw a tiger standing in a field, and he crossed paths with me. At that moment, a bullet came from the side and hit the tiger. He was the king of the neighboring country, gets along with the guy and they loved each other. Then the young man chases the kingdom of women and married to Tumaris. Both Tumaris and the people will be dissatisfied with this. The people killed the king and replaced him with Tumaris. Tumaris has a child from her husband, and the poem begins with Tumaris mourning the death of this child.

Apart from this, in the poem, the types of thanks and curses of analytical folklorism also increase. The genre of thanks in oral literature is very widespread, and it is a genre that expresses the generosity of the people, always wishing for good wishes, wishing every person a friend with good intentions. In the poem of this genre, the importance of creating the image of the hero and individualizing the artistic language characteristic of each of them is noticeable. For example:

... Xosh Tumaris, ádil patsham,
Massagetler maqtanishi!
Táńirim yar bolsın saǵan,

Ákelgen xabarım usı. [4]

**Oshaǵımızda ot sónbessin,
Bále-qada kelmesin,
Atımızǵa tuyaq ber,
Táńirimizge quwat ber,
Miyrimli Quyash, qollayǵór,
Qáhárli Quyash, qollayǵór!** [4]

In the poem, the curse genre in oral literature also performs the artistic function of folklorism. It is skillfully used by the author to reveal the image of Tumaris, to give his spiritual background, and to illuminate his psychological concerns.

Ana kewlin qan jılatqan,
Qarǵıs saǵan, qaralı kún! [4]

“Kindik qanı tamǵan dalam,
Ana jurttın topıraǵı!
Biyopalıq etsem saǵan,
Kózimdi qus shoqıǵanı...” [4]

We can exaggerate the stylization of epic motifs in the poem. For example, the author used a variant of the motif “jolbarıstın júregın jew” (“eating the heart of a tiger”) which is characteristic of heroic epics, in order to emphasize the unique zeal and energy of the hero. For example:

Kóter bastı! Qayda seniń
Erkeklerdi basqan susıń?
**Jolbarıstın jaw búyregın
Julp jegen ǵaybar kúshiń?** [4]

Ethnographic motifs indicating the national color of the people and their own history can also be found in the poem. For example:

Aq dúbeley arqasınan
Qozǵalıp bir qara quyın,
“Aqsholpan!” dep salıp uran,
Aqtarıldı ullı jıyın. [4]

In this case, Turkic peoples and communities, including the Karakalpak people, each tribe had its own motto and emblem. For example, there were motto called “Shawly-Shavkai” in Keneges, “Toksaba” in Kypchaks, “Uly tav” in Kytays, and “Arıvkhan” in Kyats. The “Aksholpan” motto of the massagets mentioned in the poem, and the motto of the Muyten tribe of Karakalpak in later times are being counted. This motif is used in the poem to reveal the national, warrior spirit of the people. Also, similar ethnographic folklorisms were used to reveal the image of women and girls in the poetry of the poet:

Birińiz Arıwxan, biriń Aqsholpan,
Zamanında eldiń uranı bolǵan.
Láyli, Zulayhalar dástanda qalǵan,
Muhabbattın biybi zadası qızlar. [5]

This motif is repeated again and again in “Alpamys” and “Maspatsha”, which are epics of Karakalpak folk heroes.

Different motifs characteristic of the heroic epics of Greek literature are found in the later parts of the poem.

Al tómente degish taslap,
Gewlep qumlaq jaǵaların,
Dár'ya aǵıp tur hallaslap,
Degendey: “hay, arman barıń!
Barıń, isim joq siz benen,
Qırılısız bunsha kelip,
Tek biz tulǵa – waqıt hám men,
Basqańlar ketesiz ólip”. [4]

Here there is a motif of “time and space” that is often exaggerated in the literature and folklore of other peoples. This is explained by the author on the example of the image of a river, based on animating method. It is not difficult to notice that this motive was used by the poet for the purpose of giving philosophical meaning and philosophical depth to the events depicted.

Conclusion

Folklorisms that I. Yusupov exaggerates in the poem “Tumaris” have their own evolution to a significant extent compared to the folklore. The evolution of the most accurate genre stylization is visible. Because the plot saved in the document has changed more than the solution. It has been adapted and reworked by the author to a

certain extent to the norms of written literature, as a result, the plot is developed in a different way than before due to the mutual influence of folklore and written literature. Secondly, the stylization and evolution of images in the poem was also determined. The folkloric characters appearing in the poem are completely different from the ones in the artistic version, they are reworked and evolved by the author according to the norms of written literature.

In the poem, the author often uses many types of folklorisms in order to achieve his goals, to increase the artistry, and to strengthen the emotional impact on the reader. In the course of research, we found out that proverbs are most actively used in the work of simple folklorisms. They are used to briefly and effectively convey to the reader the thoughts expressed in the character's psychology. Folk phraseology is also often used in the poet's poem.

In the poem, we have added both stylized and analytical folklorisms from complex folklorisms. In the characteristic of analytical folklorism, the poem is characterized by folklore plots, thanks and curses. The importance of folklorisms in creating the image of the hero in the poem and in individualizing the artistic language characteristic of each of them is felt. It is skillfully used by the author to reveal the image of Tumaris from the curse, to give his spiritual background, and to illuminate his psychological concerns. In addition to these, epic motifs typical of heroic epics and ethnographic motifs reflecting the national color of the people and their own history were identified in the poem.

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