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## THE ROLE OF FOLKLORE IN NAZAR SHUKUR AND A'ZAM UKTAM'S POETRY

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### ABSTRACT

*In this article is discussed the elements of folklore in the poetry of N. Shukr and A. Uktam, their types and forms, methods of use, the poetic functions performed in the poem. Scientific generalizations have been made about the general and specific aspects of the folklore traditions peculiar to the works of the two poets.*

**KEYWORDS:** *Lyrics, National Ethics, International Rhythm, Individual Creativity, Poem Composition, Folklore, Tradition, Proverb, Season Song, Ceremonial Song, Elegy, Verse, Rhyme, Finger, Syllable.*

### INTRODUCTION

One of the important tasks of literary criticism is to study the influence of folklore on the written literature and the question of the direct (genetic) and indirect (folklore) relationship in the relationship between literatures. The use of folklore patterns in poetry serves not only to enrich the content of the poem, but also to enhance its artistry.

“The earliest examples of folklore appeared long before writing, and were the basis for the emergence of written literature.”<sup>1</sup>. The meeting of ancient songs and proverbs in the work “Devonu lug'otit turk” (Mahmud Kashgari), an ancient monument of the Uzbek people, the consistent expression of folklore experiences in the works of Yusuf Khos Hajib, Ahmad Yugnaki, Ahmad Yassavi, Lutfi, Alisher Navoi, Zahiriddin Muhammad Babur, Boborahim Mashrab The fact that Muhammadsharif Gulkhani's “Zarbulmasal” contains about 400 folk proverbs is a proof of our opinion. In the example of the various periods of the written literature, this list can be continued for a long time with sufficient grounds.

Folklore creates a wide range of possibilities for a real artist with the ability to perfectly reflect reality. Therefore, we see that at all stages of development of Uzbek literature, folklore has been addressed. It is clear from this that folklorisms are a key factor in determining the relationship between folklore and literature<sup>2</sup>.

The prevalence of folklore in the works of the poets of the 70s and 80s also had a positive effect on the manifestation of the style of poetry of the period. This, in turn, plays an important role in the development of national spirit in poetry and the increase of nationalism.

It is no exaggeration to say that the poetry of the great poets of the time, Nazar Shukur and Azam Uktam, is a vivid example of the oral poetry of the people. In the works of the poets, the national spirit and the feelings of the people are naturally absorbed into the verses.

There is no doubt that Azam Oktam has been nurtured by folk art since his childhood. The role of folklore in the creation of the poet's creative style is especially noticeable.

In the poetry of both poets, proverbs that are considered to be folklore traditions, examples from folk sayings, and the abundance of poems written in a folk way, indicate that they created in the spirit of this priceless heritage.

Most of the proverbs and wise sayings are close to the lyrical form and express artistic means such as analogy (metaphor, allegory), parallelism, anaphora, rhyme, comparison (antithesis), quip, irony, parable.

Folk proverbs play a unique role in poetic discourse, increasing the aesthetic value of a work of art and allowing the reader to better understand the idea. Nazar

Shukur's poem, which begins with the lines “**Нима бўлди, хурмай қолди ит**”, is ironically based on the folk saying “**Ит хуради – карвон ўтади**”. The connection between the formal content of this article and the main content to be stated in the article is based on a figurative meaning:

*Нима бўлди хурмай қолди ит,  
Тўхтадим менинг карвоним?  
Нимадандир кўнги хира, хит,  
Нимадандир қурир дармоним<sup>4</sup>.*

In the first verse of the poem, the rhetoric of “**Нима бўлди хурмай қолди ит**” has a metaphorical, parable meaning, and it is pointed out that the “barking of dogs” sometimes motivates caravans to march. In the last verse of the poem we see an artistic proof of this:

*Сувлар, оқинг тегирмонимга  
Кимдир дон деб тошлар солмасин.  
Итлар, хуринг ганим ёнида,  
Карвонларим тўхтаб қолмасин!<sup>5</sup>*

Fear chains a man's leg and chains his courage. Azam Uktam's poem, which begins with “**Бу ер ўзимники...**”, not only tries to overcome this feeling and not give in to it, but also proves the

cowardice of that sparrow. We can take the proverb “*Чумчуқдан қўрққан тариқ экмас*” as a basis for the creation of the poem.

*... Жон қайғуси деган ўй мендан йироқ,  
Лабимга қўрқувдан тошмайди учуқ.  
Сурдир, дарбадардир, текинхўр, қўрқоқ –  
Мен эккан тариқни ейдиган чумчуқ.  
Қулоқ бошидаги зот оқил бўлиб,  
Баъзан сув олса бас мен очган ариқ,  
Чумчуқ деганлари устидан кулиб,  
Хоҳлаган пайтимда экаман тариқ<sup>6</sup>...*

Poet’s “*Етти ўлчаиш экан-ку осон, Қийин экан бир кесиш қурғур*”<sup>7</sup> is based on the proverb “*Етти ўлчаб бир кес*”, In this case, too, the migration of meaning leads.

One of the most common artistic means in folk proverbs is tazod (contrast). In the art of tazod (contrast), the positive and negative aspects of each image are taken into account equally.

The proverb “*Аммо “бир ёмоннинг бир яхисиси бор”*” used in the following verses from Azam Uktam’s poem “Якшанба” is equivalent to the phrase “*Аммо бир ёмоннинг бир яхисиси бор*”. The lyrical protagonist is interpreted as a victim of the cotton “monopoly”. In this article, which is found in the conclusion of this innocent culprit, we can also observe the search for good from evil, or rather, the shift of evil towards good:

*Аммо бир ёмоннинг  
Бир яхисиси бор –  
Бекорга кетмади Тошкент келганим.  
Бермабман қанчалаб  
Ишга эътибор,  
Жуда ҳам оз экан ҳали билганим<sup>8</sup>.*

The poet’s poem “Баёноғ” reveals the content of the folk proverb “*Ёмгирдан қочиб дўлга тутилмоқ*”. The lyrical protagonist of this poem, which begins with “*Кенг билибман даргоҳингизни, Ичингиз тор экан...*”, Compares that day to a day that is worse than this day:

*Пешонамдан кўрдим мен,  
Билиб кўйинг фақат:  
Мен қочиб келгандим бунда ёмгирдан<sup>9</sup>.*

Moreover, in the poems of these poets there are many folk expressions which, like proverbs, do not express a complete idea, but rather are fixed only as a figurative expression. In them, expressiveness prevails over imagery. This situation attracts the attention of N.Shukur and Azam Uktam.

Occurred in the work of Nazar Shukur *“Бош олиб кетардим, қайтармаса гар”* (“Тоғларга...”), *“Қирлар бари ушлаб ёқасин”*, *“Осонмас эл оғзига тушмоқ”* (“Хайитгул афсонаси”), *“Билмадим қай қачон бошим урилар”* (“Хали ҳаётимни...”), *“Келолмасман, гулим, ўзимга”* (“Овозимнинг чегаралари”), *“Узоқлардан айланиб бошинг”* (“Қариндошлар”), *“Оқ-қорани энди биламан”* (“Онамга”), *“Икки йўл кўшолмас бир нуқтада бош”* (“Сим йўллар”), *“Тирноққа зор этма!” деб йиртар ёқа* (“Хонсулув холанинг

кўшиғи”); Used in the works of Azam Uktam *“Аммо қил сизмаюр кўнглимга”*

(“Ярим тун”), *“Очиқ кетди кимларнинг кўзи”*, *Қаро бўлди умрбод юзим”* (“Жавобгарлик”), *“Бошим қотди тагин кўп ёмон”* (“Остонада”), *“Жон эса халқумга келар охири”* (“Ораликда”), *“Маҳкам боғласамда рост сўзга белни”* (“Кеча”), *“Аммо зил кетар ичдан”* (“Якшанба”), *“Айт, кўнглим, ким бунинг тагига етди”* (“Жавоб”) poems are among them.

This is also the case when in some places wise sayings are proved by a natural phenomenon (snow). Such as *“Ёғса уй эгасин қовогидан қор”* (N.Shukur “Сен қайтмасанг” p.139), *“Ўшанда бошимга ёққан қорларни”* (N.Shukur

“Сен қайтмасанг” p.148), *“Қор ёққани – излар босилгани ҳам”* (A.Uktam “Тараддуд” p.9), *“Қовоғингиздан ёққан қор”* (A.Uktam “Тараддуд” p.34).

Folklorist Muzayyana Alaviya describes the lyrical song: «... it can be a short, memorable rhyme, a poem with weight, which is easy to sing, expressing the emotion evoked by ordinary life events»<sup>10</sup>.

The folk melody of N. Shukur and A. Uktam’s pen is reflected in the lyrical poems rich in symbols in the highest poetic pathos. While the leading purpose in labor, ceremonial songs, is reflected in the means of work, the changes in the nature of the season, the ritual arrangements through emotion, the main function of lyrical songs is determined by the expression of feelings of love. The lyrical song also assesses the social status of each period. In particular, the injustice of the social system, the insignificance of human destiny, the sale of young girls to the elderly people in exchange for property, the polygamy of the rich are reflected in the following verses:

*Осмондаги ойлара,  
Гул кўрмаган сойлара,  
Ўн уч ёшда сотилди,  
Гул бекачим бойлара.  
Қиз олиб, жувон сотган,  
Ўлим берсин хонлара<sup>11</sup>.*

We may pay attention to Nazar Shukur’s poem “Кўшиқ” written in accordance with the folk melody. According to the structure of rhymes, the poem is composed of 7 syllables, which are often used in folk songs, and is composed of four syllables, which are the main measure of Uzbek folk songs.

*Ох урдирма, ох урсам*

*Тоглар тоши қулайди.*

*Ёлғиз борсам, ёр сени,*

*Қашқадарё сўрайди<sup>12</sup>.*

The lyrical mood prevails in the poem. Although the verses are fluent and quick to memorize, the text of the poem does not serve to explain a particular reality, but the imaginary-fantastic depiction of a natural phenomenon through poetic mythologies, the fall of mountains from the lover's sigh of love, develops artistically in figurative senses. When the father returned home alone, his homeland, which was as dear as his mother, asked his mistress, which increased the emotional impact of the poem. This shows the leadership of the international mentality and mode of expression.

In the following verses, the harmony of nature and man is sung simply and sincerely. The sight of the lover's hands wrapping around the lover's feet, the look of a deceptive demeanor, the pleading to be a support, especially the mood of the mother who longs for the happiness of her child, set an example for the reader's psyche:

*Бакатерак, жон терак,*

*Хўп толиқдим, бўл, тиргак.*

*Келиним бир кўрай деб*

*Онагинам жонсарак<sup>13</sup>.*

We know that in lyrical songs the image of birds such as swallows, geese, cranes, pigeons, ducks is very common. Given the fact that cranes live mainly in hot climates and are “nomadic”, it is fair to say that “ambassador cranes” are expressed in the context of the poem as a warmth, that is, a meeting herald. Their distance is equal to the endless warmth of the heart of a lover who has not yet attained the vision of his beloved.

*Эъзозга зор бу тупроқ,*

*Согинчлардан тирналар.*

*Олисларга учади,*

*Қаранг, элчи турналар!<sup>14</sup>*

In the last verses, the animation evokes the heart by expressing a state of helplessness. From the return of the lover to his father's house alone, the lowness of Mount Gissar and the thirst to see the beauty of Shosh illuminate the mood of the lyrical hero in literary sketches. The greatness of love, which is spread from the verses to the notes, symbolizes that the only dream of every lover is to reach sweetheart.

*Баланд Ҳисор наст бўлиб,*

*Шош сулувин кўрай, дер.*

*Ёлғиз борсам, ёр сени,*

*Қашқадарё сўрайди!*<sup>15</sup>

We do not observe uniformity in the rhyme of the above poem. The rhyme of the word *қулайди*” in the first verse, the word “*терак*” in the third verse *тиргак* , the word “*тирналар*” in the fourth verse, the rhyme of the word *қўрай дер* in the fifth verse with the word *сўрайди* forms a rhyme, but does not affect the content of the poem. The rhymes in the second and fourth verses of each verse served to logically complete the idea that began in the first and third verses.

Such poems created by both poets in an international way are easy to read and remember because they are written in a simple and sincere spirit and in accordance with the international rhythm of 7, 8, 9 verses. But it is in this simplicity and sincerity that the anguish of pain, the sharp emotion, the charm of the inner tone, is sung with the embodiment of commonality.

The order of the syllables in the poem “Қўшиқ” created by the poet Azam Uktam in the style of folk songs is different:

(7) *Фарзонадан келаман,*

(11) *келасанми ёр-о, келасанми, ёр?*

(8) *Сенга ошиқ бўлганлигим*

(11) *биласанми ёр-о, биласанми, ёр?*<sup>16</sup>

The variety of syllables in these verses does not overshadow the easy reading and quick assimilation of the poem. The poem was written in a playful tone, in the style of rhythmic intonation, in the form of stylization of folk oral art. The repetition of the words **kelasanmi** in the second verse, **bilasanmi** in the fourth verse, and the word **yor** in the middle and at the end of the second and fourth verses increased the emotional color of the poem. The repetition of words, in turn, creates a state of rhyming of all words in both verses, i.e. the art of tarse, which is actively used in folk songs. The poem begins with the poet’s appeal to lover, who confesses his love for his beloved, and adds additional meaning to the content of the first paragraph, explaining the influence of the people around him on the relationship between the two hearts.

*Одамлар бор дунёда*

*гоятда азёр-ей догули азёр –*

*Соянгни ҳам чоҳ кавлаб,*

*қўммоққа тайёр-ей, қўммоққа тайёр*<sup>17</sup>.

Folk songs express the power of folk spirituality, the invincibility of the human willing, give the reader confidence and hope for a better day, call for courage, perseverance, bravery.

To conclude,

1. From Fitrat, Chulpon, Oybek to Abdulla Aripov, Erkin Vahidov, the tradition of international art in modern lyric poetry has continued in the works of Nazar Shukur and Azam Uktam.

2. In the works of these poets, the tradition of natural effecting of the national psyche and the feelings of the nation in the poetic texture can be seen \_\_\_\_\_clearly.

3. If in the poems of N.Shukur the localization of folklore traditions of the Kashkadarya region is observed, in A.Uktam we can see the predominance of melodies of the valley. However, the spirit of folklore in the works of these two poets is combined with national values, the subtlety of our proverbs and folk songs, Turkish seriousness, in a word, Uzbek ethics.

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