

THE FOLKLORE TRADITIONS IN THE POETESS ZULFIYA MUMINOVA'S POETRY

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ABSTRACT

The article covers the favorite national poetess Zulfiya Muminova's poetry and its distinctive features as well as her skills of using the folklore. Besides, her works such as "Oq ilon" (white snake) and "Xalq ohanglari" (folk tones) written under the influence of the folklore are analyzed.

Keywords: poetry, folk tones, folklore, proverb.

INTRODUCTION

Our favorite poet Mukhammad Yusuf once said, "Poets are the children of God." In fact, destiny does not always coddle a poet, but he can find pleasure in suffering and recognition in denial. Imagine for a second you were transposed into the karmic driven world of "an indulged creature".

"By the way, who is the poet? He is a man with a big heart and needed by everyone. He is the first to feel and love the blessings of Allah and to burn for his little ones. The poet is an ancient slave who promised to make the world better, and who has sworn to his own improvement and purification, and who chooses words for his soul, and who adjusted himself." (1, 370).

Zulfiya Muminova, such a unique person, a coddled girl, sister, spouse and mother to children, was awarded with the medals "Dostlik" (friendship) and "Mekhnat Shukhrati" (honor of labor) and left after herself the works which we use as a basis of this article. In particular, we will consider the originality of her work, the poetess's skill to use folklore, the role and influence of folklore in poetry.

It is impossible to imagine the life of an ordinary person without examples of folklore which is a progress in literature. Folklore traditions accompany a person from the beginning to the end of his life. This connection is especially evident in the creative world. The basis of any great poet's poems is the cradle song he heard from his mother, his grandmother's fairy tales, legends, epics he heard from his grandfather, folk games he played with his friends as a child, folk songs he sang, quick sayings and riddles. And it is an undeniable truth. It is a fact of life that a child

who grows up enjoying folklore in his childhood becomes a great poet, writer or artist in the future.

The poetess Zulfiya Muminova is one of the artists who grew up in such an environment. Therefore, these aspects are also evident in her ardent poetry. We can see some evidence of this in her collection of poems, “A Burning Woman” which is one of her first collections of poetry. In particular, the poem “Folk Tones”, written in the national tone, is on the first pages of the collection:

Qirq sochim qirq so‘roqdir,
 Javob ber-a, og‘ajon.
 Bu yarmi she‘r yurakning
 Yarmi yara og‘ajon.
 Muhabbat bir osmondir,
 Umr – chaqmoq, og‘ajon.
 Bittagina dilimda
 Mingta yamoq, og‘ajon (2, 28).

From the very first lines of the poem, the woman’s pain, her fiery and unrequited love, is reflected in the image, which is even more painful in the national context. At this point, I would like to say that unrequited love is not expressed, but rejected, and a secret love that cannot be told to anyone because of the strong shyness of Uzbek girls. The use of the word “ogajon” (dear brother) as a redif also increased the power of the poem and made it more popular. With this word, the lyrical character is addressing her lover, not her brother. The next verses of the poem also contain a dream image, which is often found in folk epics:

A flower came into your dreams,

O‘tloq kirdi, og‘ajon.
 Tushingga ohu kirdi,
 Buloq kirdi, og‘ajon.
 Birgina men kirmadim,
 Yo‘lim yantoq, og‘ajon.
 Kirolmadim, *yer qattiq*,
Osmon uzoq, og‘ajon (2, 28).

The dream of the lyrical hero’s lover included all the beautiful, pleasant things, only she could not enter into, she could not do it. Here the poetess does not waste all the beauty in the image of a dream, but wants to wish her beloved goodness and sweet dreams. In describing the impossibility of the lover, she increases the influence of our wise people by quoting the proverb “The sky is far, the earth is hard.” The fact that the proverb is included in the poem also shows the poetess’s ability to use folklore. This proves once again the poetry is something national. The last plot of the poem is reminiscent of folklore, no doubt that it was written under the influence of the legend “Alexander has a horn”:

Yuragi tosh og'ajon.
 Qalbi qayroq og'ajon.
 Men sirimni quduqqa
 Aytdim biroq og'ajon.
 Sirni olib o'smoqda
 Qamish, qiyoq, og'ajon,
 Oh, bu qamish-qiyoqlar
 Behad sayroq, og'ajon... (2, 29)

Like the barber who finally tells the well that Alexander has a horn, the lover tells the well that he can't tell anyone, and fears that the secret of the well will one day be revealed by the reeds. This poem can be called a story about an imaginary Uzbek girl. Being enriched by folklore from beginning to end, this poem can be called "Folk Tones".

Another poem written by Zulfiya Muminova under the influence of folklore is called "Hey white snake, white snake", which is very popular and is thought to be beloved among the people. In particular, the performance of Sultanposha Odayeva, an honored artist of Uzbekistan, made it famous and favorite. The poem,

Oq ilon, oppoq ilon,
 Oydinda yotgoning qani?
 Men yomondan ayrilib,
 Yaxshini topgoning qani?

is written under the influence of a folk song beginning with these words. This information is given at the beginning of the poem. In the folk song, the sorrow of a divorced woman and her spouse without whom she cannot be happy, which means that the grief of a divorced woman is more strongly and effectively reflected in the poetess's poem. In fact, no bird must lose its nest, and no one's fortress which is called a family must be broken. In many cases, the breakup of a marriage is caused by a man's infidelity, which can be devastating. Not everyone can bear the betrayal and the breakdown of the family. In any case, most women suffer when their families break up. She can forgive her husband's infidelity, and no matter how hard it is, her family can be saved, but if the man abandons her, it is really difficult for her to bear it. This is a very hard situation, and in such cases, most men cannot be happy with the second woman and may regret it.

Hoy oq ilon, oppoq ilon.
 Bu yo'ldan yig'lab qaytdim.
 Tushlar ko'rdim men yomon,
 Tushimni suvga aytdim.
 Baridan to'ygan jonday,
 Tonglar tushlarim oqdi.

Suvga tashlangan nonday,
Aql-u hushlarim oqdi.
Anavining tili uzun,
Mening dilim uzundir.
Uzun-uzun ishonchlarim,
Jon joyidan uzildi... (2, 90)

At the end of the poem, the poetess skillfully polished the people's curse: "Find in God":

Eshiklarni yig'lab yopdim,
Eshigingni yopgin, yor.
Men-ku seni sevib topdim,
Topganingdan topgin yor. (2,91)

The poetess, who more strongly expressed the pain of folk songs, was able to once again demonstrate her skills.

As long as there is Uzbek nation on earth, the rich folklore, which is the basis of such beautiful and unique works of art, will continue to inspire many creators of art.

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