



THE ARTISTIC USE OF FOLKLORE IMAGES IN MIRTEMIR'S POETRY

Sarvinoz Nurullayeva

Doctor of Philosophy (PhD) in Philology, Teacher, Jondor District Specialized School Under the System of the Agency of Specialized Educational Institutions

Abstract

The article discusses the skill of using the folklorisms of the famous Uzbek poet Mirtemir. It covers the folk foundations, types, artistic and functional tasks of the poet's folklorisms. Their simple, analytical and stylized views are characterized.

Keywords: Folklorism, stylization, genre, motive, image, metaphore.

Introduction

The creative work of Mirtemir, People's Poet of Uzbekistan, occupies a special place in modern Uzbek poetry. His poems are remarkable for their world of varied and colorful images, among which mythological images are also numerous. Such images not only lend a folk tone to the renowned poet's verses but also serve to enhance their poetic charm and emotional impact.

Materials and Methods

Stories connected with traditional characters and religious-mythical images from Uzbek folklore are widespread among the Uzbek people. In preparing this article, certain methods used in the scholarly research and articles on mythology by folklorist D.S. Urayeva, Doctor of Philological Sciences, were applied.

Results and Discussion

In the poem "Vabo" ("Plague") by the renowned Uzbek poet Mirtemir, motifs and images characteristic of myths can be found:

Yoki yellar charx urisharmi,
Yorginamdan keltirib bo'sa?
Yo parilar yugurisharmi,
Alvastining sharpasi, yo'qsa?..
Yo'q! Bu na pari, jin va na alvasti,
Na bo'ri, na qashqir va na jodugar.
Elni talamoqdir, eldadir qasdi,
Bu kelgan witch yovdir dardisar.[1, 207]





(Translation: Is it the winds whirling round, bringing a kiss from my beloved? Or are the peri-spirits running, or is it the phantom of the alvasti (witch)?.. No! This is neither peri, jinn, nor alvasti (witch), neither wolf, jackal, nor sorcerer. It is plundering the people, bent on vengeance against them — this invading witch is the source of all grief.)

Written on the theme of war and adorned with metaphors, this poem alludes to the negative mythological images of the peri, the jinn, the alvasti (witch), and the fairy-tale image of the witch. In myths, the dwelling place of the witch and jinn is often depicted as abandoned places. The witch, too, carries a negative meaning in fairy tales and is regarded as a symbol of evil. The poet likens the enemy to this figure.

The poem “Salom xat” (“Letter of Greeting”) is also written about the war:

Shu Vatan berdi non, Vatan berdi tuz,
Uni yamlamakda sariq yalmog‘uz...
Ularda shafqat yo‘q -- dev, ahramanlar
Ular odamzodni yeb o‘rganganlar.

(Translation: This same homeland gave us bread, gave us salt, yet the yellow witch devours it... They know no mercy — the giants — they have grown accustomed to devouring human beings.)

In the passage above, the poet likens the fascist invaders to figures such as the witch, the giant, thereby creating a metaphor.

It is known that opening formulas in fairy tales serve to express epic time and space. In this sense, Mirtemir, too, has not overlooked this important feature characteristic of fairy tales. For example, the opening of “Suv qizi” (“The Water Maiden”) is distinctive:

Qadim chog‘da, dengiz bo‘yida
Ertadan kech unnab, teri to‘kib,
Yuz enkayib, belini bukib,
Hayot ko‘rgan ekan bitta chol...[1, 385]

(Translation: Long ago, by the seaside, toiling from morning till night, shedding sweat, bowing his face, bending his back, there lived, they say, an old man...)

Secondly, in both narrative poems the epic narrative style, as in fairy tales, is based on a sequence of events. In the poem “Ajdar” (“The Dragon”), the story is told coherently and meaningfully: the prosperous and fulfilling life around the spring and the plane tree standing before it; the shepherd who comes to the spring every day, softens his dry bread in the water, and lets his sheep graze around it; the sudden appearance of a dragon there, who poisons the spring water, seizes the source, and brings great calamity and disaster upon the people; and, as if this were not enough,



the dragon grows accustomed to devouring one child every day, against which the shepherd wages a valiant struggle.

The poet writes about the spring — the epic setting where the events take place:

Daryodan narida, cho'ldan narida

Yuksak qora toshning qiya bag'rida --

Mavjida yarqirab quyosh sirg'asi,

Oqarkan ko'k buloq -- hayot jilg'asi.

(Translation: Beyond the river, beyond the desert, on the sloping side of a tall black rock — with the sun's earring glittering on its ripples, the blue spring flows white — a rivulet of life.)

Mirtemir's similes and metaphors are remarkably fresh. Thus, he calls the blue spring a 'rivulet of life.' The sunbeams glittering upon it he likens to an earring, and through this introduces the reader to the setting where the events take place. The poet then goes on to speak of the plane tree:

Bir chinor bor ekan chashma qoshida,

Qushlar qo'noqlarkan tunda boshida.

Soyaga mo'l ekan bog'zorlar tagi,

Ekinzor bo'larkan suvning etagi...

Tabiat etganda bahor to'yiga,

Bolalar kelishib uning bo'yiga --

Binafsha, qizg'aldoq terishar ekan,

Oftobda bolqishar, erishar ekan.[1, 362-363]

(Translation: There was, they say, a plane tree beside the spring, where birds would perch and roost at night above it. Beneath it the orchards were rich in shade, and along the water's edge lay cultivated fields... When nature held its spring festival, children would gather at its side — picking violets and poppies, basking and melting in the sunlight.)

On this basis, the poet moves to a depiction of life in this place — a shelter for birds, a source of shade for people, surrounded by cultivated fields. The poet then writes of the dragon that poisoned this peaceful and tranquil life:

Ammo... ofat tushmish chashma bo'yiga:

Qaynagan qumlarda dunyoga kelmish.

Pushti og'ulardan-zaqqumdan bo'lmish --

Bir balo, bir ofat, badsurat --xunuk,

Og'zidan ochilgan qora bir tuynuk --

Ko'zlari olovli, tishlari xanjar

Bahaybat, jezbadan, ulkan bir ajdar.



(Translation: But... calamity befell the spring: it was born in the boiling sands. Begotten of poison-plants, of the bitter poison tree — a scourge, a calamity, misshapen and hideous — with a black pit gaping from its mouth — its eyes ablaze, its teeth like daggers, a monstrous, brazen, gigantic dragon.)

It is known that in folk tales the dragon, as a symbol of evil, is depicted in precisely this manner. Mirtemir, too, drawing creatively on the mode of expression of folk tales, portrays the dragon that brought the calamity through such epithets as 'born of poison and the poison tree,' 'misshapen,' 'hideous,' 'monstrous,' and 'gigantic.' In folk tales as well, the dragon's eyes are said to shoot fire and its teeth to be as sharp as daggers. Thus, Mirtemir has continued in written literature the epic tradition characteristic of fairy tales.

Another important feature characteristic of folk tales is that they conclude with the triumph of good. Although events in "Ajdar" ("The Dragon") take a dramatic turn, the work, too, ends happily:

Yurt tag'in aymoqni aylamish obod.

Har yil mard cho'ponni qilar emish yod.

Kumush mavjlari-la oqarmish chashma;

Ko'm-ko'k dalalarga qilib karashma,

Yana yo'lchilarga bo'lmish qo'noq, joy.

Kechasi o'ynarmish tushib suvga oy.

Bayramda bo'lg'usi bir ko'ngilxushlik,

Cho'pon bola kelib qilarmish tushlik.[1, 369]

(Translation: The land, they say, once more made the settlement flourish. Every year they remember the brave shepherd. The spring flows white with silver ripples; casting glances at the deep-green fields, it again becomes a resting place, a shelter for travelers. At night the moon falls into the water and plays. At the festival there will be great merriment, and the shepherd boy will come to share a meal.)

Mirtemir conveys the people's joyful and contented life through fresh metaphors and personifications. Thus, the spring is likened to silver ripples — that is, the waves of its clear water are compared to the shimmer of silver. Here, 'silver ripple' functions as a metaphor, carrying a figurative meaning. Likewise, the spring's 'glancing' at the deep-green fields and the moon's 'playing' as it falls into the spring at night are instances of personification, in which human traits such as glancing and playing are transferred onto the spring and the moon. In this way, the poet conjures before the reader's eyes a distinctive, natural poetic scene.

In the fairy-tale poem "Suv qizi" ("The Water Maiden") the images of the old man, his daughter Orzi, the bandit Ali-bobo, and the merciless sultan are created.



Orzi is the central image of the work. The literary scholar N. Rahimjonov regards her as a symbol of faithfulness and devotion.[2, 149] The poet describes the image of Orzi with the following features:

Bo'lar ekan cholning bir qizi,
Shamshod uning bo'yiga xushtor.

Labi pista, yuzi qirmizi
Dastor olma kabi zab naqshdor.

Sochlariga ilhaq majnuntol
Qo'shig'iga bulbullar xumor.

Ko'zi shahlo va tillari bol,
Tengsiz ekan oy kabi dildor.[1, 365]

(Translation: The old man, they say, had a daughter, whose figure the boxwood tree itself admired. Her lips like pistachio, her face crimson, patterned finely like a turban-apple. The weeping willow longed for her hair, nightingales grew intoxicated by her song. Her eyes were dark and lovely, her words honeyed, peerless and captivating as the moon.)

This depiction resembles the portraits of heroines in folk tales, for there too the external beauty of the main character is described and praised. The poet, in introducing his heroine to the reader, follows this same path. Orzi's figure is likened to the boxwood tree, her lips to pistachio, her speech to honey, the length of her hair to the weeping willow, and she herself to the moon. At the same time, the boxwood's admiration for her figure and the willow's longing for her hair are instances of personification.

Whereas at the beginning of the work she is depicted as a girl content with her life, occupied with her own tasks, and with a heart brimming with love, in the course of the work she is transformed into a captive, unfree girl — a prisoner of the cruel sultan. Her parents agree to give Orzi away in marriage. She then comes to bid farewell to her beloved confidant, the spring. Just as she is about to leave, the bandit Ali-bobo carries her off to the far side of the sea. From then on begin Orzi's dark days. Her fate resembles that of fairy-tale heroines; yet whereas in fairy tales the suffering hero eventually attains happiness, the narrative poem takes a somewhat different course. In a foreign land, far from her loved ones and the one she loves, Orzi's heart is consumed with longing. There is no way to escape the sultan's palace. Therefore, Orzi attains freedom not in body but in spirit: clasping her infant daughter to her breast, she casts herself into the depths of the sea. From then on, she appears to people in the form of a water nymph. Thus, unlike folk tales, the work's ending is somewhat



mournful. Through the image of Orzi, the poet illuminates the fate of a girl who lived between freedom and captivity.

The system of images in Mirtemir's fairy-tale poems is made up of ordinary working people. One of the important features ensuring the distinctiveness of the poet's narrative poems is the ideological-artistic conception that working people are the main and mighty source of the force sustaining the world and ensuring its beauty. At the same time, symbolic-allegorical meaning predominates in these fairy-tale poems, and the images within them share this quality. Thus, in both “Ajdar” (“The Dragon”) and “Suv qizi” (“The Water Maiden”) the spring appears as a source of eternal life: the clearer and purer it is, the more peaceful and prosperous the people's life becomes. Likewise, the shepherd's infant son in “Ajdar” and Orzi's daughter in “Suv qizi” (“The Water Maiden”) manifest as symbols of purity and innocence.

Conclusion

On the whole, Mirtemir's fairy-tale poems stand out among the narrative poems created in twentieth-century Uzbek literature for their artistic maturity, compositional integrity, unity of plot, and carefully crafted images. This quality determines the enduring vitality of the poet's narrative poems. The fairy tale is one of the most widespread and popular genres of folk oral art. Drawing on its images, traditional motifs, and plots, Mirtemir created fairy-tale poems such as “Suv qizi” (“The Water Maiden”) and “Ajdar” (“The Dragon”) in the 1930s–40s. In terms of mode of expression, style, and world of images, these narrative poems follow the pattern of folk tales, and the trait of traditional characteristic of fairy tales is preserved in them.

References

1. Mirtemir. Asarlar. Uch tomlik. Ikkinchi tom. – Toshkent: G‘.G‘ulom, 1971.
2. Rahimjonov R. O‘zbek sovet adabiyotida poema. – Toshkent: Fan, 1986.
3. Majidovna, S.N., Saidakhmedovna, D.U. Expression of the realities and people of the war period through mythological images (2020). ACADEMICIA: An International Multidisciplinary Research Journal, 10(8), 461-465. Article <http://dx.doi.org/10.5958/2249-7137.2020.00934.9>
4. Nurullayeva, S.M. The description and interpretation of the religious-mythical image of “demon” in the modern Uzbek poetry (2025). JournalNX –A Multidisciplinary Peer Reviewed Journal, ISSN No: 2581-4230, 11(9).