



The Significance of Folk Educations in the Works of Abdulla Aripov

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Abstract: This scientific article is devoted to the study of one of the aspects of the creative activity of the national poet of Uzbekistan Abdulla Aripov, namely, the analysis of the influence of various genres of folklore on his work. The author of the article analyzes and notes that based on folklore images, folk parables and legends, the wisest philosophical and didactic thoughts, the poet reflects on the most important philosophical and artistic problems of various spheres of life and society. So, analyzing the influence of folk legends when creating the poem "The Old Well", the poet, in the opinion of the author of the article, makes important philosophical judgments: "Not every truth needs to be said."

According to the author of the article, in the poem "Sick and Doctor", the poet seeks to express one of the main ideas of Sufism: "Being alive, not to be", "to die without dying", "cease to exist", which is one of the leading motifs of classical oriental literature.

In general, this article analyzes the harmonious unity of artistic and visual poetic design with various genres of folklore.

Keywords: folklore, legend, plot, image, poetic depictions of folklore images, means of poetic depiction, old well, doctor, philosophical folk wisdom.

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Undoubtedly, the inner world of every person is filled with inexhaustible delight from the concentration of phrases - pearls created by the prolific mind of the people. Feelings evoke associations with creative masters. This is due to the fact that the great representatives of world literature, when establishing their most popular principles, use not only information about the life of the people from simple or complex folklore, but also use its themes, plots, images, poetic images, aesthetic criteria and ideals.

Folk art gives the master words, inspiration, spiritual strength, as well as depth of thought. It is impossible to imagine a single master of the word who has reached artistic perfection, who would not use folklore. As A.M. Gorky wrote: "I can say with full confidence that it is very useful for young writers to get acquainted with fairy tales, in general, with all the priceless pearls of oral folk art. The influence of oral creativity on written literature is of particular importance, and this, of course," [1, p. 321].

It is especially striking that the nourishment of each work of the master comes from folklore sources in the form of preserving, to one degree or another, the motives of the plot, folklore images and figures, in the methods and means of poetic depiction.

People's poet of Uzbekistan Abdulla Aripov fruitfully used poetic visual methods and means, various genres of folklore with the aim of artistic depiction of social reality in conjunction with the state of mind of a person. This situation attracted his poetry to the harmonious fusion of folk motifs with national identity.

Indeed, the quality of the people's artistic judgment in the original work being created is embodied as a result of the influence of the impeccable poetic thinking of the people on written literature, on the work of a particular poet or writer.

The determining leading factors of nationality in the poetic path of Abdulla Aripov are the motives of folk art. This is clearly seen in the rooted artistry of the poet's works, in his repeated appeal to various genres of folklore, this is clearly seen from the fact that some folklore motifs are the basis of a number of his poems.

The poet, relying on folklore samples, folk parables and legends, the wisest philosophical and didactic thoughts, makes important philosophical and artistic reasoning. This, naturally, is the peculiar originality of Abdulla Aripov's poetry.

The poet's deep awareness of legends, legends, fairy tales, the study of the content of songs, meaningful expressions, phraseological units, witticisms, allegories of folk art increase the power of influence and attractiveness of the poet's work.

For example, the poet's poem "The Old Well" (1987) was written on the basis of the well-known legend about Alexander the Great*. [2, p. 332] According to this legend, the hairdresser who tonsured Alexander the Great, seeing that the latter has horns, cannot keep this secret. But he cannot tell this secret to anyone. What should he do, because he can burst from what he knows. In the end, he stuck his head into the old well and shouted: "Alexander has horns!" The poet uses the words of tradition in the poem:

"The legend that everyone knows is this:

Turns out Alexander has horns,

The unfortunate barber could not hide this secret

His fault is that he told the well about it.

Thus, the unfortunate barber uses the secret mental suffering and pain hidden in him.

The poem ends with the following stanza:

I live by my intentions

My heart is calm from all secrets,

But I always miss something,

This is probably an old well.

According to the poet himself, this is one of the immortal legends of the wise people known to all. It is expressed masterfully very briefly, in just four lines. However, the conclusion that follows from the narrative is embodied in the next stanza.

The image of the lyrical hero differs from the image of the ancient legend. The inner world of the lyrical hero is full of mental suffering and pain from secrets. But he cannot speak out openly, he needs the old well that was left from that barber.

^{ii*} In the Turkic interpretation Iskandar Zulkarnayn - (lit.: Iskander the Two-horned). Zulkarnain - in the dictionary "the owner of two horns." According to some parables (traditions), he had two horns on his head, and according to others, he had two pigtailed (with two strands of hair going down to his shoulders on both sides of his head). According to other sources, it is claimed that he was so nicknamed because he mastered the two poles of the earth (West and East). Here is an account of his efforts along the way to establishing truth on earth; while being the master of faith and piety.

The auxiliary word "probably" is used in the last line of the poem. It traces indecision, tradition of probability, prudence, and most importantly: delicacy.

In fact, in order to free himself from inner suffering, perhaps he can speak out. Or maybe not speak up. Since this lyrical hero knows very well the oriental wisdom said by AlisherNavoi "Not every truth is worth saying."

It is important for us that the poet introduced the essence of the legend into the content of the poem and, on its basis, created the original work. In particular, the poet knows well the samples of oral folk art, deeply mastered the living folk language. In the words of the poet: "Ignoring oral folk art is a distance from literature" [3. c.74].

It can be stated that the poet's deep awareness of legends, legends, fairy tales, the content of songs, polysemantic expressions of the folk language, phraseological units, allegories, witticisms increases the power of influence and beauty of his poetry.

In the poem "The Sick and the medicaster" (1987) [Tabib is a medicine man, healer], the artistic goal is achieved through a dialogue between the patient and the medicaster.

➤ Oh, wise medicaster, my hair is falling out,

What to do, tell me what to do

➤ Fifty years went, lifting them,

Are you entitled to them again?

Be calm and carefree.

In the following lines, to the questions: the ears are hard of hearing, the heart hurts, the medicaster advises: this is a natural state, live and do not pay any attention to it. The patient fully complies with the advice of medicaster, begins to sleep soundly at night:

That day he fell asleep in perfect prosperity,

The patient was embraced and swallowed by serenity.

No doubt, the organs began to rest

He completely forgot that he had them.

In a word, the patient was glad, pleased,

He was cured free of charge, without medical remedies.

The patient, who began life without anxiety and unrest, is completely cured. When asked about this miracle:

Mdisaster answered: my child, if

You will think that you are not

Then you will live a thousand years!

In the response of the medic aster, containing the recovery of the patient, one of the means of artistic representation inherent in oral folk art was used - the skill of hyperbolization. A person, who lives with great goals, a dream, not attaching importance to significant worries and anxieties, can live a hundred years. Consequently, the medic aster influenced the patient spiritually, the patient became stronger in spirit, began to believe that he did not have any diseases.

One of the important aspects is that the main thoughts and ideas should have been expressed in the last two lines. Outwardly, they may seem unimportant. Indeed, one of the characteristics of folk poetic thinking is the wisdom hidden in simplicity. If we consider the internal content of the lines, then they will manifest a deep meaning, embodied in the "environment" of strong exaggeration. This essence has certain reasons. Its reference point is the expression: "If you consider yourself that you are not", "Being alive, do not be "die without dying", "cease to exist"* - this is one of the leading motifs of classical Eastern literature, is considered one of the main ideas Sufism. As can be seen from the artistic image, a Sufi idea is put forward in the folklore outfit.

In works written in the spirit of Sufizm, non-existence is called the fano* lexeme. Fano is non-existence, i.e. search for essence or truth through physical non-existence, non-existence:

Alisher Navoi, summing up the bitter fate of Farhad in the poem "Farhad and Shirin", writes: "Hey Navoi, if you want to follow the path of Farhad and Bahrom, then look for non-existence" [5, p.690-691].

If the lyrical hero of the poem "The Sick and the Doctor", on the advice of the doctor, accepts non-existence, then he will reach the age of a thousand years without difficulty. Perhaps the poet did not have this idea in mind at all.

As a rule, even in the serious poems of Abdulla Aripov, a half-smile is hidden, characteristic of folk wits - storytellers, behind the seriousness lies the embodiment of wisdom. How can a person, being alive, be considered non-existent? This means that he must go beyond the limitations of time, and then he will be freed from the plane of being. This gave the poem a Sufi and national spirit.

Another of the original lines of the poet's work is that he is obsessed with poems, the plot of which is similar to the content of fairy tales, fables, proverbs. This method is very appropriate when depicting the truth of life, the fate of a person, his psychological experiences:

Though a poor creature lived a hundred years,

He said: "I was not satisfied," what kind of wisdom is this:

Oh, how sweet is this bitter life

Oh, how beautiful this tattered fate.

It depicts the behavior of people who live a long life according to fairy tales, traditions and legends, passing from mouth to mouth of the people.

Some do not want to leave this world and seek to drink the cup of eternal life. It depicts the mood, the desire of the rich, (rulers), who cannot get enough, although they have gained the wealth of the world and continue to profit.

When highlighting the psychology of such persons, the poet comes to an unexpected deep philosophical conclusion, expressed in the scientific content of two lines:

Oh, how sweet is this bitter life

Oh, how beautiful this tattered fate.

“Sweet” and “bitter”, “beautiful” and “tattered” (in rags) - these words express a sharp opposition of concepts or antithesis.

The words used in this poem are simple, folk, subtle and full of deep philosophical content.

- If you are restrained in food, you will live a thousand years. * Fano –a). Perishability, frailty, non-existence. b) Destruction, disappearance.

The skill of the poet is his ability to introduce into poetry the cream of the studied thoughts - philosophical folk wisdom. Since the people are a wise creator. As the German scientist W. von Humboldt rightly noted: "The language of the people is its spirit, and the spirit of the people is its language - it is difficult to imagine anything more identical." life experience, wisdom, aphorisms not only of his generation, but also of all previous ones.

Literature

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