

THE RELATION OF T. JUMAMURATOV'S WORK "MAKAR'YA SULIW" (MAKARYA BEAUTIFUL) WITH FOLKLORE AND ARTISTIC SKILL

<https://doi.org/10.5281/zenodo.10395850>

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Abstract : *This article presents a scholarly analysis of the poem "Makarya beautiful" by T.Jumamuratov in connection to folklore. In particular, the issue of genre of "Makar'ya beautiful" is widely cited, and a number of scholars have cited their opinions on it.*

The article talks about issues like Tilewbergen Jumamuratov's literary flare and his exquisite sensitivity when crafting the image. Scientific interpretation with instances is drawn to the poet's unique features and popular pathos in making a work of art, setting him apart from other poets.

Key words: *Epic, folklore, pathos, beauty, soul of poetry, image, poet, essay*

The well-known work "Makarya beautiful" is regarded as the peak of poet T. Jumamuratov's creativity. The poet discusses significant occasions in the lives of historical figures in this. Furthermore, this creative work which incorporates historical mythology and folklore has never lost its value, even up to present. The poet's writing in this piece is extremely elevated in terms of both concepts and style. And here you can see that there is a clear correlation between live poetry and folklore. Of course, the poet must be very skilled to do this. It is an immense privilege for a poet to be allowed to continue writing for the general public and to transform the story he conveys into a soulful work. Furthermore, in order to effectively grasp folk works and include them into one's work, one must possess a poetic spirit. Only seasoned folk poets are capable of doing this. Poet Tilewbergen Jumamuratov's works contain examples of these kinds of phenomena. We can use the piece "Makarya is beautiful" as unmistakable proof of this. Literary experts of the day had differing views regarding this creative effort. According to linguist Professor K. Matlabov, this piece is a "short story" from a genre perspective: "The short story is written not only with the use of legendary materials, but mainly with the use of rich historical facts" [1. 5]. In fact, the artwork contains historical details about the creation of the Karakalpaks as a nation. Regarding Professor S. Akhmedov, he refers to it as a "lyro-epic poem" in his article "Poetry and Time". Professor K. Jarimbetov claimed in his article "Yuzdan Chopkir Shoir" (A quick poet out of a hundred) that this work can be viewed as a synthesis and mixture of epic and novel genres, whereas Doctor of Philology K. Kamalov described it as an epic based on a historical legend. In the poet's own writing:

Jırlasam bunıń ózi úlken dástan,

Uzaq sóz ayta bersem qaldirmastan,
 Jolawshınıń malları artıp ketip,
 Anaw-mınaw baylarǵa shamalasqan [2.68].

(If I sing, this is a big epic,
 If I say a long word, I won't leave it,
 The passenger's goods have increased,
 Estimated for such the riches)

- warned the reader.

It would be accurate to refer to T. Jumamuratov's "Makarya beautiful" as an "epic" based on the opinions of scientists. The work bears a strong resemblance to the epic genre due to its use of folklore methods to describe Makarya's visage and other characteristics, as well as its title, which refers to the character's birth. The poet uses descriptions from folklore to create the epic in a single line. Furthermore, the poet enhances the portrayal of Makarya by incorporating. Apart from her natural attractiveness, Makarya was also a smart, a genius, a master of chess, and she was skilled at bringing out the best in the work. Thus, it is possible to view T. Jumamuratov as a poet who has excelled in the area of enriching development trends rather than only applying folklore techniques to the periphery of his work.

The work's prologue plunges the reader right into a sea of introspective pondering. Philosophical ideas like human life, birth and death, and life and death are expertly illustrated using images of individuals who are connected to the subject:

Giya da gúzde qaladı solıp,
 Jasil shóp gúllep, jaynaydı báhár,
 Tuqımnan ónip qaytadan tolıp,
 Mısalı sonday awıl hám sháhár [2.4].

The field also withers away,
 Green grass blooms, spring spreads,
 Replenished by the seed,

An example is such a village and a city

In these lines, the poet depicted the birth of a human child and finally leaving this world on the example of "giya" (field).

Náwbetin ótep ketedi taǵı,
 Shalqıǵan ómir-ótkinshi quyın.
 Kúlse de qarap dúnyanıń baǵı,
 Miymanniń uzaq turmaǵı qıyın [2.5].

He passes his turn again,
 Happy life is fleeting tornado.
 The garden of the world, even if it laughs,
 It is difficult for a guest to stay long.

Regarding these sentences, it is evident that they are written in accordance with the widely accepted concept of "You are a guest of this world for five days". A person is born from a mother, passes away when the time comes, and is replaced by a new person; this is the law of life. The fact that the poet imparts so many intellectual ideas to this guy using everyday people's language is evidence of his extraordinary talent. We can see that the poet is also a master at creating images in epics.

T. Jumamuratov creates a beautiful image by adding folklore and new characters to the heroes in the epic. He portrays Dáwqara as a wise and intelligent man who is also extremely wealthy. Paramon is described as brave, loyal guy to his lover, and Ko'kshe Khan as a villain.

To make the epic more explicit and intelligible for the reader as is the case with folk epics the poet specifically makes observations at the outset of the story before switching to a new plot. For example:

Doslarım, otırsız ba qulaq salıp,
 Shadlıman jazğanımdı kórse xalıq,
 Bul qızdıń jay-jagdayı boldı ayan,
 Qaytayıq jigitten de xabar alıp
 My friends, are you sitting and listening
 I'm happy when the people see my writing,
 The condition of this girl is clear.
 Let's go back and get news from the guy [2.31].

Similar ideas can be found in folk epics. In this instance, the poet uses words to convey his thoughts about the incident; this is a common practice in Karakalpak folklore, particularly in epics. As an example, consider the line "Listento father-in-law Baysarı who was left in Qalmaq and mother-in-law Jantiles" [3. 44] from the epic "Alpamis". One thing can be said when comparing the folk epic "Alpamis" with

T. Jumamuratov's epic "Makarya beautiful"- Makarya and Barshin are similar. Makarya's letter to Kokshe Khan:

Buniń ushın sınbas deymen saǵırız,
 Sinaladı ıǵbal menen baǵırız.
 Gúres penen at báygige bas tiktim,
 Palwan saylap, atırızdı baǵırız [2.73].

I'm sorry for that,
 Your garden and happiness will be challenged.
 I set my sights on the horse race with struggle,
 Choose a wrestler and feed your horse

– She asks Ko'kshe Khan for five months and says that she will marry the one who can defeat her in the competition. And Barshin in "Alpamis":

Kimińdi qul demeymen,
 Kimińdi tul demeymen,

Kimińdi xan demeymen,
 Kimińdi qara demeymen,
 Atı ozǵanǵa tiyeyin,
 Biymálel bolsın, qaynaǵa,
 Jalǵız nashar basımdı,
 At bayraqqa tigeyin [3.14].
 I don't call anyone a slave.
 I don't call anyone a fool.
 I don't call anyone Khan,
 I don't call anyone black
 I will marry whom whose horse wins,
 Take it easy, brother-in-law,
 I'm betting my lonely weak head,
 To a horse flag

– That is how she responds to suitors who come from Khan. This demonstrates how the poet deftly portrayed Makarya in the epic "Makarya beautiful" as an exemplar of a bold, fearless, and true woman, much like the heroines in folktale epics. Moreover, in the epic, Paramon's departure in search of his beloved is similar to Alpamis's departure on a vulture horse to save his homeland and Barshin. Aside from that, terms that are frequently employed successfully in folk epics may be found in T. Jumamuratov's epic "Makarya beautiful". Consider, for example, the exchange that took place between Ko'kshe Khan and the messenger bringing Makarya's letter:

Birew kelip: –Patsha xanım dad – dedi. –
 Háy biydáwlet, arzıń bolsa ayt, – dedi.
 –Gúnam bolsa keshiregór taqsırım [2.71]
 Someone came and said: - Lady says no.
 Hey poor man, tell me if you have some complaint.
 - My lord, forgive me if I have sinned
 - such kind of lines we can see in "Alpamis" epic:
 – Lady says no .
 – Tell me if you have some complaint
 – I will tell my complaint ... [3.10]

The shepherds, who were surprised by Barshin's beauty, came to tell Tayshikhan about her and started talking. As it can be seen from these examples, the work of the poet "Makarya beautiful" is inspired by folk epics and is enriched with beauty.

The events of T. Jumamuratov's work show a striking resemblance to folk epics, as evidenced by the descriptions of the characters' circumstances, moods, and natural phenomena, the news of Makarya's departure that appears in Paramon's dream, the poet's connection to the event to be notified, etc.

In summary, this article has explored how the poet developed his work “Makarya beautiful” through comparison with folk epics, demonstrating that he did not only replicate the custom of folklore representation but instead shaped and evolved it in his own unique style.

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