

## Quotations from Folk Songs in Elbek's Poems

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**Abstract:** This article discusses the issues of Elbek's (Mashrik Yusupov) poetry pointing out the usage of folk songs, their significance and functions.

**Keywords:** folklore, "yor-yor", "ulan", "bride's greetings", folk songs, proverb, lully by, shork story, poem, folklorism.

In the conditions of the permanent regime, our national customs, exemplary traditions, and beautiful ceremonies lost their roots and began to be adapted to the times. Our wedding songs, which have amazed the people of the world for centuries, shook the whole being, and shook hearts: our beautiful and happy "yor-yor" and "ulan", our bridal greetings, meaningful and expressive songs, which are sung to the bride and groom, were almost forgotten. Although it was sung, it was sung in a distorted manner, keeping it away from its traditional tone and content. Our traditional rituals were shortened, broken, and started to be carried out half-heartedly. Most of them were even forcibly removed from consumption, saying that they were "obsolete". Elbek, who lived as a witness of such injustices, deeply regretted and suffered from such acts, created several works that reflected the wedding ceremony customs and sayings common to all Turks, mainly Uzbeks. In particular, the lyrical story "Anorgul" is a vivid proof of this. This story, written in 1926, was published in the 15th issue of "Yer Yuzi" magazine.

Also, in the story "Foxisha" published one after another by the creator, in works written in the spirit of folklore such as "Yor-yor", "Bogma Bilagim", the national values of our people are artistically reflected.

The themes of the epics created by the poet are extremely popular. They depict current events directly related to the people's lifestyle. Elbek was extremely impressive because he created his works in the vernacular, in a lively conversational style. That is why they are close to the people. Taking this into account, the scientist Ashurali Zahiri wrote: "The poet Elbek was a great artist who used the understandable effects of the folk language to take the people's oral literature from the people and bring it back to the people, and who created parables in the children's literature of the people."

In fact, in Elbek's work, one can come across many folklorisms created using folk works. For example, the poet Elbek used the following four lines of a folk song with the quote "The four roads at the beginning are from folk literature" at the beginning of his poem "From the language of a conscious Uzbek girl" (I dedicate it to my mother and sisters who are suffering without education in the hands of uneducated husbands)" and to indicate that it was taken from a folk song and to indicate that it is not his creation, he referred to it in quotation marks:

“Музни тешдим, сувни ичдим, лой эканин билмадим,  
Хотини ўлгон йигитнинг бой эканин билмадим.  
Хотини ўлгон йигитга эри ўлгон йўқмиди?!  
Биргина ёлғуз бошига гулу райхон йўқмиди?!”

Eng: I pierced the ice, I drank the water, I didn't know it was mud,  
I didn't know that the guy whose wife died was rich.  
Didn't the husband of the young man whose wife died?!  
Wasn't there a single flower basil?!"

Based on these four lines, the poet tried to create a compensatory composition. In particular, his above-mentioned poem written in 1923 has a total of 42 lines and consists of 7 6-line stanzas. According to the Tazmin rule, the poet tried to preserve the weight (finger), melody, rhythm and rhyme of the indicated folk song, which can be confirmed on the basis of comparison. For example, in the folk song:

“Музни тешдим /, сувни ичдим /, лой эканин билмадим,  
Хотини ўлғон йигитнинг / бой эканин билмадим.

"I pierced the ice /, I drank the water /, I didn't know it was mud,  
I didn't know that the guy whose wife died was rich.

In Elbek's poem:

Сени кўрдим /, сени билдим /, сўзларингни тингладим,  
Бу чуқур теглик сўзингнинг / барчасини англадим.

Eng: I saw you /, I knew you /, I listened to your words,  
I understood all of your deep tag words.

But in the poet, this following is not followed to the end. Based on the rule of six (musaddas), he created the rhyme system of the first, second, fourth and seventh stanzas of the poem in the form of a-a-a-a-b-b, while the third and sixth stanzas are a-a, b-b, v It is observed that he rhymes in the form of -v, and the fifth stanza is rhymed in the form of a-a-a-a-a-a like musaddas.

One can witness that Elbek quotes two or four lines from folk songs at the beginning of many of his poems. For example, at the beginning of the poem "Korgilik" (1925), the poet quoted two verses from the following folk song:

“Кўрмайин босдим тиканни, тортадирман дардини.  
Кўрсам эрди, босмас эрдим, тортмас эрдим дардини”.

Кўргилик, эй кўргилик, биздан йўқол сен мангилик,  
Биз бу дунё ичра сендан кўрмадик бир янгилик.

Eng: "I pressed the thorn without seeing, I'll make you suffer.  
If I could see, I wouldn't press, I wouldn't pull the pain."  
See you, oh see you, disappear from us forever,  
We have not seen news from you in this world.

This poem has 18 lines in total, and the last third and fourth stanzas of its third quatrain repeat the above verse of the folk song:

Бок, бу ўтли икки йўл шеър сен учундир, англагил,  
Ундаги туб маънили сўзларни бир-бир тинглагил:

“Кўрмайин босдим тиканни, тортадирман дардини.  
Кўрсам эрди, босмас эрдим, тортмас эрдим дардини”.

Eng: See, this grassy two-way poem is for you, understand.  
Listen to the meaningful words in it one by one:

"I pressed the thorn without seeing, I'll make you suffer.

If I could see, I wouldn't press, I wouldn't pull the pain."

The poet himself explains this passage as "The two roads in the beginning are from the folk song". After that, the poet tries to increase the impressiveness and nationalism of his poem by quoting the proverb "The eye sees what has fallen into the head" as a folklorism.

Бошга тушганни кўрармиш кўз – бу бир бўш сўз эрур:

Ким ишонса бунга, албат, шаксиз, ул бир телбадир.

Кўз эмасдир, ул кўзиким, бошқа тушганни кўрур,

Бўйнин эгиб, доимо унга чидаб, тинчиб турур.

Кўз, ўшал кўзким, кўролса бошга тушмасдан бурин,

Ажратолса кўргиликнинг кўзгусиз турли турин.

Eng: The eye that sees the head is an empty word:

Whoever believes in this is surely a fool.

It's not the eye, my eye, it sees what has fallen,

He bends his neck, always endures it and stays calm.

Eyes, those eyes of mine, if you look, I'll let you go without falling,

Different type of vision without mirror.

The poet "Ey, хотин tingla!" (1926) in his poem "From folk literature".

“Олмали бокқа кириб, шафтолини ерми киши?

Ўз ёри уйда туриб, бегонани дерми киши?

"Do you go into an apple orchard and pick a peach?

Does a person stand in his own house and say something to a stranger?

the verse is given by the epigraph.

The poem begins with the following lines reflecting the attitude towards this epigraph:

“Нақадар тубли, ўтли, жонли бу сўз,

Ким бу ҳақ сўзга қарши юмғуси кўз?!

Лекин, эй ҳақни сўзлагувчи хотин.

"How profound, attractive, lively this word is,

Who is against this truth?!

But, O woman who speaks the truth.

It is obvious that the above verses were written by a woman. In general, the creators of such verses about family and family relations were mostly women. The poet relates the social problems of the women of his time to the content of this folk song:

Кел хотин, сен-да йиғлама, ўйла,

Дардларинг тўк, борин очик сўйла!

Come on wife, don't cry too, think

Your pains are full, go and talk openly!

"Speak openly!" in these verses. The call is a sign to speak with a symbolic language, not more open, characteristic of the art of folk songs. Because in the above quartet, the lyrical hero uses

the images of "apple orchard" and "peach" not only in their own sense, but more symbolically in the sense of "his family" and "unfaithful neighbor". It's not for nothing. The reason is that Uzbek women never openly talk about their pain, especially problems related to marriage and husband, they think and feel ashamed. However, since the poet talks about the difficult living conditions and social discrimination of women, he directly encourages them to openly express this pain. Therefore, the poet continues his thoughts in the next stanzas:

Ким сабаб бўлди оху зорингга,  
Ким қўлин урди мунгли торингга,  
Менча, бунга бўлак сабаблар бор,  
Бунинг олдинда барча тиз чўкар.  
Сенга энг тўғри йўл, хотин, тингла!  
Ўз-ўзингга ўзинг кўмак этмак;  
Ҳақ, ҳақиқатни яхши билмак учун  
Ғамни ташлаб, билим сари кетмак.  
Eng: Who caused you to cry?  
Who laid a hand on your sad string,  
I think there are several reasons for this.  
All kneel before it.  
The best way for you, wife, listen!  
Self-help;  
True, to know the truth well  
Let go of grief and move towards knowledge.

The poet quoted a folk song at the beginning of his poem "Qorong'idan bir tovish" (1926):

“Дарёнинг нарёғида хойхойлаган,  
Қамчисининг сопиға зар бойлаган.  
Қамчинни қайириб отға солғон,  
Ўз ёрини ёмонлаб хатға солғон”.  
"The one who floated on the river bank,  
He put dice on the shaft of his whip.  
Turn the whip to the horse,  
Write a letter disparaging your neighbor."

Taking into account the fact that folklore works were created in the distant past and were passed on from word of mouth, the poet Elbek used the adjective " Qorong'idan bir tovish " for them. By this, it is understood that the poet used the expression "one, i.e. vague sound" in relation to the past, taking into account the fact that the creation of folklore works will be anonymous. Especially the lines of the poem after this folk song can prove the validity of our opinion:

Қора халқ энг қоронғи пучмоқдан  
Бизга энг оппоқ ёғдулар сочадир.  
Зулум эзган у элга учмоқдан  
Тубли, сирли улуғ эшик очадир.

Eng: Black people are from the darkest world  
 We are showered with the whitest rains.  
 The oppressor is flying to the hand  
 A deep, mysterious great door is open.

Lullaby is a mother's song. At the beginning of his poem "Mother" (1926), which the poet wrote about mothers, he quoted a four-line lullaby song:

“Алла, алла, алла, алла,  
 Ухла, кўзим болам, алла!  
 Икки кўзим болам, алла,  
 Ширин сўзим болам, алла!”  
 " Lully Lully Lully Lully,  
 Sleep, my baby, Lully!  
 My life, my child,  
 My sweet world, my child, Lully!

The poem sings about mothers not sleeping all night, rocking the cradle until dawn, singing sad songs to their children, being hardworking and suffering.

So, Elbek's folk art is useful, especially with its folk song and its content, artistic image tools and stylistic tools. is an educated creator.

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