



## Folklore Traditions in the Works of Atoyi

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### **Abstract**

The article is devoted to the analysis of the mastery of the use of folklore elements in the poems of Atoyi, a truly popular poet. Turkish literature up to Alisher Navoi, in particular, the works of Atoyi, Sakkoki, Lutfi, Gadoi, Yakin, Muqimi, Amir, is simple and clear in terms of language, fluent in style and resonant. This is explained by the widespread use of folk proverbs and figurative expressions in their poems. Compatibility for the people is also a key feature of Atoyi's poems.

**Keywords:** *Folklore; Proverbs; Parables; Tradition; Influence; Language; Style; Ghazal; Skill*

### **Introduction**

Turkish literature up to Alisher Navoi, in particular, the works of Atoyi, Sakkoki, Lutfi, Gadoi, Yakin, Muqimi, Amir, is simple and clear in terms of language, fluent in style and resonant. This is explained by the widespread use of folk proverbs and figurative expressions in their poems. Compatibility for the people is also a key feature of Atoyi's poems.

It is known that only the incomplete devon of Atoyi, which contains 260 gazelles, has come down to us. The fact that they were created in different branches of the Ramal and Hazaj seas, which are mainly known as the Turkic weights of the dream, is a testament to the popularity of the poet's work. Therefore, Ghafur Ghulam even said that "109 of his 260 lyrical ghazals were written with the vazn of folk songs corresponding to the aruz vazn" [4,272].

### **Main Part**

“Although many of Atoyi's poems are popular in terms of vazn, the poetic expressions, images, artistic means, proverbs, aphorisms, cast lines and narrations he uses are closely connected with folk, Turkic customs, music, language and way of life” [3,131], - says Sayfiddin Rafiddin, an Atoyi scholar.

“Indeed, the poet's poetry is close to the live language of the people, simple, concise and clear, juicy and fluent. Proverbs are widely used in Atoyi's poems, which are well-versed in folklore. Simple things that everyone sees, but no one pays attention to, creates extraordinarily beautiful images from everyday events, draws deep conclusions. Simple, at the same time, charming parables that amaze the

mind, clear, yet fascinatingly beautiful emblems form the basis of the poet's poetry. Remember the famous poem about the "mermaid" created under the influence of folk tales and legends:

*Ul ilikkim, suvdan oriqtur, yumas oni suda,  
Balki suvni pok bolsin deb iliki birla yur.*

*The hands are cleaner than water, she doesn't wash it with water,  
But she washes to clean a water with hands.*

"Hands of belle are cleaner than the water. She is not washing her hands with water but washes water with her hands to keep it clean" [2,277–278].

It is well known that poets make extensive use of folk proverbs in order to substantiate, confirm, and influence certain ideas. In Eastern poetics, the art of quoting this proverb is called an isroli masal. Atoyi, who is a true populist, also uses this art skillfully. In particular, in the following verse, the poet uses the proverb "The past does not rest" to express his artistic purpose:

*G'animat tut jamoli husn davrining,  
Masaldurkim: "Yana bu dam topilmas" [1,131].*

*Be aware that beauty is temporary,  
Conclusion is: "This period will not be found again"*

Citing two proverbs in a row is called irsol ul-masalayn. In this verse of Atoyi, two proverbs are quoted side by side - "Yaxshilik qil suvga sol (Do goodness, say it to water)" and "Everyone reaps what he sows":

*Bo'ldi bag'rim suv g'amingdin, yaxshilik qil, sol suga,  
Ohir, hey gul, hirmanin, albatta, har ekkon o'ror [1,117].*

*My soul become a water from your grief,  
After all, oh flower, everyone reaps what he sows.*

He uses the popular proverb "Madman's leg must be tied" and "Madman must be kept in chains" to describe the captivity of the lover to his lover.

*Bandi zulfungdin Atoyi ko'nglini qilmas juda,  
Aql emas devonani tutmoq yiroq zanjirdin [1,227].*

*Atoyi never lose his heart from the snare of your ringlet  
No reason to release a madman from a chain.*

"Atoyi will never lose his heart from the snare of ringlet, because it is not mind to release a madman from a chain".

The poet skillfully used a number of proverbs in his poems to confirm an idea, such as "A man licks his finger when he touches a ball", "Throws a bone to a dog that respects its owner", "Do goodness, say it to water", "Vigilantes do not understand the state of intoxication". [3,131–134].

Extensive use of popular words and phrases is a key factor in ensuring the simplicity and intelligibility, simplicity and sincerity, charm and impact of Atoyí's poems. For example, in the following verse, expressing his devotion to his lover, he says, "Where your foot is, my head is there".

*Ey hayoling to abad rozu yo'ldoshim maning,  
Qayda kim bo'lsa ayog'ing andadur boshim maning [1,158].*

*Oh, dreamy dream is my fellow-traveler forever,  
Where your foot is, my head is there.*

In another verse, he uses the phrase "to be equal to the earth" to reinforce the image that the heart of a lover is ruined because of hijrah:

*Yer bila hamvor bo'ldi seli xijron ilgidin,  
Ganji husnung orzusida bu ko'ngul vayronasi [1,272].*

*Dreaming of your beauty's treasure, is a heartbreak  
Become equal to the earth, because of separation bleeding,*

"Living in the dream of your beauty's treasure is desolation which, has become equal to earth because of separation".

He uses the phrase "the work done by measure" to indicate that the pain of love has reached an incurable level:

*Bu maning ko'nglumdagi ishq og'rig'idur, ey tab,  
Qo'y davo tadbirini kim, o'tti ish choradin [1,227].*

*Hey doctor this is the pain of love in my heart  
Do treatments, the work is done by measure.*

"Doctor, my pain is the pain of love in my heart. He was looking for a cure, the pain deepened, and the case went through the process".

In the following verse, he skillfully uses such popular expressions as "turning the heart into water", "washing the hands of the soul":

*Гар домани васли сари қўл сунсанг Атойи,  
Бағрингни су айла, дағи жонингдин илик ю [1,234].*

*Atoyi if you hand to the flange of the beauty,  
Turn into water your heart and wash your hand.*

"O Atoyi, if you reach out to the flange of the beauty, wash your hands with water and wash your hands again."

The verses of the poet, based on the art of question and answer, are also distinguished by the wide range of popular words and phrases. For example, in this verse: "When I look at the face of a lover: "O Atoyi, you are like a greedy beggar" he was beaten by her.

*Yuziga ko'p tika bo'qsam, manga kulub aytadi:  
"Atoyi, ne ko'zi to'yimas gado emishtuksen?!" [1,223]*

*When I look upright, she says me with smile:  
"Hey Atoyi, you are like a greedy beggar"*

In the vernacular, such prayers "God bless you!", "May God be your protector!", "God forbid you!" are common. Inspired by the same wishes, the poet in the following verse:

"My lord, even if your grief has killed me, no matter where you are, may God be your protector!"  
- he says:

*Garchi o'tturdi meni g'am birla hijroning, begim,  
Tengri bo'lsin qaerdakim bo'lsang, saqlansin, begim [1,174].*

*My lord, even your separation killed me with grief,  
May God be your protector no matter where you are.*

The moon-white face of the lover is attributed to the dawn. That is why the poet in love says: "As much as I wanted, I asked from your face. They say that the wishes of the morning will be answered.

*Yuzingda topdim, har ne tiladim,  
Tilaklar tush bo'lur ore sharda [1,43].*

*I found in your face, whatever I wished,  
Wishes will be a dream in the morning time.*

The verse "you are dearer to me than my soul - without you, this body does not need a soul" is also popular:

*Chu jonimdin aziz, janonasen sen,  
Kerakmas jon manga sensiz badanda.*

Atoyi makes extensive use of people's views and beliefs, traditions and customs, rituals and myths in the pursuit of his artistic goal. For example, the people skillfully use the habit of honoring the guest, creating something for the guest, giving the best food and gift to the guest in order to strengthen the idea of sacrificing the soul of the lover, which is the most precious blessing for the lover, in the way of imagination:

*Hayolingga ko 'gulda jon berurmen,  
Aziz tuhfa erur mehmonga loyiq [1,150].*

*I will give my life to your mind,  
Valuable gift which deserves a guest*

In this verse, by using the names of household items and servants he said, "My lord, if your cleaner takes me as a slave, I will sweep my eyelids and burn my face".

*Kirpikim jorub etay, yuzumni hokondozi ham,  
Gar qabul etsa meni quluqqa farroshing, begim [1,185].*

*My lashes are torn, my face is bruised,  
If he accepts, I will be a servant, my lord.*

Attracting the eyelashes to the broom is a traditional metaphor, but the comparison of the face to the hookandoz was first made by Atoyi.

In one verse, when a lover opens his face, he sees tears of joy flowing from his eyes with joy, and the river flows in the spring:

*Ochsang yuzungni, oqsa ko 'zum yoshi ne ajab,  
Chun sel oqar hamisha, agar yoz ochilsa soy [1,280].*

*When you open your face, when my eyes are full of tears,  
Because flood always flows, if summer opens river.*

The beauty of the lover's reflection in the eyes of the lover's tears is based on the beauty of the cypress on the bank of the river:

*Qomating xushtur vale ikki ko 'zumda yaxshiroq,  
Sarv chun xushroq ko 'runur bo 'lsa oqar su bila [1,55].*

*Your stature is better in my eyes,  
If it looks good for cypress, it should be flowing*

The more the lover tortures the lover, the more he enjoys himself. When the lover cries, the lover laughs. As the lover burns, the lover shows indifference, leading himself to ignorance. The following verse of Atoyi speaks of this fact in the world of love:

*Necha qon yig'lab, Atoyi so'zlasa dardi dilin,  
O'tkarur ul toshbag'irlik shevachi kulgu bila [1,55].*

*How much blood weeps, how much pain Atoyi speaks,  
The callousness she uses with a dialectic smile.*

"No matter how much Atoyi cried and expressed his heartache, the forgiving lover laughed at him indifferently."

It turns out that Atoyi skillfully used folk proverbs, sayings, traditions and customs, rituals and myths to express his artistic purpose, and achieved the popularity and influence of his ghazals.

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