



Article

The Influence of Folk Oral Creation on The Poetry of Matnazar Abdulhakim

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Abstract: Oral creativity is a crucial element in the cultural heritage of every nation, serving as a source of national memory and expression. Uzbek folklore, rich with proverbs, legends, and mythological imagery, has significantly influenced written literature, especially poetry. However, the direct and creative influence of folk oral creation on the poetry of modern Uzbek poets like Matnazar Abdulhakim remains underexplored. This article aims to investigate how folklore motifs and traditional images such as the yalmog'iz (witch) and ajdaho (dragon) have been assimilated and transformed in Abdulhakim's poetry. Through detailed analysis, the study reveals that Abdulhakim skillfully integrates folklore elements, adapting mythological characters and symbolism such as dragons and gluttons to depict abstract emotions like love, jealousy, and separation, thereby enriching the poetic narrative with deeper cultural resonance. Unlike traditional folklore usage, Abdulhakim innovatively separates and personalizes these mythological images, moving beyond conventional boundaries to create original lyrical expressions. The findings highlight the dynamic relationship between folklore and modern Uzbek literature, offering insights into how contemporary poets can preserve cultural identity while introducing creative originality into their works.

Keywords: Poem, Poet, Verse, Lyrical Hero, Folklore, Tradition, Originality, Literary Influence, Commonality, Artistic Skill

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1. Introduction

Every nation and people in the world has its own oral creativity. This creativity is a priceless treasure of thought of that nation or nation, a source of national feelings, a source of memory and remembrance [1]. The Uzbek people have also expressed their dreams and peace, joy and sorrow, spiritual strength and thoughts about a bright future, sometimes in the form of songs, sometimes epics, sometimes fairy tales, legends, and narratives [2].

Anyone who reads proverbs, sayings, or wise sayings will certainly be amazed at the wisdom of our people, their ability to always give a fair assessment of life events [3]. Examples of oral creativity open up a wide path to a deep understanding of the customs, rituals, religious and mythological imaginations of our ancestors. How many rare expressions, figurative expressions, poetic images and methods of depiction in written literature appeared directly under the influence of folklore works. It is difficult to find an artist who is not inspired by the open expression of sincerity, simplicity, and natural melody or color that are characteristic of examples of folk oral creativity. Therefore, oral literature has been and will always be one of the main sources determining the

development of written literature in all times and eras [4]. This idea also applies to the poetry of Matnazar Abdulhakim, which we are studying.

2. Materials and Methods

In conducting this study on the influence of folk oral creation on the poetry of Matnazar Abdulhakim, a qualitative research approach was employed, focusing on literary analysis and interpretative methods. Primary sources consisted of Matnazar Abdulhakim's major poetry collections, including *Visit of the Javzo*, *Eternal Beauty*, *Song of the Seasons*, and *Clarity*. Key folkloric motifs, such as the images of the *yalmog'iz* (witch) and the *ajdah* (dragon), were identified and examined within these works to determine their adaptation from traditional oral narratives into the poet's written expressions. Additionally, secondary sources, including literary criticism by scholars such as L. Sharipova and S. Mirzaeva, were consulted to contextualize Abdulhakim's use of folklorism within broader trends in Uzbek literature. Comparative analysis was applied to trace the transformation of traditional mythological elements into unique artistic devices within the poet's texts. The study emphasized close reading techniques to uncover symbolic meanings and creative reinterpretations, linking them to their folkloric origins. Particular attention was paid to the poet's stylistic innovations, such as his differentiation of folkloric characters and the allegorical use of traditional images to convey complex emotions like jealousy, separation, and internal struggle. Through this methodology, the research aimed to reveal not only the continuity of folklore traditions but also the poet's individual contribution to their literary evolution, thus bridging traditional Uzbek oral creativity with modern poetic expression.

3. Results and Discussion

"Folklore traditions mean the preservation of the style of expression, types of artistic forms and means of depiction, epic motifs and images, concepts and views characteristic of folk oral literature only in folklore works, and the continuation of their poetic expression" [5].

In her book "Folklorism in Uzbek Poetry", L. Sharipova, while assessing the place of folklore in the work of a number of poets who entered the literary field at the same time as Matnazar Abdulhakim, emphasizes the following: "It is striking that in Uzbek poetry of the 70s-80s of the 20th century, folklorisms were widely used as the most important means of constructing an artistic text, forming its rhythm, increasing its ideological character, and strengthening its popularity and impact [6]. In the poetry of the period, the relationship between folklore and written literature expanded, and the scope and manifestations of folklorism became richer than in other periods. More precisely, in the artistic and progressive development of Uzbek poetry of the selected period, folk oral art acquired special importance, and its own criteria for the creative use of folklore were formed" [7].

However, in S. Mirzaeva's manual "Folklore traditions in Uzbek realistic literature", the term "folklore traditions" is used in relation to the continuation of high ideas, types and artistic forms characteristic of folklore in examples of written realistic literature" [8].

However, this situation reflects the nature of folklorism. Because in written literature, folklore traditions do not continue, but folklore material can be directly assimilated or slightly changed in ideological-artistic, compositional terms and creatively processed [9].

As is known, the images of the prince and the witch are often found in Uzbek folk tales. In Uzbek folk epics, the old woman Yasuman is a symbol of evil [10].

At the same time, the image of the *yalmogiz*, which is found in fairy tales, was also used in the poet's poems in a unique way. (What is wrong with me, Yalmogizsan, love, (a scythe...)) In this case, the scythe is not used as a direct image, but as an allusion to love [11].

It is known that the image of the yalmogiz is an image found not only in Uzbek folk art, but also in world literature. "Folklorists of the Uzbek and Central Asian peoples have noted that the yalmogiz, one of the most common characters in the folklore of the peoples of the world, is a mythological image that arose on the basis of the ancient views of primitive people [12].

The image of the dragon (ajdarho) also plays a special role in the poetry of Matnazar Abdulhakim. Professor Kh. Egamov says that "...there is a unique genetic connection between the yalmogiz old woman and the ajdahoh. According to demonology and folklore, the "other world" is located underground, under water, behind the mountains. The yalmogiz old women who live behind the mountains, in places inaccessible to humans, testify to this. The abode of the dragon is also in the mountains, underground [13]. There is a direct similarity between these two characters. So, the dragon is an archaic image of the yalmogiz. It allows us to say. Because it embodied many of the features of the dragon. But these features of the yalmogiz (its resemblance to a dragon, a giant) were added later during the reign of the head of the ancestral clan, "he emphasizes the functional closeness of this image to the dragon. B. Jumaniyozov's research work "The Image of the Yalmogiz in the Uzbek Folk Epic" also touched upon the image of the yalmogiz in detail [14].

One of the predecessors of the poet Abdulhakim, Alisher Navoi, is notable for his new interpretation of the image of the dragon in his work. In his epic poem "Farhod and Shirin", the hardships of the night of separation, the suffering of living in the mortal world are called "the dragon of the night", "the dragon of life", in which the poet calls to seize the evening of life, drink from the fruit of truth and become immortal.

According to V.Ya.Propp, in fairy tales and epics, the motif of the dragon ensnaring or devouring the hero is expressed in ancient symbolic rituals of testing.

Also, in fairy tales and legends, the dragon frightens people and prevents them from living peacefully, but people suffer for a long time, unable to find a way out of it, and it is often the case that they are freed from the tyranny of the dragon after the visit of a legendary hero. The greed, gluttony, and insatiability of the dragon are related to the nature of the soul [15]. However, Matnazar Abdulhakim used the images of the glutton and the dragon as two completely separate and independent images. For example:

The mouth of the oven looks

Like a dragon's mouth.

In this, the mouth of the oven is being likened to a cave where a dragon lives.

It is relentless, it shoots at me

Like a dragon, this separation.

The heartless, evil dragon

Was aroused by the disgusting appetite in his blood.

In this stanza, the poet is likening separation, that is, separation, to a dragon. In this stanza, we witness the traditional comparison of the dragon with the ego. Because the word "ego" in the fourth line refers to the ego.

Your jealousy is a worm, a snake is a small one,

And my jealousy is a dragon.

In this place, the lyrical hero is likening the jealousy of his lover to a worm, and his own jealousy to a dragon. The images of the worm and the dragon also create a unique contrast. The poet's comparison of the dragon to jealousy means that he is moving beyond the boundaries of tradition and towards originality.

4. Conclusion

The analysis of Matnazar Abdulhakim's poetry shows that folk oral creativity stimulated the poem in a very important way, seeing its images from folkloric genres, the

yalmog'iz and ajdaho, reconstrued and rewritten in the most subjectively symbolic poetic expressions. It shows that Abdulkhakim not only reproduced folkloric themes, but rather created from them to develop complex feelings (for example jealousy, love, separation), accordingly enriching Uzbek literary tradition. It is the implication of these findings that draw attention to storytelling acts as a form of reimagining folklore with modern literature, and how national cultural memory can be maintained and seemingly revived through innovative artistic reinterpretation. This research is relevant to understanding how folklorism operates in contemporary poetry and that oral traditions in some way remain tools for contemporary literary expression. A second possible area of further research would be a comparative consideration with other Uzbek poets of the same period or with cross cultural influences in the adaptation of folkloric lore into modern poetry, contributing to a fuller comprehension of the oral creativity-literary modernism relationship in Central Asia in general.

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