PHILOLOGY

THE RELATIONSHIP BETWEEN FOLK ORAL CREATIVITY AND WRITTEN POETRY

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Summary. This article examines the historical, genre-related, thematic, and artistic connections between Karakalpak folk oral creativity and written poetry. It explores the role of folkloric traditions in the formation and development of classical Karakalpak poetry, with particular attention to the artistic transformation of folk epics, mythological plots, images, and poetic devices in written literature. Drawing on the works of Kunkhoja, Ajiniyaz, and Berdakh, the article highlights the relationship between folk poetic thinking and individual authorial perspectives, the distinctive interpretation of tradition, and the significance of literary innovation. The study employs comparative-historical, typological, and literary textual analysis methods. It argues that the interaction between folklore and written poetry is an important factor in ensuring the continuity and development of national literature.

Keywords: folk oral creativity, written poetry, Karakalpak literature, folklorism, literary tradition, epic, lyric poetry, Kunkhoja, Ajiniyaz, Berdakh, mythological image, literary continuity, innovation.

Folk oral creativity comprises artistic works that emerged during the historical development of a people and were transmitted from generation to generation through oral performance. Its principal characteristics include collective authorship, oral transmission, variation, traditional continuity, and performance-based existence.

The collective nature of folklore means that the content of a work is not limited to the personal experience of a single author. A people incorporate their historical memory, worldview, and aesthetic values into these works. Consequently, a particular work may develop multiple versions over time and become enriched through the experience of successive performers.

Karakalpak folklore includes heroic and lyrical epics, folk songs, *termes*, narrative poems, legends, fairy tales, proverbs, and songs associated with customs and rituals. Each of these forms preserves cultural memory while also enriching the imagery and generic possibilities of written poetry.

The works *Khalyk Danalygy* (*Folk Wisdom*) and *Karakalpak Folklory* (*Karakalpak Folklore*) by K. Aimbetov are among the sources used in the study of Karakalpak folk heritage [3; 4]. Allambergenov's research on the relationship between Karakalpak folklore and literary history likewise demonstrates the scholarly importance of this subject [1].

The influence of folklore on written poetry is not limited to the adoption of plots or images. It is also manifested in poetic language, intonation, rhythm, repetition, comparison, and other forms of artistic expression. Folklore therefore serves not only as a source of subject matter but also as an aesthetic system that influences the formation of literary forms.

The epic heritage of the Karakalpak people occupies an important place in the development of national poetic thought. Epics artistically represent the people's history, ideals of heroism, aspirations for social justice, attachment to their homeland, and collective values.

When epic traditions enter written poetry, extensive narrative structures may be transformed through lyrical emotion, personal reflection, and philosophical conclusions. In other words, ideas characteristic of folk epics acquire new artistic meaning in written lyrics through the poet's individual perspective.

In his study of epic traditions in nineteenth-century Karakalpak lyrics, F. Dauletmuratov examines the relationship between the lyrical ideas expressed in the works of Kunkhoja, Ajiniyaz, and Berdakh and the oral traditions of the people [2, pp. 11–14]. This research provides a useful scholarly framework for the comparative study of folklore and written poetry.

Berdakh's epic works, including *Shezhire*, *Khorezm*, *Aidos Baba*, *Ernazar Biy*, *Amangeldi*, and *Rawshan*, connect historical memory, national values, and social perspectives with artistic expression. M. D. Bekberganova's research on sources of the epic genre discusses the relationship between Berdakh's creative work and epic traditions in Karakalpak written literature [5, pp. 7–9].

These works may be considered examples of the preservation of folkloric traditions in written literature. However, a comprehensive analysis of their artistic characteristics requires more than comparing

plots. It is also necessary to examine the author's arrangement of events, evaluation of characters, language, and ideological position.

The existence of folk oral creativity is closely connected with performance. *Zhyraus*, *bakshis*, and other traditional performers are not merely transmitters of works to the public; they are also cultural figures who preserve and continue artistic traditions.

In the *zhyrau* tradition, words, melody, voice, rhythm, and stage movement interact. This relationship determines not only the content of a folkloric work but also its emotional impact. Repetition, changes in intonation, and direct address to listeners are among the techniques that shape the audience's reception of oral performances.

These features may be preserved in modified forms in written poetry. Repetition, for example, can intensify lyrical reflection; direct address can clarify the emotions of the lyrical persona; and the rhythmic patterns characteristic of folk songs can lend musicality to a poem.

Therefore, studying performance traditions helps explain the influence of folklore on written poetry not only at the level of content but also at the levels of intonation and composition.

The formation of Karakalpak written poetry is closely associated with folk oral creativity, *zhyrau* traditions, and historical literary contacts among Turkic peoples. During the early stages of national poetry, folk song forms, epic plots, didactic ideas, and traditional images served as major sources of literary creation.

The studies of N. Daukarayev on the history of Karakalpak literature before the revolution are important scholarly sources for understanding the historical stages of written literature [6]. Allambergenov also emphasises the need to study the historical development of Karakalpak folklore and literature in relation to one another [1, pp. 82–84].

Nineteenth-century Karakalpak poetry is particularly significant as a period in which folk artistic thought and individual authorship came into close interaction. Poets of this period drew on national traditions and enriched them with lyrical, social, and philosophical content.

The works of Kunkhoja, Ajiniyaz, and Berdakh provide important material for examining the transition from folkloric modes of expression to written poetry. Dauletmuratov's research likewise considers the relationship between epic traditions in nineteenth-century Karakalpak lyrics and the oral creativity of the people [2, pp. 11–14].

Nevertheless, written poetry cannot be understood simply as a direct continuation of folklore. In written works, the author's individual perspective, compositional choices, selection of images, and artistic objectives play a central role. Folkloric material is therefore recreated within a new aesthetic system.

Several forms of interaction between folk oral creativity and Karakalpak classical poetry can be identified. These include thematic continuity, the use of traditional images, the adaptation of epic motifs to lyrical expression, and the integration of folk poetic language into individual styles.

In the works of **Kunkhoja**, the representation of everyday life, social relationships, and the individual's place in society is an important area of study. A comparative analysis of his poetry and folkloric traditions should examine folk modes of thought, everyday details, and the artistic functions of social themes. It is not sufficient merely to note Kunkhoja's use of folk themes. It is also necessary to establish how these themes are interpreted through his individual perspective. Such an approach helps reveal the relationship between tradition and individuality in his creative work.

In the poetry of **Ajiniyaz**, the lyrical expression of emotion, the inner world of the individual, love, attachment to the homeland, and philosophical reflection provide important opportunities for analysis. Examining the interaction between folk poetic language and individual lyrical intonation helps clarify the artistic characteristics of written lyric poetry.

In **Berdakh's** creative work, the people's historical memory, national values, social perspectives, and artistic reinterpretation of epic traditions occupy a significant place. His works, including *Shezhire*, *Khorezm*, *Aidos Baba*, *Ernazar Biy*, *Amangeldi*, and *Rawshan*, provide opportunities to examine the relationship between epic content and the principles of written authorship.

M. Bekberganova discusses Berdakh's epic works in relation to genre traditions, the spirit of the people, and national values [5, pp. 7–9]. This perspective demonstrates the importance of studying the folkloric foundations of Berdakh's work not merely as continuity of plot but also as artistic and ideological continuity. A comparison of these three poets reveals that folkloric traditions do not appear identically in every author's work. One poet may use folk material to express social concerns, another may transform it into lyrical reflection, while a third may incorporate it into an epic system of images. These differences illustrate the individual artistic interpretation of literary tradition.

When folkloric plots and mythological images enter written poetry, they may acquire new artistic functions. Their meanings change according to the author's ideological position, the genre of the work, and the historical period.

In her article on traditional themes and images in classical Karakalpak literature, G. Tokimbetova examines how folkloric plots, motifs, and mythological images in the works of nineteenth-century poets—including Kunkhoja, Ajiniyaz, and Berdakh—were incorporated into written literature through creative transformation [8, pp. 27–35].

This process can be examined in three principal ways:

1. **Plot transformation.** Events from oral traditions may be shortened, expanded, or rearranged compositionally in written poetry.
2. **Transformation of images.** Traditional figures such as heroes, lovers, wise individuals, protectors of the people, or mythological characters may acquire new ideological meanings.
3. **Symbolic transformation.** An image with a particular meaning in folklore may also express social, philosophical, or psychological ideas in written poetry.

For example, a heroic figure in epic tradition may represent a protector of the people, while in written poetry the same type of image may symbolise the pursuit of freedom, justice, or responsibility toward the community. However, such an interpretation must be substantiated by the text and artistic context of the particular work. Consequently, plot similarity alone is insufficient for establishing the function of folkloric motifs in written poetry. Researchers must also consider the semantics of images, their compositional roles, the author's evaluation, and the ideological content of the work. One of the clearest connections between folklore and written poetry is the continuity of themes. People's everyday lives, love for their homeland, heroism, humanity, love, justice, and social inequality are represented artistically in both oral creativity and written poetry. However, the appearance of the same theme in two literary forms does not mean that its meaning remains identical. In folklore, a theme is often expressed through collective experience and traditional beliefs, whereas in written poetry it is connected with the author's individual perspective.

For example, the theme of homeland in folk songs may express a shared emotional attachment to one's native land. In authorial lyrics, it may also be enriched by personal memories, longing, spiritual reflection, or a sense of social responsibility. As a result, a traditional theme acquires new psychological and philosophical dimensions. This distinction is important when studying the works of Kunkhoja, Ajiniyaz, and Berdakh. Comparing their individual interpretations of folk themes helps reveal the mechanisms underlying the development of national poetry [2; 8]. The influence of folkloric poetics on written poetry is manifested not only in imagery but also in linguistic and compositional techniques. Epithet, metaphor, simile, repetition, parallelism, direct address, and rhetorical questions occur in both folk songs and written lyric poetry.

The function of these devices cannot be established merely by identifying their presence. What matters is the ideological and aesthetic role they perform in a particular work. For example, repetition in folk songs helps maintain rhythmic unity and makes key ideas memorable. In written lyric poetry, it may intensify the lyrical persona's inner reflections, deepen emotional expression, or establish compositional connections. Images of nature are also important for identifying the relationship between folkloric poetics and written lyric poetry. Images such as water, earth, sky, the sun, night, flowers, and roads may have everyday meanings in folk artistic thought, while in authorial poetry their symbolic meanings may expand. Nevertheless, the symbolic function of each image must be established through close analysis of the relevant text. Therefore, the principal scholarly task is not simply to list folkloric devices that continue in written poetry, but to explain their changing meanings and their relationship to individual authorial style. Epic and lyric poetry differ in the ways they convey artistic content. Epic poetry focuses on the development of events, relationships between characters, and the extensive representation of historical or imagined occurrences. Lyric poetry, by contrast, foregrounds emotion, reflection, personal perception, and individual expression. These two forms are nevertheless closely connected. Epic traditions may appear in lyric poetry through narrative allusions, heroic images, folk motifs, and historical associations. Conversely, lyrical elements can help reveal the inner worlds of characters in epic works.

Studies of epic traditions in nineteenth-century Karakalpak lyrics also examine the works of Kunkhoja, Ajiniyaz, and Berdakh from this perspective [2, pp. 11–14]. This demonstrates that the transition of folkloric traditions into written poetry is not a mechanical conversion of one genre into another, but rather the recreation of artistic content in a new form. Literary tradition refers to the continuation of artistic experience from earlier periods in the creative work of subsequent generations. However, continuity does not mean the unaltered reproduction of earlier works. Each new period expresses its own concerns, aesthetic requirements, and worldview through literature. In Karakalpak poetry, folk epic plots, traditional images, and poetic forms have been enriched with new meanings in written works. While the national artistic heritage has been

preserved, the author's individual position has become increasingly prominent. Allambergenov's research on the historical relationship between Karakalpak folklore and written literature supports the need to study these two fields in conjunction [1]. Tokimbetova's work on traditional plots and images in classical literature likewise highlights the creative transformation of folkloric material in written poetry [8]. Thus, the preservation of tradition does not mean that its content remains unchanged; rather, it means that tradition retains its significance under new artistic conditions. Innovation emerges when literary tradition is enriched with new ideas, compositional solutions, genre forms, and linguistic experimentation. Individual authorship determines which elements of folkloric material are selected and how they are reinterpreted. For example, one poet may emphasise the heroic meaning of a folk plot, while another may use the same type of narrative to explore the spiritual world of the individual. Such differences demonstrate that folkloric material is not reproduced identically in written poetry. The question of individual style should also be central to comparative studies of Kunkhoja, Ajiniyaz, and Berdakh. Their poetic language, genre choices, evaluation of images, and ideological positions help explain how folkloric traditions acquire distinctive artistic forms in the work of each poet. Innovation should not be understood as the complete rejection of tradition. On the contrary, the creative appropriation of national poetic heritage and its enrichment with new aesthetic meanings constitute important conditions for literary development. The relationship between folklore and written poetry ensures the historical continuity of national literature. While folklore preserves the collective memory of a people, written poetry recreates this heritage through authorial thought, individual emotion, and contemporary artistic techniques. This relationship enables national literature to fulfil two functions simultaneously: preserving historical and cultural heritage and adapting it to the aesthetic and ideological requirements of a new period. Consequently, the study of folkloric traditions is not limited to identifying sources in the literature of earlier periods. It is also necessary for understanding national images, folk intonation, traditional themes, and their contemporary interpretations in modern Karakalpak poetry. To identify the continuity of folkloric traditions in contemporary poetry, researchers must examine not only the preservation of traditional images and themes but also their new artistic functions. A traditional image may acquire new social, philosophical, or psychological meanings in a contemporary work. This process demonstrates both the preservation of national poetic memory and its ongoing transformation. The vitality of tradition does not consist merely in referring to the past, but in recreating it as part of contemporary artistic thought. Folk oral creativity contributes to the preservation of national language, customs, historical memory, and collective values. Written poetry provides an aesthetic space through which this heritage can reach wider audiences, develop new artistic possibilities, and be introduced to younger generations. Comparing folkloric sources with written works helps deepen our understanding of the historical development of Karakalpak artistic thought. This approach also strengthens interdisciplinary connections among literary studies, folklore studies, and cultural research.

The following areas are particularly important for further research into the relationship between folklore and written poetry:

- textual comparison of specific folkloric motifs in the works of Kunkhoja, Ajiniyaz, and Berdakh;
- comparison of plots in folk epics with their interpretations in written poetry;
- analysis of the functions of rhythm, repetition, parallelism, and intonation from folk songs in authorial lyrics;
- investigation of semantic changes in traditional images in poetry from the nineteenth to the twenty-first century;
- comparative-typological analysis of the transformation of folkloric plots in written works.

These research directions can deepen our understanding of the national foundations of Karakalpak poetry and clarify the relationship between tradition and innovation in its development.

The theoretical analysis presented in this article provides a basis for understanding the relationship between Karakalpak folk oral creativity and written poetry as an important factor in the development of national literature. First, folklore constitutes one of the generic, thematic, and artistic foundations of Karakalpak poetry. Folk epics, songs, *termes*, and traditional images have enriched the thematic and aesthetic possibilities of written literature. Second, folkloric traditions are not reproduced unchanged in written poetry. They are reinterpreted in accordance with the author's worldview, individual style, and artistic objectives. Therefore, the study of folkloric motifs in written works must consider not only similarities of plot but also differences in imagery, composition, and ideological meaning. Third, the creative works of Kunkhoja, Ajiniyaz, and Berdakh provide important material for examining the continuation of folkloric traditions in different artistic forms within written poetry. A comparative analysis of their works reveals the relationship between folk artistic thought and authorial individuality. Fourth, the relationship between folklore and written poetry is not confined to earlier historical periods. It remains significant in the

development of contemporary national literature. Traditional images and motifs acquire new artistic meanings and contribute to the continuity of national memory. In conclusion, studying the relationship between folk oral creativity and written poetry makes it possible to gain a deeper understanding of the historical development of Karakalpak literature, its artistic characteristics, and the distinctive features of national poetic thought.

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Rezyume. Ushbu maqolada qoraqalpoq xalq og‘zaki ijodiyoti va yozma she’riyat o‘rtasidagi tarixiy, janr, mavzu va badiiy aloqalar o‘rganiladi. Unda qoraqalpoq mumtoz she’riyatining shakllanishi va taraqqiyotida folklor an’analarining o‘rni, xalq dostonlari, mifologik syujetlar, obrazlar va she’riy vositalarning yozma adabiyotdagi badiiy transformatsiyasiga alohida e’tibor qaratilgan. Maqolada Kunxo‘ja, Ajiniyoz, Berdaq ijodiga tayanib, xalq poetik tafakkuri va individual muallif qarashlari munosabati, an’ananing o‘ziga xos talqini, adabiy yangilikning ahamiyati yoritilgan. Tadqiqotda qiyosiy-tarixiy, tipologik va badiiy matn tahlili usullaridan foydalanilgan. Unda xalq og‘zaki ijodi va yozma she’riyatning o‘zaro ta’siri milliy adabiyotning davomiyligi va taraqqiyotini ta’minlashda muhim omil ekanligi ta’kidlangan.

Резюме. В данной статье рассматриваются исторические, жанровые, тематические и художественные связи между каракалпакским народным устным творчеством и письменной поэзией. Исследуется роль фольклорных традиций в формировании и развитии классической каракалпакской поэзии, уделяя особое внимание художественной трансформации народных эпосов, мифологических сюжетов, образов и поэтических приемов в письменной литературе. В статье, опираясь на творчество Кунходжи, Ажинияза и Бердаха, освещаются взаимосвязь народного поэтического мышления с индивидуальными авторскими взглядами, своеобразная интерпретация традиции и значение литературного новаторства. В исследовании использованы сравнительно-исторический, типологический и литературно-текстологический методы анализа. В ней утверждается, что взаимодействие фольклора и письменной поэзии является важным фактором обеспечения преемственности и развития национальной литературы.

Kalit so‘zlar: xalq og‘zaki ijodi, yozma she’riyat, qoraqalpoq adabiyoti, folklorizm, adabiy an’ana, doston, lirika, Kunxo‘ja, Ajiniyoz, Berdaq, mifologik obraz, adabiy davomiylik, yangilik.

Ключевые слова: народное устное творчество, письменная поэзия, каракалпакская литература, фольклоризм, литературная традиция, эпос, лирика, Кунходжа, Ажинияз, Бердах, мифологический образ, литературная преемственность, новаторство.