

THE CONCEPT OF FOLK PATHOS IN FICTION AND ITS SCIENTIFIC AND THEORETICAL BASICS

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Abstract. *The article provides a broad overview of the concept of pathos in fiction and its scientific and theoretical basis. Information is given on the description of pathos in fiction, its division into types, and its presence in the work of poets. Also, the opinions of scientists on the folk pathos are presented. The use of folk pathos in Karakalpak literature is scientifically analyzed on the example of the work of the folk poet of Uzbekistan and Karakalpakstan, T.Jumamuratov.*

Keywords: *pathos, fiction, lyric, lyrical hero, poet, people, feeling, creativity.*

Works of fiction come into being on the basis of the inner waves of the creative person as well as the views of the society. Therefore, the concept of folk pathos plays an important role in depicting the social lifestyle, dreams, goals and other issues in artistic bees. "Paphos" - (Greek word, pathos - feeling, in the sense of giving special attention). In works of art, to be immersed in a specific idea" [1. 156]. – is meant.

The earliest concepts of pathos can be found in Aristotle's "Poetics". That is, if the author tries to give a broader explanation of the internal division of the tragedy, and shows its initial part as a sharp turn (peripeteia), that is, a change of the event to the opposite side, then the second part to know suddenly, as the name suggests, to suddenly appear. As for the second part, pathos is a feeling. So, pathos is considered as a part of tragedy. "If there is a feeling, it is considered a disaster or an action that causes pain if it is not. [2.25]. As the worst of these events, he explains that he intends to do something, but cannot do it. "This is a sad situation, but not a tragedy, because there is no feeling (pathos) in it" [2.30]. So, as we have seen, according to Aristotle, feeling is an action that causes pain, and if it is not there, then there can be no tragedy. An example of this is the death of the characters on the stage, their pain, and the actions given with strong emotions. It is believed that a tragedy should create some kind of feeling in a person. Pathos was studied as part of the field of aesthetics in the earliest times. Our aesthetic views of existence, attitudes and connections create pathos. For example, falling in love with the beauty of nature or falling into sadness, feeling the sorrow of the people and fighting without sparing one's life if necessary for the peaceful and prosperous life of the people, etc., all these are caused by a strong spirit. Pathos was often directly related to characters in the times of Hegel, who considered pathos to be the main mark of art, and Aristotle, who considered tragedy to be a force that creates tragedy. That is, the skill of the performer is important. The reason for this is that the theater was well developed during these times, and the soul of the writer was transferred directly to the characters. The goal is to convey to the audience the mental state of the hero on the stage, that is, feelings such as joy or sadness, and to make him feel.

In his concepts of "pathos", Hegel mentions the following thoughts: "The necessary content that exists in the inner "I" of a person, penetrates deeply into his general soul and covers it" [3. 241]. So, this concept does not serve only for the fields of literature and culture, but it is considered to be a characteristic of a person from the very beginning. That is, examples of compassion can be

found even in marriage. A person goes through various events throughout his life. It includes drama, comedy, tragedy, romance, etc. b. it can. The writer's pen may sometimes fail to embody all this in beautiful literature. The thought and feelings of a creative person are reflected in the pathos, therefore, it determines the idea of a beautiful work. Here, we can know from this that the concept of pathos is the deep knowledge of the topic raised by the creator and the illumination of the author's soul in a beautiful work of art.

In the times of Aristotle and Hegel, pathos was more associated with the characters of the work of art, but by the time of V. G. Belinskii it was connected with the creator himself, i.e. the author. He puts forward the understanding that pathos is the content of literature, in search of Pushkin's creativity. As for G. N. Pospelov, "Pathos is mainly derived from the theme and problematic of the literary work" [4. 300]. - they said. In addition, he mentions in the novel that the idea – emotional response and the assessment he gave to the characters he chose is pathos. Indeed, pathos is directly related to the spirit of the writer, his views. A beautiful work of art is a unity of thought and feeling. B. Sarimsakov's pathos in Uzbek literary studies "The spirit of the creator deeply immersed in the general work of art"[5. 228]- gives the meaning. At the root of this spirit lies the love of the navisanda for its inhabitants. Literary writer M. Olimov thinks that "Esdatism consists of feelings based on the root, it embodies a real pathos" [6. 7]. - he says, sitting down and quoting one of the types of pity in our life as an example. Pathos is divided into types based on the idea that promotes the beautiful work. For example, enjoying the beauty of people close to someone and being happy, or drowning in it - lyrical pathos, giving in to strong emotional feelings, for example, looking at the flow of a river and being overwhelmed with joy - romantic pathos, in our life If you create an artistic work openly about the negative events or evils that are happening - the pathos of humor, the pathos of the population, thinking about the pain of the people and fighting for a peaceful and harmonious life together. In addition, scientists [6. 36] pathos: heroic pathos, tragic pathos, comedic pathos, sentimental pathos, etc. b. Let's look at the varieties. No matter how creative a person is, the pathos of the population takes place in the original basis of his essays. No matter what genre he writes, his love for the country and its inhabitants lies in his love and affection. In the literature, the types of pathetic beings are illuminated in connection with the people's life, lifestyle, morals, and customs. As a result, everyone's breeches go to the public's pathos. The reason is that social events, characters, spiritual forgiveness, conflicts arise in the life of the people of the pathos types of existence. In his essays, the eloquent poets vividly reflect the aspirations and problems of the population. He cries at the people's pain in his heart. For a true master of words, words such as "My people", "My motherland", "Birthland" become the main themes of his works. Although these quotations are not always given transparently, the content is oriented towards these topics. For example, people's poet Ibrayim Yusupov once wrote these lines:

Miyet dese jeñ turingen palwanday,
Arbağa taw tiye dese tiyegen,
Dosliq dese juldiz tawip alganday,
Xalqimniñ aq kókegin süyemen [7.324],

By these lines the poet tried to describe his nation's diligence, hospitality with folk pathos in his love for his motherland.

Uya bolar hawalagan qusta da,
Raketa qansha uzaq ushsa da,

Barliġiniñ jer boladi anasi,
Quwat bergen sonsha bálent ushpaġa...
Ne adamalar ótpedi bul tariyxtan,
Baxit kórgen eller menen qaniqpan,
Bayterektin' tamiri tereñde,
Mártebeniñ giltin izle xaliqtan [8.116-117.]

In this song of the people's poet T. Jumamuratov, although the lyrical hero's feelings of love for the motherland are not transparently presented, the three birds and the rocket, no matter how high their wings are and how high they fly, just as every bird returns to its nest, all three of the rocket are related to our motherland, that it is figuratively illuminated. In order to be more stubborn in this situation, it is deeply instilled that the blood of the navel should be taken from the motherland. It is only then that the poet comes to the conclusion that *"Bayterektin' tamiri tereñde, Ma'rtebeniñ giltin izle xaliqtan"*

In most of the poet's essays, it is evident that folklore programs are applied and developed in a new direction. From the artistic works of the poet, we can understand that he is the owner of a natural talent, who drank from the masterpieces of Eastern literature from his youth. In his songs, the ideas of patriotism, friendship, cooperation, and hard work are at the forefront.

Shayirliq – ol lázzet alar ju'rekten
Jùrek janġa sùyinshilik dóretken,
Jùrek barda muhabbat bar, ómir bar,
Sùywshilik saqlanar,
Jan óz sirin til arqali terbetken
Táriplewge tilim toliq jetpeydi
Jirlamawġa kewlim taqat etpeydi,
Muhabbatim Watanima berilgen
Jùregimniñ tórinen,

Orin alġan, hesh waqitta ketpeydi [8.42].

In these lines, the poet transparently embodies his love for somewhere he was born and grew up, and explain to the reader that he is not even able to find appropriate words to describe his homeland. In the beginning of poem, it is said that a poet takes inspiration from the heart when creating a poem and gets out it by the language. In the next line, there is such a feeling, in order to describe it even language is incapable. This feeling is a feeling of longing for homeland. Indeed, in most of the poet's essays, the place where he was born and grew up, his inhabitants who lived in that village, were commended with filial love. For example, in the poem "Óz ùyim":

Parij, Lodnon sháhárleri qiyada,
Jaysan' bolip atalip du'nyada,
"Qaysi sháhár suliw" - dese birewler:
- Óz Nókisim hammersinen ziyada [8.105],

- he utters with special feelings, shaking sincerely. Other than the theme of the land born from the poet's pencil, we see that more people are moved by pathos. In conclusion, in the content of each work of the poet, which is pathetically written about the homeland, the best ideas to guide the reader to love the motherland and still appreciate its nation are filled with filial love. Moreover, the

poet Tilawbergen Jumamuratov's artistic works are distinguished by their simplicity, richness of folk tone, ease of reading and memorization.

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