

FOLKLORE TRADITIONS IN THE WORKS OF UZBEK WRITERS OF THE FIRST HALF OF THE TWENTIETH CENTURY

Oripova Zukhrakhon Bakhtierjon kizi

is a student of the Kokand State Pedagogical Institute

Goncharova Nina Vasilievna

Senior lecturer of the Kokand State Pedagogical Institute, Uzbekistan, Kokand

ARTICLE INFO.

Keywords: oral folk art, parallelism, refrain, simplicity of style, satire, comic character, aruz, dialogue technique.

Abstract

The article examines the influence of folklore traditions on the work of Uzbek writers of the first half of the twentieth century. The authors analyze the creative development of poetic forms of folklore by writers.

<http://www.gospodarkainnowacje.pl/> © 2023 LWAB.

Uzbek written literature, like all other literatures, has been developing and developing in constant interrelation with folklore since ancient times to the present day. As you know, folk art is a rich source of knowledge that has absorbed the psychology of the people, its historical culture. Therefore, since the first half of the twentieth century, interest in oral folk art has been increasing in Uzbek literature, and its study begins.

Uzbek writers of that period were attracted by a peculiar style, technique of verse, figurative poetic language, a system of techniques and means of typing, generalization skills and genre diversity of folklore. Oral folk art was one of the main artistic forms expressing the aesthetic ideals of the common people, for this reason, Uzbek writers, like all great artists, considered folklore to be their inexhaustible treasury of folk heritage.

Hamza knew well and loved folk art dearly. He actively used folklore elements, motifs and forms in his works. Hamza saw the oral artistic word of the people as the main source of enrichment and development of written literature. Hamza showed his contemporaries an example of how to use the expressive means of oral folk art.

Abdulla Kahharrecalled: "Hamza's works are close and loved by the people, because he lived a single life and was an expression of popular opinion."

Satti Hussein, noting Hamza's love for folklore, stated: "Hamza was the first among Uzbek writers of modern times to show an example of using the treasures of the folk language. His works, in particular dramatic ones, are based on folk tales, dastans. Hamza's works are closely connected with folk art by their language, style, and simplicity." And this is not accidental, since only an artist expressing the fundamental interests of the people, contributing to the awakening and growth of the indigenous masses, is able to create a true folk work.

Revealing the folklore origins of the nationality of the language of Hamza's works, Schultz, the author

of the section on Uzbek literature for the world literary encyclopedia published by the Leipzig Bibliographic Institute, emphasized: "The reason for the nationality of Hamza's works lies in his perfect knowledge of the rich oral folk art and the creative development of the best traditions of oral Uzbek literature."

A passionate lover and connoisseur of folk songs, Hamza devoted a lot of effort and attention to collecting and studying them. Folklore traditions are clearly traced in Hamza's songs. Within two years, he processed more than thirty folk melodies and published them in a separate collection called "Flowers".

Improving his skills, Hamza skillfully used the lexical and artistic means of folk poetry, enriching the Uzbek literary language. So, in his love lyrics, he successfully applies the technique of parallelism characteristic of folk songs. In a small love story, this technique helps to highlight the most important signs of objects and phenomena:

The river rolls a bright stream,

The stars in the river are fun to shine,

I'll go out on your road,

I'll wait until dawn.

(Translated by S. Somova)

With the help of parallelism, the author reveals the mental state of the lyrical hero, his experiences. This traditional technique, inherent in folk songs, receives a peculiar development in Hamza's work. The poet writes poems to folk melodies. Many of his satires are created in the form of a folk song.

An example is a poem about the clergy preaching the joys of the other world, distracting the common people from the social struggle. The refrain "Praise your pomegranate cheeks" appears in it:

The blackness of the eyebrows is usma.

Don't get in my way unnecessarily.

Having acted rashly,

Now do not hide from shame,

Praise your pomegranate cheeks,

Praise your mole!

(Translated by V. Lipko)

The satirical poem "Praise" ridicules the religious dogmas of mullahs, ishans, ardent supporters of Sharia. Here Hamza has preserved the realistic spirit of a folk song, borrowing stylistic figures from it, such as repetitions of "bally-bally" ("praise-praise"), which creates a comic effect:

Can't you go into the desert if all the riches are dust?

Switch to foot food and live in the mountains!

You are an ascetic, a preacher, and praise sounds to you,

Your goiter is filled with wisdom like a bag, praise hangs!

(Translated by E. Babayev)

We find a similar phenomenon in another poem written to the tune of a well-known folk song:

The nightingale sobs and moans

In the early morning in the flower garden.

Cold tears are dripping from the sky

In the early morning in the flower garden.

The combination of "chamanichra" ("in the flower garden"), which is part of the refrain of the folk song "Chamanichra", Hamza introduces into a poem expressing dissatisfaction with the injustice prevailing in the country, exposing ishans, bais, imams, kazis.

Hamza's creative development of poetic forms of folklore, the development of his progressive ideas determined the innovative character, the true nationality of his work.

The role of folk art is also great in the formation of Aini-prose writer. He also studied and collected folk songs that reflected the life of the people, and subsequently used them creatively. The songs included in his prose works help to convey the inner state of the characters more deeply, to express their feelings and experiences. This is the song of Odina from the novel of the same name:

The slope of the mountain is high, there is a flower under the mountain,

And behind it their row rose in a round dance.

My horse was lame from night chases,

Your unfortunate slave became a pedestrian.

Partridges fly from steep heights...

I became a dashing shooter in passing.

And the singer of separation, the nightingale, my friend,

Became my songmaster at night.

Similar examples are often found in his novels "Dokhunda" and "Slaves". Such songs give a kind of epicness to the prose text. The introduction of elements of folklore enriches the language of the work, making it free, simple and expressive.

In his autobiography S. Aini wrote: "Being a supporter of the simplicity of the syllable in poetry, I often turned to folk expressions, comparisons, metaphors. In prose, I was also a proponent of simplicity of style." In another way, the writer emphasized that thanks to the creative development of folklore means of expression, he achieved the simplicity of the syllable. In a number of satirical works published on the pages of the magazine "Mushtum", the writer widely used folk humor, witticisms, jokes.

In Sufizade's work, the influence of folklore manifested itself somewhat differently. In his ghazals and satirical poems, the poet used the classical form of a watermelon, a method of dialogue, which brought his works even closer to folk ones. He generously introduces folk proverbs, sayings, idiomatic combinations, aphorisms, refers to folk songs and couplets.

The poems "Our gift", "How do you feel?", "To those who turn a blind eye to the truth" and others are imbued with the same fighting folk spirit.

The influence of folklore is also noticeable in the works of A. Kadyri, in particular, in his humorous stories. Turning to folklore techniques, he especially often used sarcastic ridicule. The artistic impact and properties of this technique were manifested with particular force in the works included in the collections of his stories "From the diary of KalvakMakhzum" and "What does the stubborn Toshpulat say?"

In the works of A. Kadyri, witticisms, hints, ridicule, causing laughter, organically follow from the logic of the characters. The writer claims that "although there are various methods of creating funny things in literature (for example, ridicule, irony, allegory, deliberate indifference, etc.), however, the

most effective of all is the comic character." To do this, Kadyri carefully selects words, expressions, sayings, allegories, everything that contributes to the disclosure of the essence of the character. This technique is especially successfully applied in the depiction of the characters of the characters in the stories from the cycles "From the diary of KalvakMakhzum" and "What is the stubborn Toshpulat talking about?" The figurative, colorful, lively language of the characters vividly and convincingly reveals their true essence. The writer here masterfully introduces individual situations from satirical fairy tales, folk humor, sayings, aphorisms.

Following these satirical and humorous works by A. Kadyri, "Funny Stories" and "Disclosure of Secrets" by G. Gulyam appeared; many feuilletons and satirical stories by K. Aliyev; satirical works by A. Kahkhar, S. Abdullah, in which artistic means and techniques inherent in oral folk art were creatively used.

Aibek highly valued folklore, considering it a creative school. Aibek notes the folk language and other components of folklore that have deep meaning and emotionality.

In his works, Aibek widely uses a variety of expressive means of folk art, proverbs, aphorisms, parables, with the help of which he created vivid characters of heroes.

His poem "Bakhtigul and Sagyndyk" was written in a deeply folk spirit. The spirit inherent in the love-romantic dastans and the heroic epic permeates the entire work. For example, in the episode of saving the hero's beloved, Bakhtigul recalls the actions of Gharib from the folk love-heroic dastan "Ashik Gharib and Shahsenem".

Sagyndyk – akyn, masterfully playing the dombra. The first attempt to save Bakhtigul (the attack of Sagyndyk and his friends on Atabai's caravan) fails. During Atabai's second visit to Karkara, Sagyndyk is hired as a servant to him and Bakhtigul makes himself known with songs. It is in these episodes that Aibek makes extensive use of artistic depiction techniques characteristic of the folk epic. Epicness is replaced by deep lyricism. When Bakhtigul loses her peace, she hears the song of Sagyndyk. With a sinking heart, she listened to her:

About pain, about his great love

Akyn was singing softly nearby:

"I was longing, I was looking for you,

I called you, exhausted.

Do you remember a friend, do you remember the oath?

Answer me, dear!"

Sagyndyk sang about the trials that fell to his lot, about his desire to save Bakhtigul. With his humanity, courage, and enterprise, Sagyndyk quickly wins the sympathy of the Bay servants, and defeating Atabai, he realizes his dream and achieves freedom. All this is reminiscent of the meeting of lovers in the dastan "Ashik Gharib and Shahsenem". Gharib also makes himself felt with songs by Shahsenem:

Listen to my confessions,

If you need me, Sanam, make me your slave.

Hide me from your enemies, if you need a slave, hide me.

Gharib needs your sincere love, If you need me,

Sanam, make me your slave.

Here you can see how the writer skillfully uses folklore motifs, techniques, individual images, subordinating them to the ideological and artistic intent of his works.

The rich and diverse heritage of centuries-old classical literature and the treasures of oral folk art played an important role in the work of Mirtemir, Sheikhzade and other Uzbek writers who made a great contribution to the development of Uzbek literature.

Thus, the widespread use of folklore artistic means by Uzbek writers contributed to the further development of the relationship between folklore and written literature. The stage of simple imitation of the works of oral folk art, the translation of folklore plots into poems was transitional, and as a result of the creative development of the writers of the rich artistic traditions of folklore, original poetic works begin to appear. Folk art becomes a great school of writers, contributes to their artistic growth.

Literature:

1. М. Горький о литературе. Москва. 1958. –54 с.
2. Кизил Узбекистон. 1971. 11 февр. (на узб. яз.)
3. Каримов Ш. От сердца к сердцу. – Т., Шарк Юлдузи. 1979. –232 с.
4. Алимджан Х. Литература узбекского народа. – Т., 1934.
5. ХамзаХакимзаде Ниязи. Полное собрание сочинений в 4-х томах. Том 2 - Ташкент. 1980. – 100 с.
6. Айни Садриддин. Собр. Соч. В 6 томах. - Москва. 1973. - Том 3, 86 с.
7. А. Кадыри. Маленькие произведения. - Ташкент, 1969 – 168 с.
8. Айбек. Соч. - Ташкент, 1974.
9. АшикГариб и Шахсенем. - Ташкент, 1956. – 250 с.
10. Гончарова, Н. В. (2016). Формирование навыков и умений анализа художественного текста в вузе. In Молодежь и наука: реальность и будущее (pp. 300-301).
11. Goncharova, N. V. (2022). The Motive of Prayer, Passion and Gratitude in A. Kuprin's Novella "Garnet Bracelet" And S. Zweig's Novella "Letter of a Stranger". *Central Asian Journal of Literature, Philosophy and Culture*, 3(12), 19-22.
12. Goncharova, N. V. (2022). The Union of Nature and Conscience in F. Dostoevsky's Novel "Crime and Punishment". *International Journal of Social Science Research and Review*, 5(7), 167-171.
13. Гончарова, Н. В. (2018). Роль древнерусской литературы в формировании высоконравственной личности. In Молодежь и наука: реальность и будущее (pp. 519-520).