

## THE ROLE OF FOLKLORE IN NARRATIVE ART

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**Annotation:** This article discusses the role and importance of folklore in the stories of Shukur Kholmirzaev.

**Keywords:** artistic, character, creation, interpretations, manuscript components, language, simplicity, fluency, colorfulness, folklore.

Folklore was quickly formed and developed in Uzbek literature as a result of studying the achievements of world literature. Peculiarities are noticeable in the use of folklore in written literature. As is known, a writer can use one folklorism in his various works to fulfill different tasks. Folklorisms can be used by writers in different periods of a certain century to ensure the ideological and artistic maturity of their works. Folklorism is born only when folklore material is mixed with the thinking of a certain creator and becomes an element in the composition of a work of art. Literary critic B. Sarimsakov, initially distinguishing folklorism into simple and complex folklorism, divides complex folklorism into three groups: synthesized, analytical, and stylized folklorism. When any creative person incorporates a plot specific to folklore into the plot of his work, and these two plots merge and become inseparable, a complex synthesized folklorism appears. Sh. Kholmirzaev's synthesis of folklorisms in his stories gave him a unique feature. In fact, the uniqueness of the writer is determined by his skill in creating characters. In addition, one of the greatest achievements of the storyteller is finding details that no one else has noticed and bringing them to the level of an image in the work. The basis of the work is a person, his heart, his pains, his thoughts, and his experiences, free from all kinds of "isms", who are not in vogue at the time - heroes who fascinate us in every way. When the writer thinks about his interest in folklore traditions, outdated conventional techniques, he says that there must be a deep law in his desire to connect it with an interest in the past in general, in all cultural wealth. Shukur Kholmirzaev spent his whole life searching for the main issue of artistic creativity, which is an important condition for professional writing - character creation, and as a result of this research, he rose to the level of a master in character creation. He says that the writer seeks an instructive meaning for readers from the invisible relationships between people. The lesson is revealed directly through narratives. The well-known scholar O. Toshboev, remembering Shukur Kholmirzaev, writes in his article "I am not a bad writer":

"Shukur aka was a very well-read writer who knew the history of the country well, had a keen understanding of folklore and customs."<sup>1</sup>

Our famous writer Nazar Eshankul, remembering Shukur Kholmirzaev, writes in his article "He was a person both in life and in literature":

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<sup>1</sup> In memory of Sh. Kholmirzaev's contemporaries. Publishing house named after G'. Ghulom, 2010, p. 230

Folk oral literature was Shukur's heart and soul. We talked about the epic poem "Alpomish" in his hut in Durman in 1999. At that time, I saw Shukur talking about the work with great enthusiasm, and I immediately felt that this writer draws strength for himself and his works precisely from these sources - the ancient forces of the people, and that is why his works will certainly become Uzbek masterpieces.<sup>2</sup>

The well-known scholar Kazakboy Yuldashev, in his article "Erkin Soz", also remembers Shukur Kholmiraev and writes: "It was the end of 1999, apparently, because he knew the oral creativity of the people well, and felt the spirit of folklore works and their heroes even more than he knew them, so I gave the author the manuscript of my recently completed book "Alpomish Talqinlari" to get Shukur's opinion. He read it in less than a month, writing his thoughts on each page of the manuscript. Most importantly, he liked the book."<sup>3</sup> Shukur Kholmiraev was able to show in his stories that folklore, with its important aspects, is necessary for a creative person in every way. Because folklore is valuable as an artistic treasure that uniquely expresses the reality of a certain era, the life and culture of the people, and secondly, in folk oral creativity, a creative heritage of great artistic value has been accumulated, which could not but interest and attract the writer. As folklore works were studied in depth and widely used, the relationship between folklore and written literature began to improve and bear fruit. As a result, a creative approach to folklore works was adopted and original poetic works began to be created, using this rich treasure as a large creative laboratory. Folk oral creativity has become a great creative school in the ideological and artistic growth of our writers, in creating a variety of styles.

In his early works, the writer first enjoyed the poetic components of folk oral literature, simplicity in language and style, fluidity and variety, folklore motifs and plots, which served as a great school in the formation of the aesthetic ideal of the writer. Folk oral literature is re-polished in the work of our writers and becomes the property of written literature as a completely original work. In particular, a reader who has read the stories "Kokboy" and "The Death of the Hunter of Omon" can see the closeness of these stories in our literature to the fairy tale genre. While similar characters are repeated in different works, the writer conveys his purpose and idea to the reader more fully through a different theme and approach to a common problem. In both stories, the character of a hunter is created, and their common features are reflected in their mischievous attitude towards nature and the same philosophy and way of life that they favor. In one of the Uzbek folk tales, "The Hunter and the Wolf," it is not difficult to see that the hunter is a cruel person, typical of animals, as he describes events such as a wolf attacking the shepherds' sheep, killing the shepherds and causing them to complain to the hunter, the hunter chasing him away, and the wolf, unable to find a place to escape, suddenly encounters an old man carrying a blanket and, when he does not help him, the hunter shoots him.

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<sup>2</sup> In memory of Sh. Kholmiraev's contemporaries. Publishing house named after G'. Ghulom, 2010, p. 224

<sup>3</sup> Kazogboy Yoldoshev "Erkin soz" in memory of Sh. Kholmiraev's contemporaries. G. Ghulom publishing house, 2010, p. 209

The writer effectively uses folklore, especially narratives and legends, to prove his artistic intention and to enhance the pathos of the work.<sup>4</sup>

It is known that a writer's closeness to folk oral creativity cannot be limited only to his childhood and youth memories. Folk oral creativity directly and indirectly influences the consciousness of a true artist throughout his life in various ways.

In terms of their vital scope, it is difficult to distinguish between myths and legends. Because both of them reflect episodic events that occurred in the past, explaining the names of certain places, or certain events from the lives of great people in a purely informative manner.<sup>5</sup>

In his stories, Shukur Kholmiraev uses the word "legend" in his stories to avoid confusing legend and legend. In the story "Kokboy", we can see its expression as follows. The dog's loyalty in the legend is a true story. Although the dog is often depicted in stories as a symbol of loyalty and devotion, in the public imagination it is considered unclean and dirty. Anything touched by a dog is also considered makruh. The name "Kokboy" has also become a true story of the connection between the earth and the sky. This, in turn, depends on the writer's artistic skill and style, as well as the standard of using folklore and the skill of the artist. In this way, the reality presented in the work is enriched and supplemented. In introducing the dog-like nature of fairy tales into the plot system of the work, Shukur Kholmiraev did not simply aim to ensure the artistic integrity of the work, but also turned to the folklore plot in order to reveal the psychology of the hero and show his unique facets. Or rather, in the story "Navruz, Navruz", he introduced the fairy tale both in the process of reconciliation between Obidjon and Sultan.

"Brothers," said Obidjan, looking around (the Sultan sensed that he had shot a demon). "Today is the day when even the Moon and the Sun will reconcile!" The Sultan remembered the legend: they were sisters, and then they quarreled, and the Moon threw a handful of needles into the Sun's face, and the Sun threw a handful of ashes into the Moon's face.<sup>6</sup>

The creator of each period widely uses folklore material to reveal the actual problems of his time, to illuminate the modern spirit, to increase sensitivity and nationalism.<sup>7</sup>

The moon is the most miraculous element of nature. It is a necessary part of life. It has attracted humanity for centuries with its mystery, appearance, shape, color, position, and mainly its light. Since ancient times, different views have been formed regarding it. Turkic peoples have a special belief in the moon. Since ancient times, different views have been formed regarding it. The moon is even deified. We read in "Turkish Mythology": "In the legends of the Turks of the Far and Near East, the moon is personified and, like the sun and stars, it is deified and placed in a palace in the sky. The moon god and goddesses of the Turks

<sup>4</sup> M. Hamidova "The problem of the national hero in modern Uzbek literature" (on the example of Shukur Kholmiraev's work) Ph.D. Dissertation Tashkent-2001 139-p.

<sup>5</sup> M. Imomkarimova "Interpretation of national values in the works of Utkir Khoshimov" Ph.D. Dissertation, Tashkent, 2004, p. 49

<sup>6</sup> Kholmiraev Sh. Navruz, Navruz story, Selected volume III. Stories. Tashkent: Sharq -2009.-P. 127

<sup>7</sup> Laylo Sharipova Folklorism in Uzbek Poetry Monograph "Fan" Publishing House 2011 p. 32

are always kind and loving.”<sup>8</sup>For the Turks, the moon and sun are symbols of goodness. Therefore, shamans understood the eclipses of the moon and the sun as a way for them to fight evil spirits. They make noise and shout to scare away evil spirits. The influence of these views is still visible today. Making noise during a lunar or solar eclipse is a continuing phenomenon among our people today. As a result of their deep belief in the moon, Turkic peoples name their children after it. The lyrical hero considers his beloved to be the moon. He likens her face, eyebrows, and mouth to the moon. In most places, the face of the woman depicted is compared to the moon. This refers to the moon's brightness, clarity, and white light.

Through this folklore, he managed to more vividly depict the character of the hero, express his spirituality, spiritual world and worldview, and the subtle inner feelings that are going on in his heart. The writer cites myths and legends in order to shed light on the roots of the national nature in the characters of his heroes, to analyze the harmony between their worldview and folk values. Each myth and legend given in the work is introduced into the plot in the same way as it was popular among the people, that is, in its natural form. The national spirit underlying such folklore merges with the processes taking place in the hearts of the characters, creating artistic integrity. Shukur Kholmirzaev did not forcefully impose folklore into the plot structure of the work. He described the lives of his heroes with all his might, as naturally as possible.

Shukur Kholmirzaev, in his turn to folklorisms in order to artistically analyze the characters, their worldview, and their spiritual world, drew on the achievements, methods, and artistic and aesthetic criteria of world and Turkic peoples' written literature in using myths and legends.

#### List of used literature:

1. In memory of Sh. Kholmirzaev's contemporaries. Publishing house named after G. Ghulom, 2010
2. M. Hamidova "The problem of the national hero in modern Uzbek literature" (on the example of Shukur Kholmirzaev's work) Ph.D. Dissertation Tashkent-2001
3. M.Imomkarimova "Interpretation of national values in the works of Utkir Khoshimov" Ph.D. Dissertation, Tashkent - 2004
4. Kholmirzaev Sh. Navruz, Navruz story, Selected volume III. Stories. Tashkent: Sharq - 2009.
5. Lailo Sharipova Folklorism in Uzbek Poetry, monograph, "Fan" publishing house, 2011.

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<sup>8</sup> Khojaev Tohir Uzbek literature and folklore of the first half of the 15th century. Ph.D. in philosophy. Tashkent 1996, p. 76