



**DOI:10.5958/2278-4853.2021.00779.5**

## **THE PLACE OF GENRES OF FOLKLORE IN MODERN LITERATURE AND THE ISSUE OF STUDY**

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### **ABSTRACT**

*This article discusses the role of folklore genres in modern literature and the stages of their study in Uzbek and world literature. Modern Uzbek literature develops through the creative use of national values and folklore traditions. In the field of literature, there are new studies devoted to the study of the influence of folklore on written literature. Researchers of the new era are increasingly striving to find the root causes of the charm and charm of fiction at the basis of folk oral art. This interest requires the study of the relationship between folklore and written literature in a new direction.*

**KEYWORDS:** *Folklore, Folklorism, Prose, Poetry, Analytical Folklorism, Narration, Myth, And Tradition.*

### **INTRODUCTION**

Modern Uzbek literature develops through the creative use of national values and folklore traditions. In the field of literature, there are new studies devoted to the study of the influence of folklore on written literature. Researchers of the new era are increasingly striving to find the root causes of the charm and charm of fiction at the basis of folk oral art. This interest requires the study of the relationship between folklore and written literature in a new direction.

Studies of the relationship between folklore and written literature, conducted by literary critics, can be divided into two groups:

1. A study of the relationship between classical literature and folklore.
2. A study of the relationship between modern literature and folklore.

The research work carried out in the framework of the study of modern literature and folklore relations was also studied in groups by literary genre: a) studies devoted to the place of folklorisms in prose works; b) research on the artistic functions of folklorisms in poetic works; c) research on the stylization of folklorisms in dramatic works.

In fact, the issue of the history and essence of the study of folklore in Uzbek literature is considered as a separate object of research. It is also possible to classify the research work done in this regard in a different way from the point of view of time. Accordingly, if we look at the research, the relationship between the works of Alisher Navoi and folklore in classical literature is more studied, and the services of the well-known Uzbek literary critic N. Mallaev in this regard are invaluable. Literary critic Alisher Navoi studied lyricism and folklore in the epic "Khamsa". N.Mallaev's researches revealed that folklore motifs played a poetic role in the poet's work. Folk books about the heroes of the epics "Khamsa" are also commented on the myths and legends about them [1. 200-300]. Alisher Navoi examines the historical basis of his epics "Farhod and Shirin" and "Layli and Majnun" and gives examples of folk tales about the heroes of the work. Influenced by folk tales and fairy tales, the poet created new epics that perfectly express the adventures of "Farhod and Shirin", "Layli and Majnun" by poetic means. Literary critic N. Mallaev studied folklore of the XV century in the works of one writer.

### **The Main Findings and Results**

Even after independence, attention was paid to the poetic analysis of folklore elements in the works of A. Navoi. Folklore in M. Narzikulova's epic "Sab' ai Sayyar" and the interpretation of Bahrom's plot in Uzbek folklore" [2. 5-15], T.Khojaev's dissertation on "Uzbek literature and folklore of the first half of the XV century" [3. 124] covers the motifs of folklore in the works of some representatives of our classical literature and their poetic functions.

The second group of classifications includes researches of G.Jalolov, N.Karimov, G.Muminov, O.Sobirov, O.Safarov, S.Askarov, M.Omilova, H.Doniyorov and S.Mirzaev on the issues of folklore and written literature [4]. In particular, in the article by Siddiq Askarov "Some issues of folklore in the works of Abdullah Qadiri" we see that the first examples of the writer's work have already studied folklore in detail. In this article, the researcher discusses the author's drama "The Unhappy Groom", "What does Toshpolat Tajang say?" his humorous story, his masterful use of simple forms of folklore in his novels "The Bygone Days" and "The Scorpion from the Altar". These folklorisms served as a powerful means to lift the reader's spirit, to express the joy and sorrow in his heart, and to alleviate it. The people's creative attitude to man and the world, their worldview, dreams and hopes are reflected in the examples of creativity created by the people. That is why the creation he created has immortal power. The influence of folklore on the written literature requires a great deal of care on the part of one to study the matter. In the above research, the harmony between written literature and folk oral art is shown from different angles.

Reading prose works created in written literature, we see the influence of folklore in the plot of a work of art, in the system of images, in the composition of the work. The elements of folklore used in the work of each artist fulfill a certain poetic function. The influence of folklore on the written literature is observed in the works of writers of all periods. It is clear from this that folklore is a literary-aesthetic process that can have a significant impact not only on the emergence of written literature, but also on its development and prosperity.

Oral creativity, created by our people, has always in its essence defended the interests of the working people. Folklore works reflect the dreams and aspirations of our people. Folklore can also be used in all types of written literature, including drama, poetry, and prose. Elements of

folklore are important to a work of art no matter what type is involved. From a scientific and theoretical point of view, all three literary genres are influenced by folklore.

The role of folklore in our literature and how it is used by artists has attracted the attention of many literary critics to this day. O. Sabirov analyzes the prose of Abdullah Qadiri, Oybek, G. Gulam, Komil Yashin in his study "Uzbek realistic prose and folklore". During his research, O. Sabirov focuses on the speech of the heroes in the works of Abdullah Qadiri, G. Gulom, Oybek, Kamil Yashin, the elements of folklore in the plot of his works.

Literary critic Marhamat Omilova's study, "Folklore Traditions in Uzbek Soviet Literature," focuses on the works [5. 110-124] of Gafur Gulam and Askad Mukhtor. The researcher focuses on the elements of folklore in the works of G. Gulom, such as "The Resurrected Dead", "Shum bola". Literary critic Askad Mukhtor's novel "Chinor" and its folklore were also widely emphasized during his research. M. Omilova commented on the novel "Chinor" and the legends that formed it, and commented on the role of legends in the composition of the work. The researcher also noted in his article that the author managed to ensure the true nationalism and philosophical depth of the work through the creative use of folklore traditions in his work [6. 7-12].

Professor G. Muminov in his doctoral dissertation on "Folklore in modern Uzbek literature" notes that in our literature there is a growing number of ways to retell folk tales and fairy tales in a poetic way [7. 44]. Although the topic of folklore is currently poorly studied in dramatic works, G. Muminov in his research studies the motifs of folklore in some dramatic works. Izzat Sultan portrays the struggle of the peoples of Central Asia for freedom in the drama "The Unknown Man", which depicts the heroism of the people who fought against oppression for justice. In this drama, the playwright aims to show the participation of the people in such uprisings, using the popular story of prayer and the epic "Prayer" by Nurmat Bakhshi [8. 30].

Literary critic G. Muminov studied the role of myths and legends in the composition of works of art, their poetic function on the example of the works of poets and writers from the early twentieth century to the years of independence.

Literary critic D. Kuvvatova studied folklore traditions in Uzbek science fiction and studied folklore motifs in Uzbek fiction as an object [9. 80-110]. Literary critic A. Ergashev in his research studied narrations from folklore motifs [10. 13-62]. His study, *The Legend and Its Role in the Compositional Structure of a Fiction*, provides a scientific basis for the narrative and its poetic function in the composition of a work of art, and the relationship between the narrative and the plot of a work of art.

M. Imamkarimova examines folklore motifs in the works of the writer in her research "National values in the works of Utkir Hoshimov" [11. 54-98]. In doing so, the researcher focused more on ethno-folklore and its role in the plot of the work of art.

In his research, Sh. Suleymanov conducted research on the expression of folklore motifs in detective stories. In his scientific work "The role of folk traditions in Uzbek detective prose" the researcher studies the motives of folklore at the heart of detective works in Uzbek literature. The object of research is the works of such writers as Olmas Umarbekov, Omon Mukhtor, Tohir Malik, F. Kilichev, M. Saibov, who created relatively perfect examples of Uzbek detective prose.

The literary critic first divides the detective works into two and examines the folklore motifs in the prose of the above creators [12. 70-115].

Sh. Doniyorova in the dissertation "Artistic and methodological peculiarities of Shukur Kholmirzaev's stories" [13. 30-128] the local color is in terms of the hero's uniqueness as well as national character and style aspects, the scientist studied the stories of Sh. Kholmirzaev "Freedom", "Man who flew into the abyss", "Old man", "Fatherland" and many others. These stories explore the national spirit and national character of the Uzbek people. Studying the stories of the writer, the researcher explores the places where the heroes lived, their national characteristics and signs, images of the customs of the people to which they belong.

Literary critic Mominjon Khalilov in his article "The role of folklore in the development of our prose" focuses on the works of Abdullah Qadiri in a humorous direction. From the author's "Kalvak Makhzum's memoir", "What does Toshpolat tajang say?" such as satirical works. The comic situation in G. Gulom's story "Shum bola" is also analyzed in this article. The article explores the tendency of the researcher to refer to the genre of folklore in our prose, the legends of devotion and duty used in the works of Olmas Umarbekov "My love", "It is difficult to be a man." The morning star in Hoshimov's story "Desert Air" is illustrated by the legends about the Konkus river in "Spring does not return".

Folklore has been the basis for the creation of rare examples of written literature for centuries. There is an artist who truly feels artistic creativity, and people use their oral creativity to ensure the eternity of their creativity.

Folklore and written literature are always in contact with each other. Folklore has served as an inexhaustible treasure for literature of all times. Many fairy tales, proverbs, legends, anecdotes, legends based on folklore formed the basis of works of art created in written literature.

Reflecting in art traditions, rituals, national values, joys and sorrows of their compatriots, creative people strengthen in the hearts of the younger generation respect for the past and the homeland of their ancestors. If the younger generation is brought up in the spirit of love for the national heritage created by their ancestors, for the centuries-old traditions of their ancestors, it is natural that they are inspired by national traditions and rituals and strive for creativity, development and prosperity.

The author Sabir Onar's work "Bibisora" observes and analyzes a number of Uzbek traditions. The day after the wedding of Suyundik and Tolgonoy, one of the heroes of the work, there will be a "Yuz Ochar" ceremony. According to this ceremony, the boy, who had not yet reached the age of prayer, would open the bride's face with a fat spoon. "At the insistence of the women, I poured half a bucket of oil into the burning fire on the plane. Otherwise, the bride will have fat legs. The bride will bring blessings to this house" [14. 13]. The above ceremony has been preserved by our grandmothers for many generations. When we generalize such ethno-folklorisms used in prose, their function for the plot of the work of art is as follows: a) reveal the character of the protagonist in the work; b) embodying the portraits of images in the eyes of the reader; c) to show that the protagonist is connected with society and social life; d) to reflect the aesthetic views of the protagonists of the work on social life and their spiritual world; e) to be able to see the art of the work realistically and feel it from the inside.

The narration of the writer Nazar Eshanqul in “The Son of the Gorge or the Water of Life” belongs to the complex form of folklore and belongs to the analytical type. The legend is about a saint who is narrated by the uncle of the protagonist of the work. “Analytical folklore has been used as a literary factor in the Mayan episode to reveal its inner dramatic collections in the spirit of the protagonist” [15. 50]. Through the legend of the “Saint”, the creator tries to reveal the inner college in the psyche of the protagonist. This narration is only used to reveal the psyche of the protagonist.

## CONCLUSION

Throughout the literary process of all times, the study of the relationship between written literature and folklore has been an important topic of literary criticism. The influence of folklore comprehensively enriches written literature. In addition, the work served to further reveal the character of the main characters, to fill in the lines characteristic of the portrait of the main character.

Folklore is the spiritual heritage of our people. It serves as a fountain for works created in each period.

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