

Research Of The Issue Of Folklorism In Uzbek Stories In Uzbek Literary Studies

Samadova Gulnoza Abdikarim kizi

PhD student at Shakhrisabz State Pedagogical Institute

E-mail: gulnozasamadova98@gmail.com

Tel: (87)337-20-24

Kalandarova Dilafruz Abdujamilovna

Associate Professor, Doctor of Philosophy (PhD) in Philology,

Shakhrisabz State Pedagogical Institute

E-mail: d.kalandarova@2017yandex.ru

Tel: (91)133-96-77

Abstract. The article analyzes the history of the study of the issue of folklorism in Uzbek short stories in Uzbek literary studies, its theoretical foundations, classification criteria and current scientific interpretations. The main focus of the study is on the manifestations of the relationship between folklore and written literature in the narrative genre, in particular, the artistic functions of simple, analytical, complex, stylized, synthesized, ethnographic and mythopoetic folklorisms. The article refers to the works of B. Sarimsakov, I.Yormatov, G.Mominov, L.Sharipova, G.Imomova, D.Urayeva, S.Mamayusupova, F.Kurbanova, Z.Eshanova, I.Turaeva, Kh.Najimova and other researchers. Special studies conducted on the stories of Shukur Kholmirezayev and Isajon Sultan are interpreted as an important scientific source in illuminating the literary and aesthetic function of folklorism in Uzbek storytelling. Based on an analysis of existing research, the article argues for the need to study the issue of folklore in Uzbek stories on a more systematic, comparative-typological basis.

Keywords: folklorism, Uzbek story, folk oral art, artistic synthesis, mythopoetics, ethnographic folklorism, Uzbek literary studies.

Introduction. In the history of Uzbek literature, the connection between folk oral art and written literature has been one of the constant artistic factors. Folk tales, epics, legends, narratives, proverbs, sayings, ritual songs, prayers, praises, curses, riddles, anecdotes and folk expressions have been absorbed into written literature in various forms and have become an important component of the author's artistic thinking. However, it is not enough to explain this process only as "using folklore" or "the influence of folk oral art". Because the writer does not copy folklore material in a ready-made form, but rather reinterprets it, adapts it to the artistic context, and incorporates it into the system of image, plot, composition, speech, symbol and psychological imagery. From this point of view, the concept of "folklorism" means not the simple presence of the folklore element in written literature, but its artistic processing. Uzbek storytelling is of particular importance for the study of folklorism. The genre of the story is characterized by its conciseness, illuminating reality through an episode or a short life situation, revealing the character's speech and psychological state in a concise form. Therefore, the folklore element in the story is often manifested in the form of a small detail, proverb, phrase, symbolic image, dream motif, ritual allusion, narrative-like statement or fairy-tale compositional method. Although such elements are small in size, they deepen the content layer of the text, enhance the national color, naturalize the hero's speech, and reveal the ancient worldview and moral criteria underlying the story.

The formation of the issue of folklorism as a special scientific problem in Uzbek literary studies consists of several stages. Initially, the relationship between literature and folklore was interpreted from the point of view of common influence, tradition and continuity. At the next stage, the types of folklorism, namely simple, complex, stylized, analytical and synthesized forms, began to be classified theoretically. The studies of B. Sarimsakov and I. Yormatov strengthened this theoretical and typological stage, and their work was indicated by subsequent researchers as one of the main supports in the division of folklorism into types [12].

In recent years, the stories of Shukur Kholmiraev and Isajon Sultan have become a special object of research from the point of view of folklorism. S. Mamayusupova's dissertation "The role of folklorism in the stories of Shukur Kholmiraev" analyzes the types of folklorism in Shukur Kholmiraev's stories in simple, analytical, complex and stylized forms [8]. F. Kurbanova's dissertation entitled "Folklorism and Mythopoetic Interpretation in the Stories of Isajon Sultan" sheds light on the poetic function of prayers, praise, curses, proverbs, legends, narratives, mythological images and symbols in the stories of Isajon Sultan.

The purpose of this article is to analyze how the issue of folklore in Uzbek stories has been studied in Uzbek literary studies on a scientific-source basis, to systematize existing approaches and determine future research directions. In the article, the phenomenon of folklore is interpreted not only as a set of folk elements in the text, but also as an important mechanism of the writer's poetic thinking.

Analysis and Results. The research material is divided into three groups. The first group includes scientific sources that determine the theoretical foundations of folklorism. In this direction, B. Sarimsokov's views on the typology of folklorisms, I. Yormatov's works on the typological and stylistic features of folklorisms, G. Muminov's doctoral dissertation on folklorism in modern Uzbek literature, and L. Sharipova's research on the relationship between poetry and folklore serve as an important theoretical foundation. These sources mainly serve to explain the theoretical nature of the relationship between literature and folklore, the transformation of folklore elements in written literature, and the phenomena of stylization and synthesis [6].

The second group consists of dissertations, abstracts and scientific articles directly related to folklorism in the narrative genre or prose works. In this group, G. Imomova's research on the forms of artistic synthesis in Uzbek stories, S. Mamayusupova's dissertation on the place of folklorism in Shukur Kholmiraev's stories, F. Kurbanova's research on folklorism and mythopoetic interpretation in Isajon Sultan's stories hold a special place. Also, M. Karshieva's article on folklorism in Shukur Kholmiraev's work, Sh. Zaripova's articles on folklorism in modern Uzbek prose and folklorism in Zulfiya Kuroilboy kizi's stories show the current scientific discussion of the topic [11: 346–349].

The third group includes sources related to the mythopoetic approach and ethnographic folklorism. The work "Myth and Artistic Creativity" by D. Urayeva, M. Otajonova and S. Nurullaeva is considered an important source in explaining the artistic interpretation of mythological images, motifs and plots in modern Uzbek prose. I. Turayeva's article on ethnographic folklorism separately considers the issue of customs, rituals, folk life and ethnocultural signs in the system of folklorism. Z. Eshanova's works on folklore synthesis and synthesis at the level of traditions shed light on the issue of restructuring folklore material in a modern literary text [16; 208].

Methodologically, the article used historical-literary, comparative-typological, functional-poetic, structural-semantic and source analysis methods. The historical-literary approach allows us to show the gradual formation of the issue of folklore in Uzbek literary studies. The comparative-typological method serves to distinguish between simple, analytical, complex, stylized, synthesized and ethnographic folklorisms. Functional-poetic analysis helps to determine the aesthetic function of the folklore element in the narrative text - creating an image, individualizing the hero's speech, moving the plot, enhancing the national color, creating symbolic meaning. The structural-semantic approach was aimed at revealing how the folklore element is connected with the composition of the text, the system of symbols and semantic layers.

The interpretation of folklore as a scientific concept in Uzbek literary studies arose, first of all, from the need to theoretically clarify the relationship between folk oral creativity and written literature. The works of B. Sarimsakov and I. Yormatov were an important turning point in the classification of folklorism. In subsequent studies, Sarimsakov's article "On the typology of folklorisms" and Yormatov's research on "Typological characteristics of folklorisms" and stylization folklorisms are noted as theoretical foundations. Researchers, in particular, associate simple folklorism with the inclusion of such units as proverbs, sayings, expressions, stable combinations in the written text; complex or stylized folklorism is understood as the recreation of a folklore genre, motif, rhythm, image system or plot model in the author's text.

An important aspect of the theoretical stage is that folklorism is now being interpreted not as an external decoration, but as a mechanism of artistic thinking. For example, a proverb or saying in a narrative text does not only express folk wisdom; it also forms the character of the hero, the setting, the conflict, the author's assessment, and the artistic generalization. The plot model inherent in a myth or narrative connects

modern reality with historical memory or ancient archetypes. Thus, folklorism acts as a means of creating multilayered meaning in a written text.

The uniqueness of folklorism in the narrative genre is primarily associated with the concise form of the genre. In a novel or short story, folklore material can be presented as a broader narrative, epic detail, separate narrative, or ritual plot. In a story, such material often turns into a dense, but semantically strong detail. For example, a single proverb can reveal the hero's worldview, a single folk phrase can enhance the naturalness of the setting, and a dream motif or a hint of a legend can be the key to the symbolic interpretation of the entire story. G.Imomova's research on the forms of artistic synthesis in Uzbek stories is of great importance in this regard. Based on this research, Z.Eshanova shows that in Uzbek storytelling, along with synthesized and stylized folklorisms, a synthesis at the level of traditions occurs through the integration of customs and rituals into the plot and conflict structure. This approach allows us to interpret folklorism in the story not only as ready-made folk units in the text, but also as an internal poetic system that determines the plot, conflict, image, and composition.

Another important sign of folklorism in the story is its inextricable connection with the hero's speech. In Uzbek storytelling, proverbs, sayings, expressions, prayers, curses, irony, nicknames and folk expressions in the hero's speech often reveal the character's social affiliation, age, life experience, mental state and national-cultural memory. In this regard, folklorism also actively works in the poetics of dialogue and monologue. In the work of such writers as Shukur Kholmirzaev, Said Ahmad, Utkir Khoshimov, Togay Murod, Nazar Eshonkul, Isajon Sultan, Zulfiya Kuroilboy kizi, folkloric speech forms were used for various artistic purposes. In the special study of the issue of folklorism in Uzbek stories, the work of Shukur Kholmirzaev has formed a separate scientific field. S. Mamayusupova's dissertation for the Doctor of Philosophy in Philology entitled "The Role of Folklorism in the Stories of Shukur Kholmirzaev" is one of the most systematic studies in this direction. The research objectives of the dissertation are to study Shukur Kholmirzaev's stories in chronological order, analyze simple folklorisms, analytical folklorisms, prayers, praise, curses, complex and stylized folklorisms in them.

Mamayusupova interprets simple folklorisms as the transfer of proverbs, sayings, idioms, and folk units to written literature. In the study, simple folklorisms are divided into those used in their original form and those that are reworked. This classification helps to determine how much the folk unit in the text of the story has been changed, how it is subordinated to the author's artistic intention, and what function it performs in the character's speech. According to the researcher, such units in Shukur Kholmirzaev's stories enliven the artistic language, strengthen the folk spirit, and make the text readable [8].

M. Karshiyeva's article on folklorisms in the work of Shukur Kholmirzaev also continues this trend. The author emphasizes that folklore elements in Kholmirzaev's prose are not just decoration, but also an important poetic tool that forms national thinking, folk imagery, hero psychology, natural speech and artistic concept. The article analyzes simple, analytical, complex, stylized, socio-ethnographic folklorisms, as well as the system of motifs and images [8].

Another article on Shukur Kholmirzaev's stories notes the presence of simple, complex and analytical folklorisms in the writer's stories, relying on the classifications of B. Sarimsakov, I. Yormatov and L. Sharipova. It also refers to the classification of A. Kovalev in Russian literary studies and mentions the types of organic, everyday, intuitive and rationalistic folklorism. This makes it possible to study Shukur Kholmirzaev's work not only on the basis of national classifications, but also in comparison with general theoretical and folklore criteria.

In the example of Shukur Kholmirzaev's work, it is seen that folklorism performs several functions in the story at the same time: it folklorizes the language, reveals the character of the hero, nationalizes the environment, moralizes reality, enhances the dramatic situation and gives symbolic depth to the text. In this regard, Kholmirzaev's stories are a fruitful material for determining the functional possibilities of folklorism in the narrative genre.

The work of Isajon Sultan is one of the important objects in the study of the issue of folklorism and mythopoetic thinking in modern Uzbek prose. F. Kurbanova's abstract "Folklorism and mythopoetic interpretation in the stories of Isajon Sultan" highlights the poetic functions of elements of folk oral art, mythological images, religious and mystical images, narrative and mythological motifs in the writer's stories.

The purpose of the research is to reveal the role of folklorisms in the stories of Isajon Sultan, their poetic function, writer's skill and mythopoetic interpretation.

Kurbanova's research emphasizes that in the stories of Isajon Sultan, along with simple and analytical folklorisms such as prayer, praise, curse, proverb, saying, phrase, synthesized and stylized complex folklorisms are also used. The abstract notes that mythopoetic images such as a saint, treasurer, giant, fairy, demon; symbols such as a guardian, fish, white snake; motifs such as journey, test, remembrance, pilgrimage, dream, stepmother, other world serve to illuminate the plot and idea in the writer's stories.

This approach shows the need to study folklore in the stories of Isajon Sultan not only within the framework of folk speech or proverbs, but also as a system of mythopoetic modeling. In the writer's text, folkloric elements are often associated with philosophical issues such as the spiritual search of modern man, memory, faith, sin, purification, path, test, and self-awareness. In this respect, folklorism in the stories of Isajon Sultan connects the artistic thinking of modern prose with ancient archetypes.

The significance of studies on the work of Isajon Sultan is that they connect folklorism with artistic and philosophical innovations in contemporary Uzbek storytelling. If in Shukur Kholmiraev folklorism is more combined with the folk language, rural environment, national character, domestic and psychological situation, then in the stories of Isajon Sultan it merges with mythopoetic symbols, spiritual search, divine and spiritual experience, and ontological questions. Thus, in Uzbek stories there is not a single form of folklorism, but a multivariate system that changes depending on the poetics of the writer.

In contemporary Uzbek literary criticism, the issue of folklore is studied inextricably linked with mythopoeics. In the study "Myth and Artistic Creativity" by D. Urayeva, M. Otajonova and S. Nurullayeva, several forms of using mythological images, motifs and plots in contemporary Uzbek prose are distinguished: the use of traditional mythological images and motifs, the processing of ancient myth plots in a modern poetic context, as well as the creation of an author's myth based on archaic mythopoetic modeling. This source shows mythopoetic interpretation as one of the leading trends in the work of such writers as Nazar Eshonqul, Asad Dilmurod, Nodir Normatov, Isajon Sultan, Ulugbek Hamdam. Researchers also note the emergence of such genre manifestations as "myth-story" in contemporary Uzbek prose. This conclusion means that modern forms of folklorism in the narrative genre have risen to the level of creating new genre and semantic structures, not just recalling examples of folk oral art [16; 208].

The peculiarity of mythopoetic folklorism is that the folkloric source is often not directly visible in it. For example, the writer may not specifically mention the word "fairy tale" in the story, but the plot of the story can be built on an ancient archetypal model such as a test, a path, a magical assistant, another world, a return, a sacrifice or atonement. In such cases, folklorism lives in the deep structure of the text. Therefore, the mythopoetic approach helps to identify hidden, transformed, symbolic and intertextual forms of folklorism.

Urayeva and co-authors emphasize that in modern Uzbek prose, appeals to universal mythopoetic sources through national folklore traditions have increased, and as a result of the fusion of mythological and artistic thinking, such forms as the novel-myth, myth-story have emerged. Their observations indicate the need to study folklorism in Uzbek stories as a renewal trend of the modern literary process.

Another important form of folklorism in Uzbek stories is ethnographic folklorism. Ethnographic folklorism is understood as the artistic reinterpretation of the customs, rituals, lifestyle, clothing, food, family relationships, weddings, mourning, pilgrimages, prayers, secrets, folk beliefs, and images in the text. Such elements are not limited to giving the text an external color; they reveal the cultural environment of the hero, the moral standards of society, the social roots of the conflict, and the national mentality.

In recent years, the number of articles devoted to the issue of folklorism has increased. This confirms the scientific relevance of the topic. For example, in Sh. Zaripova's article "Folklorism in the Uzbek Prose of the New Era", folklorism is interpreted as the connection between folk oral culture, national values, and artistic thinking in the prose of the new era. The author generally shows the role of folklore elements in increasing artistic value in the work of writers such as Qodiriy, Cholpon, Oybek, and Said Ahmad.

Also, Sh. Zaripova's article on the stories of Zulfiya Kuroilboy kizi is significant in that it focuses on the issue of folklorism in the work of female writers. However, in such articles, sometimes the analysis is of a general nature, and a deep poetic analysis of a specific text, episode, image, plot, or language unit is not sufficiently developed. Therefore, it is necessary to conduct research in this direction in the future based on a specific corpus of stories.

Analysis of existing studies shows that, despite the rich theoretical and practical experience of folklorism in Uzbek literary studies, some problems are still relevant. First, the concepts of “folklorism”, “folklore tradition”, “mythologism”, “mythopoetics”, “ethnographism”, “artistic synthesis” are sometimes used in a similar sense. This leads to a lack of clarity in the criteria for analysis. Second, many studies are aimed at studying the work of individual writers, but comprehensive comparative-typological studies of Uzbek storytelling are still lacking. Third, the function of folklorism in the text is often limited to “national color” or “nationality”; a deeper study of its compositional, psychological, symbolic, genre and intertextual functions is required.

Conclusion. The study of the issue of folklorism in Uzbek stories in Uzbek literary studies shows that this problem is not a simple manifestation of the relationship between literature and folklore, but a complex and multi-layered phenomenon of the poetics of written literature. Folklorism is manifested in the text of the story at the levels of language, speech, image, motif, plot, composition, symbol, ethnographic detail and genre structure. It introduces a folk spirit, national color and ethnocultural memory into the literary text, as well as forms the psychology of the hero, the author's concept and philosophical generalization.

The following conclusions were drawn during the study:

1. In Uzbek literary studies, the issue of folklorism was initially studied within the framework of the relationship between folklore and written literature, but later became an independent theoretical and typological problem. The works of B. Sarimsakov and I. Yormatov served as an important theoretical basis for classifying the types of folklorism.

2. The peculiarity of folklorism in the story genre is its compact but semantically strong manifestation. Elements such as proverbs, sayings, expressions, prayers, curses, narratives, legends, dreams, tests, journeys, and pilgrimages can play a significant artistic role in the text of the story.

1. Research on the stories of Shukur Kholmiraev is an important scientific source for revealing the artistic possibilities of simple, analytical, complex, and stylized folklorisms in Uzbek storytelling. The works of S. Mamayusupova and M. Karshieva are of particular importance in this direction.

2. Research on the stories of Isajon Sultan shows the need to study folklorism in connection with mythopoetic interpretation. In the works of F. Kurbanova, folk motifs, mythological images, symbols, and religious-mystical ideas are interpreted as a means of forming the artistic and philosophical layer of the writer's stories.

3. In modern Uzbek prose, folklorism is often combined with mythopoetic modeling, artistic synthesis, and ethnographic memory. This requires studying folklorism not only as the introduction of folkloric units into the text, but also as a mechanism for the renewal of modern artistic thought.

4. Although the work of certain writers has been studied in depth in existing studies, comprehensive, historical-comparative studies of folklorism in Uzbek stories are still lacking. In the future, comparative studies of stories from different eras, generations, styles, and themes will further enrich the theory of folklorism.

Thus, studying the issue of folklorism in Uzbek stories serves not only to identify literary sources and folkloric traditions, but also to provide a deeper understanding of the relationship between national artistic thought, the evolution of literary genres, authorial poetics, and cultural memory.

References:

1. Sarimsoqov B. Folklorizmlar tipologiyasiga doir // O'zbek tili va adabiyoti. 1980. №4. B. 37–45.
2. Yormatov I. Folklorizmlarning tipologik xususiyatlari // O'zbek tili va adabiyoti. 1982. №2. B. 50–55.
3. Yormatov I. Stilizatsiya xarakteridagi folklorizmlar // O'zbek adabiyoti. 1984. №3. B. 31–35.
4. Mo'minov G'. Hozirgi o'zbek adabiyotida folklorizm. Filologiya fanlari doktori dissertatsiyasi avtoreferati. Toshkent, 1994.
5. Sharipova L. XX asrning 70–80-yillari o'zbek she'riyatida folklorizm. Toshkent: Fan, 2011.
6. Sharipova L. She'riyat va folklor. Toshkent: Navro'z, 2019.
7. Imomova G. O'zbek hikoyalarda badiiy sintez shakllari va ijodkorning poetik konsepsiyasi. Filologiya fanlari doktori dissertatsiyasi. Toshkent, 2021.
8. Mamayusupova S.M. Shukur Xolmirzayev hikoyalarda folklorizmning o'рни. Filologiya fanlari bo'yicha falsafa doktori dissertatsiyasi. Jizzax, 2024.

9. Kurbanova F. A. Isajon Sulton hikoyalarida folklorizm va mifopoetik talqin. Filologiya fanlari bo'yicha falsafa doktori dissertatsiyasi avtoreferati. Farg'ona, 2023.
10. Qarshiyeva M. Sh. Shukur Xolmirzayev ijodida folklorizmlar // Samarali ta'lim va barqaror innovatsiyalar jurnali. 2026. 4-jild, 3-son. B. 233–239.
11. Eshanova Z. Folklor sintezi ilmiy-nazariy muammo sifatida // O'zMU xabarлари. 2024. 1-jild, 1.5.2-son. B. 346–349.
12. To'rayeva I. Folklorizmlar tizimida etnografik folklorizmlarning o'rni va spetsifikasi. 2024.
13. Najimova X. Stilizatsion folklorizmning o'ziga xos xususiyatlari // Innovative Development in Educational Activities. 2023. 2-jild, 5-son. B. 420–427.
14. Zaripova Sh. Yangi davr o'zbek nasrida folklorizm // Molodye uchenye. 2024. 2-jild, 27-son. B. 61–63.
15. Zaripova Sh. Zulfiya Qurolboy qizi hikoyalarida folklorizm // Molodye uchenye. 2024. 2-jild, 27-son. B. 59–60.
16. O'rayeva D., Otajonova M., Nurullayeva S. Mif va badiiy ijod. O'quv qo'llanma. – Fan Ziyosi nashriyoti, 2024. – 208 bet.