

SIMPLE AND COMPLEX FOLKLORISMS IN ZULFIYA KUROLBOY KIZI'S NOVEL "OYIMTILLA"

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Abstract: This article analyzes folklorisms using the example of Zulfiya Kurolboy kizi's novel "Oyimtilla." The role of simple and complex folklore elements used in the work in the artistic text, their semantic and aesthetic functions are highlighted. Also, the importance of folklorisms in creating an image, expressing the national spirit, and enriching the ideological and artistic content of the work is revealed. In the course of the research, the organic connection between folklore and modern prose, as well as the manifestation of traditional elements in a new interpretation, is analyzed on a scientific basis. As a result of the article, it is substantiated that folklorisms serve as an important artistic tool in the novel "Oyimtilla."

Keywords: folklore, folklore elements, literary text, national spirit, image, artistic interpretation, modern prose, tradition and renewal, semantic analysis, aesthetic function, Zulfiya Qurolboy qizi, the novel "Oyimtilla"

Introduction

In modern Uzbek literature, the issue of expressing nationality and the artistic reflection of the people's spirit is manifesting as one of the important aesthetic criteria. In particular, the close connection between folklore and written literature serves as an important factor in enriching the content of works of art. Folklorisms, as the transfer of elements of oral folk art into written literature, play a special role in shaping the author's individual style, creating a system of images, and expressing the national spirit.

Today, the study of folklorisms is relevant not only for a deeper understanding of the literary text but also for identifying the harmony between tradition and renewal within it. In this regard, the use of folklore elements in the works of Zulfiya Kurolboy qizi deserves special attention. In the writer's novel "Oyimtilla," elements of folk imagery, proverbs and sayings, mythological views and traditions are combined with the artistic text, increasing the ideological and aesthetic value of the work.

The purpose of this article is to identify the folklorisms used in the novel "Oyimtilla," classify their types, and analyze their functional characteristics within the literary text. Also, in the course of the study, the role of folklorisms in creating an image, expressing the national spirit and the general composition of the work is covered on a scientific basis.

Literature review and methodology

This story reveals what trials and internal struggles exist for people, especially women, who are striving to find their place in society. Heroes like Nilufar are forced to make a choice in their life path: to follow their own path or follow the path dictated by the system. In an era where career and prestige have become one of the greatest passions and trials in a person's life, one must think about what can be lost on this path. What must be done so that a person does not

lose their identity between the pursuit of dreams and the demands of society? This book seeks to answer these questions.

Men and women have natural identities. Even if you want a thousand times, the two cannot be equal and the same in every aspect. To put it even more modernly, their “skills” are not the same. The writer reveals this in the novel “Oyimtilla.” The work tells the story of a woman from a poor family named Nilufar. Although the fact that Nilufar was married 4 times and the problems surrounding it seem a bit more mundane, the ideas the author has in mind are completely different in my opinion. A few words about them:

One of the characteristics of women is elegance and grace. Another is sensuality. There must be an emotional approach to every situation. The continuous and high-pressure work, the lack of a "shield" in front of him, and the extent to which these hardships of life make him coarse, insensitive, and characterless are kept in the foreground. Of course, this is not the only idea of the novel. In addition, various ideas and topics are put forward in the book on both parallel and horizontal lines.

Nowadays, it seems to me that a woman’s shoulders are being overburdened by all kinds of radical feminism, which says that a woman should be this way or that way. It is as if uniqueness is not being taken into account here. The author also presents the same topic from a different perspective.

The reader is shown how the hero of the work really works a lot, striving to get very high, how it affects his family life. Through the self-similar happiness of a woman living in high positions, it seems to be explained that this is actually a woman’s unhappiness.

Discussion.

Starting from the 1950s and 60s of the last century, the use and influence of written literature on folklore began to be called by the theoretical term “folklorism.” In Uzbek literary studies, the issues of artistic and poetic features, classification, and typology of folklore in written literature are covered in a number of scientific and theoretical articles by the great literary scholar B. Sarimsakov. [1; P. 34-35.]

The scientist divided folklorisms into simple and complex types according to their poetic nature, and divided complex folklorisms into analytical, synthesized and stylized types. In particular, his student I. Yormatov continues the researches of the scientist in this field, explaining the typological features of folklorisms and their stylization. [2; P. 55-58.] L. Sharipova emphasizes that in written literature there are not "folklore traditions," but folklorisms, that is, genres, motifs, images, rhythms and forms of expression that have moved from folklore to written literature live in the composition of the literary text in a re-aesthetized form. He divides stylized folklorisms into stylization of genre, motif, image, and rhythm. [3; P. 18]

The transfer of proverbs, sayings, and expressions into written literature is called “simple folklorisms.” Ordinary folklorisms play an important role not only in the poetics of poetry but also in the poetics of prose works. [4; P. 46.]

In the novel “Oyimtilla” *“kapalagi uchib”, “o’ladigan odamning o’lgani yaxshi, ketadigan odamning ketgani yaxshi”, “barom qotgurlar”, “yashshamagurlar”, “suvidan kirib o’tidan chiqadigan”, “og’zidan bodi kirib, shodi chiqayotgan”, “bir qoshiq suv bilan yutsa boladigan”, “yengidan kirib yoqasidan chiqadigan”, “ilon avragan baqaday”, “sinamagan otning sirtidan o’tma”, “padaringga ming la’nat”, “yaramas, itdan tarqagan”, “bilsa hazil, bilmasa chin”, “chekinga tushganiga chegrayma”, “ot aylanib qoziqini topadi”,*

“yetimning qabri qattiq”, “lo’lidan uddaburon chiqsa, o’z chodiriga o’zi o’t qo’yadi”, “qo’li tekkaning og’zi tegadi”, “azaning arqog’i uzun bo’ladi”, “tekin chalpak” only rains in the sky in fairy tales are simple and complex folklorisms.

Results

The analysis showed that folklorisms are used systematically and purposefully in Zulfiya Kuroloy kizi’s novel “Oyimtilla.” In the work, folklore elements are manifested in two main forms - in the form of simple and complex folklorisms. The composition of simple folklorisms includes proverbs, sayings, expressions and folk figurative means, which serve to enliven the speech of the heroes and strengthen the national color. Complex folklorisms are expressed through images of mythological views, customs, and rituals, deepening the ideological layer of the work.

It was also found that folklorisms serve as an important tool in creating an image. It is through folk elements that the characters’ character, worldview, and attitude toward the social environment are more clearly revealed. This ensures the harmony of individual and social types in the work.

During the research, another important aspect was observed - the aesthetic function of folklorisms. They not only serve as decoration but also form the internal rhythm of the text and enhance the power of artistic expression. At the same time, it was found that the organic connection between tradition and modernity is ensured through folklorisms.

The results show that in the novel “Oyimtilla,” folklorisms participate as an integral part of the artistic image and play an important role in ensuring the semantic and aesthetic integrity of the work. Through their use, the author managed to express the national spirit in a vivid and impressive form.

Conclusion

Based on the conducted analysis, it was established that folklorisms are actively used as an important artistic and aesthetic tool in Zulfiya Kuroloy kizi’s novel “Oyimtilla.” The simple and complex folklorisms found in the work not only enrich the national flavor of the text but also play an important role in revealing the characters’ personalities, illuminating their inner worlds, and describing the social environment.

The research results show that folklorisms act as a means of deepening the ideological content of a work, increasing its aesthetic impact, and harmonizing tradition with modernity. In particular, through folk expressions, proverbs and sayings, the author managed to reflect national thinking and values in a natural and convincing way.

At the same time, the systematic use of folklorisms in the novel “Oyimtilla” confirms their wide functional possibilities in the literary text. This shows that the tradition of using folklore elements in modern Uzbek prose continues consistently.

In general, this study provides important scientific conclusions in determining the place and significance of folklorisms in a work of art and serves as a theoretical basis for future research in this direction.

References

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