

FOLKLORE AND WRITTEN LITERATURE RELATIONS

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Annotation. The article analyzes the stories of Isajon Sultan, one of the most famous writers of modern Uzbek literature. Analyzed his stories "Bibi Salima", "Manzil", "Bagi Eram", demonstrated the writer's ability to effectively use the traditions of folklore and classical literature. The subtle side of the writer's work is the synthesis of the past, history and future by mythological methods. Analysis of the story "Conversion" shows that in most of the artist's works the spirit of self-knowledge, understanding of the meaning of life, is guided. The author's use of ancient mythological images as a conditionally symbolic background is revealed on the example of the story "The Garden of Eram".

Key words: modern Uzbek literature, prose, story, genre, style, folklore, hero, image

Today's Uzbek literature goes the way of deeply describing the whole complexity of the human psyche. Our writers are using new ways and methods to reveal reality, character of heroes, their inner spiritual world. Imaging techniques that were new yesterday are being taken for granted today. In the works written in almost all genres of our national literature, there is a situation of effective use of customs and traditions, examples of folk oral creativity, in order to return to the national identity, to depict in Uzbek from the mentality of the heroes to the way of life, to increase the reality of the depicted events.

In the stories of the talented writer Isajon Sultan, the unconventional interpretation of spiritual analysis attracts attention. After all, Ibrahim Gafurov, a literary scholar who gave a high assessment to Isajon Sultan's work, said, "Isajon Sultan is a crimson existentialism!" It examines how moments turn into shocks for a person. Of course, tremors are not in dry air...they happen in human experiences. "All the emotions we know or don't know happen only and only in experiences" [1,19], he also meant the writer's small discoveries in the narrative genre.

Also, M. Kochkarova analyzes Isajon Sultan's story "Windy Night" and draws the following conclusion: "Isajon Sultan's works are characterized by pleasant lyricism, quiet narration typical of Eastern literature, narrative style of folk tales, and sometimes following the works of famous world writers. features grab my attention. For example, let's take the writer's story "Windy Night". In my opinion, the stylization characteristic of folk tales (the motif of stepmother and stepchildren) is noticeable in this work. As you read the story, you will feel the feelings of the brother and sister who escape from the quarrels of the stepmother and go to the grandmother on a windy night. Step by step with them you will get from the orchard, through the scary night to the grandmother's house. You feel sorry for the sister who is left behind at the halfway point. Join with the grandmother and curse the brother. Man always lives with good intentions. Although the story ends with an uncertain conclusion whether the brother has found his sister or not, we want her to be found from the bottom of our hearts" [2,23].

In the work of the writer, a subtle edge can be observed in the synthesis of the past, history and the future through mythological methods. This method, deeply ingrained in the stories of the writer, ensured that the stories were educated and popular. Dozens of his stories such as "My Garden", "Windy Night", "Kismat", "Hut in the Forest", "Mystery of the Swallow Star", "Me, My Mother and the Mediterranean Sea" show the renewed literary image of today's Uzbek prose. In these stories, the writer is free from cast iron characters that lasted for a long time and bored the reader, ideas raised by the demand of the time, and the language of the work is free from excessive silence.

An important characteristic characteristic of literary stories is seen in the writer's skillful use of folk style. The artistic device of the stories, the narrative style typical of folk tales, legends, narratives, simplicity, moreover, the life concerns of the injured, simple, ordinary people, similar to the heroes of the tales, attract the reader's attention. For example, it can be said that these artistic features were manifested in a number of stories such as "Bibi Salima", "Windy Night", "Bogi Eram", "Manzil".

The heroine of Isajon Sultan's story "Bibi Salima" is a kind-hearted Uzbek woman whose heart is full of pure and sincere feelings.

The story begins like this: "Bibi Salima lives in a village with a green field.

The village is not big, but the scenery in every yard is similar.

The streets are dirt, water has passed in the ditch in front of the houses. Dense aspen leaves are rustling on the banks of the stream. In front of some of them, like a green flood, the brooms stretched. In fact, it is a type of burgan, which is used by people as a broom.

If you enter Bibi Salima's house, you will see a small building with a porch on the left...A newly built tandoor is at the front. In this way, the writer gradually draws the reader into the spiritual world of Bibi Salima by giving the image of the village and house where the hero lives.

The story begins with Bibi Salima building a tandoor in her yard and receiving blessings from the tandoor.

- No, do I pray when a man is standing? - said Bibi Salima, awkwardly.

- You cover the bread, - said the tandoori. - I pray for my old clay, for what I have done. And you ask for the blessing".

It can also be observed that Bibi Salima's speech expresses our popular views on the fact that women should not pray where there are men, the supremacy of men in the family, and the greatness of men.

In the story, the author incorporates the folk proverb "Seventy-year-old woman is greater than a seven-year-old man" into the story, and proves this opinion in another place by quoting Bibi Salima's confession that "God provides sustenance from a man"[3,26]. Through this, the writer describes not only a simple, sincere Uzbek woman, but also the beautiful image and character of a Muslim woman.

While giving the interaction of the hero of the work, Bibi Salima, with the oven, the author refers to the belief that the oven, which is considered one of the main details in the story, is considered sacred, a symbol of sustenance and life: "We built it so that we found you and kept you, so that it would be sustenance for our children," he said to the oven. - We light a fire in it, we pile coals on it. Your heart will burn, but bread will be baked red-hot for us" [3,26]. The religious views of our ancient ancestors related to bread and wheat were embedded in the speech and actions of Mother Salima. The motive of turning to Tandır in order to glorify it is originally taken from the life of the people and is a derivative of mythological views related to the glorification of bread. This motive used by the writer should be evaluated as ethno-folklorism. Ethnofolklorism is appropriately used in the story to clearly reveal the character of the hero. "May Ilova give us plenty of sustenance, may he serve our livelihood for many years." [3,26] It is interesting that Isajon Sultan absorbed the essence of applause in the speech of the hero of the work, which was formed on the basis of an ancient religious view. This testifies to the artistic skills of the writer.

Bibi Salima's husband falls ill, a wonderful woman relies only on Allah at such a time. "O God, heal my husband and bless my livelihood. After all, everything is up to you, isn't it?"[3,29]

God is often addressed in popular applause. Another tradition among our people is mentioned in the story. Our ancestors wake up early in the morning and open the doors and windows of the house, because in their eyes, angels enter the house at dawn. They tell their children and grandchildren that the house with angels will be blessed and blessed. In order to show the spirit of the people in the story, the writer inculcates this tradition in the actions and thoughts of the hero. Bibi Salima also wakes up early in the morning and opens the doors, as if an angel enters the house. He thinks that if the doors are closed, he should be dragged in. The folk tradition used in this story by the writer fulfilled the tasks of revealing the character and mentality of the hero of the work and showing the survival of the traditions and customs used in our nation.

The writer's skill lies in the open and closed use of folklorisms in the plot of the work. The motif of Bibi Salima opening the doors early in the morning and entering the house with blessings is ethno-folklorism, hidden and hidden, embedded in the core of the hero's actions. An example of overt use is the alternation of prayers and applause in the speech of the characters.

It is clear that the details served a special purpose in the delivery of the author's style in the story.

Prof. B. Sarimsakov, writing about the essence and foundations of artistry, says the following about the artistic image: "The facts of real reality are not only enriched with their own characteristics, but also enriched with attributes specific to the aesthetic ideal of the creator, modified to a certain extent, reflected in a new perception. an image is created" [4,64].

In the story "Bibi Salima", the image-character-hero is Bibi Salima and the attribute that powers and animates her is tandır. This detail is very spot on and well found by the writer. From the beginning of the work, the image of a building with a thatched porch, an unfinished building, a clay pot next to an oven, a water bucket, an oven lid, and a pot kettle informs about the orderly lifestyle of Uzbeks. The landscape helps the writer to reveal the mental state of the hero, the general content of the story. Types of wind, changes in nature after the wind can be said to be a symbolic reference to the mental state of the hero of the work. Bibi Salima's words to God in the early spring appear as rebellion and later repent, provide sustenance with rain, remind the reader of God's miracles through natural phenomena, and embody the whole image of our people, who lived believing that prayers made from the heart will be answered, through the writer's

skill. If we look at all his works in both big and small genres, we can observe the synthesis of artistic methods typical of modern prose and artistic methods typical of folklore and classical literature. In particular, this situation, in particular, folklore stylization is exaggerated in the stories "Yogoch Kovush", "Windy Night", "Manzil", "Bogi Eram".

The writer's next story "The Address" also discusses human life and its essence. Most of the artist's works are guided by the spirit of finding one's identity and understanding the meaning of life. The heroes of the story "Manzil", brothers Muslim, Muhammad and Abdullah, set off in search of a distant destination, their goal is to find the treasure that belongs to them. On their way to the mysterious treasure and destination, the heroes of the story pass through mountains, oases, and deserts, just like in folk tales and epics. These scenes involuntarily remind Alisher Navoi's epic "Lison ut-tyre", as well as "The Alchemist" by the famous bestseller Poet Coelho. All these heroes set off in search of the necessary treasure and meaning for themselves. Therefore, the events depicted in the story also use traditional traveling plots typical of classical literature. This means that the story is written in an unconventional postmodernist style, not in a traditional realistic creative style. Many traveling companions also arrive at the Kokhikof mountain. Here they are greeted by fairies, fairies and fairies. Some guys get stuck in fairyland. They give up treasure in a distant place. As a result, not all the heroes of the play will be able to reach the destination. Only the main characters of the story, Muslim, Muhammad and Abdullah, reach the destination. This is also the work of destiny. At this point, we would like to emphasize that the names of the heroes of the work are not in vain: Muslim, Muhammad, Abdullah. "Muslim" means a Muslim, a follower of Islam, a God-fearing, righteous believer, and a servant who obeys God without doubt. The meaning of the name "Muhammad" is non-stop, unceasing, always praised. That is, he has a lot of praiseworthy qualities, praiseworthy qualities, praiseworthy deeds and praiseworthy deeds, and he is a possessor of great qualities. "Abdullah" means God's servant, beloved servant. Therefore, the name of the heroes of the work defines their tasks and means that they are on the path of Truth. And their friends became victims of the promised wealth and pleasure on the way. In a word, they forget the purpose for which they set out by indulging in the lusts of the world. In the language of Sufism, they cannot rise from Shariat to tariqat and from tariqat to enlightenment. The main characters of the story reach their goals and destinations due to strong faith, patience, and faith. In this way, they overcame their greatest enemy, the ego.

Look, they have reached the destination they were looking for, but they will face an unexpected, unexpected situation. They went and saw that there were a number of talisman covers. But there is not a single cover with the names of their companions who were stuck on the road. There is no name for them in the Tilsim mountain caps of the Tilsim valley, which have been searched for almost a lifetime. There is also wisdom here, that is, it is not written in their destiny to reach this place. It is not for nothing that the name of this mountain and valley is called Tilsim, of course. Tilsim will have a solution to an unknown puzzle. They also wanted to know the meaning and solution of their lives. This spell was also found. The following inscriptions were written on it: "This treasure was entrusted to the name of one of God's servants. I swear by the qualities of the Creator that I, the owner of this spell, Palbos horse demon, will deliver my master to his husband in the blink of an eye. I will pour the wealth of the world at his feet. I will make him the king of any country he wants. I teach the language of insects, birds and animals. I am powerless only in front of God and as far as he determines. As soon as they read these words, they see their own reflection on the surface of the ring. They realize that what they have been looking for all their lives is only available to them. This solution involuntarily reminds of the solution in the epic "Lison ut-tyre". After all, at the end of the saga, thirty birds are walking, flying, crossing many valleys, and on the way, some birds lose their minds, give up their goals and get stuck. Some of them die because they cannot withstand the hardships of the road. It can be understood that the artistic idea of this epic, which symbolically combines the ideas of Sufism, was realized in the modern interpretation in the story "Manzil". So, Isajon Sultan, one of the representatives of postmodernist literature, expertly uses the text of fiction created before him in his story. In the text of the story, both folklore motifs and traveling plot motifs characteristic of classical literature are discussed.

At the end of the saga, the three brothers find themselves in the solution of the story, like the fat birds who found themselves. Now they go back. As the brothers return, they can't see that they will reach their destination in their minds. They believe in his brother Abdullah. In our opinion, the shortness of human life, the practical expression of failed and unfulfilled tasks and ideas are given in the story by generations. In fact, a person often does not appreciate the treasure he has, the total miracles around him. He looks for it in other lands. In one of his wisdoms, Jalaluddin Rumi likened this state of man to a deva who looked for water elsewhere without seeing a stream flowing by him. The hero of the story "Eram's Garden" also remembered his innocent childhood, and grandmother Khalmuhammad was sick of the pollution of nature and the pollution of the streams that once flowed with sparkling water. remembers his meeting with: "The old man came to us and stood there looking at our game. After a while, we saw that his eyes were filled with tears. "Why are you crying, grandpa?" I asked. The old man with a beard trembled and said: "Once upon a time, I was the husband

who spilled the bread that my mother covered, and I am crying remembering that, my child. "Oh, I myself have flown like bread in this ditch," he said. I thought that bread was coming, but I remember taking my bread soaked in water and handing it to him. The old man took the bread and wept bitterly without being ashamed. The narrator-hero follows the grandfather Khalmuhammad, who continues his journey crying. As soon as he looks out of the ditch in front of him, he sees a strange scene of a strange legendary corner: "I saw myself in front of a garden with golden doors and crystal handles." effectively used detail. The "ditch" used in this place served as a mystical tool connecting "own" and "other" worlds in ancient mythology.

That's why the hero of the story goes to "another world" as soon as he gets out of the ditch, and before his eyes "A garden with golden gates and handles of crystal" appears in front of him, that is, the Garden of Eram. Bogi Eram is also an important magical-fantasy place in folk tales and epics. The writer uses the ancient mythological imagination as a conditional-symbolic background through the manifestation of this strange garden in the imagination of the hero, and expresses in his own way the spiritual experiences of a person of today who is fed up with the fact that the environment is losing its original beauty day by day due to ecological disasters. The writer skillfully incorporated the mythological views of our people about the Eram Garden into his work in order to describe the human psyche's constant fascination with instantaneous beauty.

In conclusion, Isajon Sultan, one of the most skilled writers of modern Uzbek literature, effectively uses folklore motifs, as well as classical literary traditions, and the latest non-traditional image method of modern prose in his stories. In a word, elements of folklore stylization and neo-mythology appear in the stories of the writer. At the moment, this situation shows that it is necessary to study the artistic aspects of Isajon Sultan's stories in a monographic manner.

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