



FOLKLORE TRADITIONS IN THE POEM OF ISADJON SULTAN.

Khurramov Javlonbek Nurmakhmat ogli.

Abstract: *It is not difficult to notice that the works of the writer Isajon Sultan contain some features characteristic of folk oral literature. This article analyzes the signs associated with the manifestation of folklore traditions in the writer's work.*

Keywords: *works of Isajon Sultan, folklore, traditions of folk oral literature, folk oral literature and realistic prose.*

Annotatsiya: *Yozuvchi Isajon Sulton asarlarida xalq og 'zaki ijodiga xos bo 'lgan ayrim xususiyatlar mavjud ekanligini sezish qiyin emas. Ushbu maqolada yozuvchi ijodida folklor an'analarining namoyon bo 'lishi bilan bog 'liq belgilar tahlil qilinadi.*

Kalit so'zlar: *Isajon Sulton asarlari, folklor, xalq og'zaki ijodi an'analari, xalq og'zaki ijodi va realistic proza*

Folklore, the cradle of literature, has been expanding its vital function from century to century, and has also begun to fulfill its own poetic functions in individual creativity. In Uzbek folklore, the study of the relationship between folklore and written literature based on folklorism was first initiated by B. Sarimsakov. The scientist divided folklorisms into simple and complex types. The theoretical concept put forward by B. Sarimsakov regarding the artistic functions and interpretations of folklorisms in the text of a work was later further developed in the scientific articles and dissertations of O. Nosirov, O. Sobirov, M. Hakimov, B. Tokhliyev, I. Yormatov, L. Sharipova, G. A. Begmuratova, N. Tursunova.

S. Hamdamova, who studied the poetic interpretations of folklorisms in the work of poets of the Kokand literary environment, considered it appropriate to evaluate the samples of folk oral art included in written works of art according to

their sources and artistic and aesthetic function as “mythologism” (interpretation of ancient mythological concepts and mythical images, mythological plots and motifs in the text of a work of art), “folklorism” (elements of folklore used as a poetic tool in literary literature), and “literary ethnography” (expression of customs, rituals, images, folk views and traditions in written literature). In the work of Isajon Sultan, the reflection of our national spiritual heritage, the use of folklore elements, and the selection of interesting subjects using folklore motifs define the stylistic peculiarities of the writer. The artistic device of Isajon Sultan’s stories, the narrative style, the simplicity of narration typical of folk tales, legends, and narratives, and the worries of ordinary, simple people similar to the heroes of fairy tales, their thoughts and dreams attract the reader's attention. For example, in a series of stories such as “Avazboylik tantilar”, “Bibi Salima”, “Shamolli kecha”, “Bogi Eram”, “Manzil”, “Winter Tales”, “Ona yurt soginchi”, “Tashkelinchak”, “Yusuf and Zulayho”, “Khun”, “Yogoch kovush”, it can be said that these artistic features are brightly reflected. The writer’s story “Tashkelinchak” is about a love story that once took place among the peoples of Central Asia.

The writer shows the unfolding of this story with beautiful drawings in the work. Nazar is busy with his thoughts on an ancient stone, which is considered a shrine on the outskirts of the village. He describes how he spends his days: “A major road passes by the shrine, one from Osh to Ergashtom, the other from Tashkent, passing through the Kamchik Pass, towards the vast steppes of Kazakhstan. The traffic of long and short carts of various kinds will not stop for a moment,” he says. From these sentences, it can be understood that the story “Tashkelinchak” was introduced into written literature as an artistic interpretation of an old tale. If we pay attention to the subject of the story, each layer of the story is imbued with content influenced by the national spirit, traditions and customs. The use of folklorisms in the story is seen not only as a source of subjects, themes, and motifs for the writer, but also as a means of embodying the aesthetic ideal and worldview of the creator. At the same time, it also determines the creative uniqueness of the writer. In the

writer's work, folklorist serve as a means of revealing the ideology, lifestyle, and spirit of our people. The story skillfully uses simple folklorists', folk proverbs and sayings, catchphrases, expressions and turns typical of oral speech. In particular, the writer Nazar's ability to be the most suitable couple for his depictions, he skillfully incorporates folk proverbs and sayings into the text

The narrative, simplicity, and the everyday concerns of ordinary people similar to the heroes of fairy tales, typical of folk tales, legends, and narratives in the artistic device and style of Isajon Sultan's stories, as well as their thoughts and dreams, attract the reader's attention. For example, in a series of stories such as "Oydinbuloq", "Avazboylik tantilar", "Bibi Salima", "Shamolli kecha", "Bogi Eram", "Manzil", "Winter Tales", "Ona-yurt soginchi", these artistic features can be said to be brightly reflected.

Folklore works have a special place in our literature with their vitality, social nature, and artistic features. People's labor, customs, living conditions, dreams, struggles and victories are reflected in their theme and content. In the work of the writer and literary critic Isajon Sultan, We can see many unique examples of oral creativity inherited from our ancestors, passed through the ages, and are remembered by many. In the work of Isajon Sultan, the inclusion of examples of folk oral creativity, the use of folklore elements, and the selection of interesting plots using folklore motifs determine the uniqueness of the writer. The uniqueness of Isajon Sultan is that he was able to combine folklorism with modernity. The writer was very interested in examples of folk oral creativity, which are rare masterpieces of Uzbek literature, and reflected folklorism in his work. For example, let's take the dream motif, which is part of the folklore genre. It is precisely the dream motif that is most common in Isajon Sultan's stories. It is enough to cite the stories "Qismat", "Something happened to my father", "Avliyo". Now, before analyzing the dream motif in these stories, let's briefly dwell on folklorism and motif. It is necessary to pay attention to the concepts of "folklore" and "folklorism" in literature. Literary critic Bakhodir Sarimsakov explains the difference between these two terms as

follows: “All materials characteristic of folklore, included in the work of a certain creator for some purpose, should not be called folklore, but rather the term folklorism, because it has been treated in a certain way by the creator.” There are different views on motif in literary criticism. For example, B. Putilov defines “motif as the essence of the plot,” while the famous Russian scholar A. N. Vasselovsky says, “Motives combine to create a plot ring.” Compiled by D. Kuronov and others.

“Literary Dictionary” states that the motif, plot scheme or the occurrence of something in the form of an image, is not the exact motifs present in the works of art, but is interpreted in various versions based on the writer’s artistic imagination and creative intentions, while preserving its core. The dream motif is widespread in folk tales and epic genres, and forms the core of the work, the dream warns the heroes of dangers, invites them to travel, determines their fate and unfortunate days.

When analyzing the works of Isajon Sultan, students and young people operate on the basis of the analysis processes of the form of education at the school, secondary specialized and higher education levels. This indicates the popularity of his works. In terms of the creation of his works, the relationship between the main image and the secondary image also arises in their analysis. In young readers, analytical skills arise on the basis of various introductory words, phrases, folk combinations and figurative expressions. In the process of analysis, the main idea of the author's thoughts and the author's language arise on the basis of various images and means. Accordingly, the methods of analysis and qualification are based on the principle of unanimity and creative skill in relation to the text.

At the same time, when analyzing Isajon Sultan’s story “Friend”, we see that the understanding of the types of activities in society in the story is reflected in the emergence of memory images. Isajon Sultan is a writer with characteristic features. Normurod Norqobilov, on the other hand, does not directly present a problematic situation to the reader on a well-known issue, but through the artistic style of the story, he leads to the formation of thoughts and feelings in the reader’s heart.

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