



COMPLEX TYPES OF FOLKLORISM IN THE CREATION OF MUHAMMAD YUSUF

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Annotation

This article describes the types of complex folklorism in the work of Muhammad Yusuf, the application of which methods they were used, the importance of complex folklorism in revealing the character, meaning of the work.

Keywords: complex folklorism, genre, myth, epic, mythological, stylization, epic.

СЛОЖНЫЕ ВИДЫ ФОЛЬКЛОРИЗМА В ТВОРЧЕСТВЕ МУХАММАДА ЮСУФА

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Аннотация

В данной статье описываются виды сложного фольклоризма в творчестве Мухаммада Юсуфа, применение каких методов они использовались, важность сложного фольклоризма в раскрытии характера, смысла произведения.

Ключевые слова: сложный фольклоризм, жанр, миф, эпос, мифологический, стилизация, эпос.

MUHAMMAD YUSUF IJODIDA MURKKAB FOLKLORIZM TURLARI

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Annotatsiya

Mazkur maqolada Muhammad Yusuf ijodida murakkab folklorizmning turlari, qo'llanilishi, ularni qaysi usullarda foydalanilganligi, murakkab folklorizm asar harakterini, mazmun-mohiyatini ochib berishida muhim ahamiyat kasb etganligi haqida bayon qilingan.





Kalit so‘zlar: murakkab folklorizm, janr, mif, epik, mifologik, stilizatsiya, doston.

Literary critics and folklorists paid special attention to the use of folklore images by written literature, when the influence of folklore on written literature touched upon their circulation.

Proceeding from the concept of “image indentification”, the migration of folklore images to written literature can be considered stylization folklorism. Because although the naming of the image of folklore, certain aspects in its essence are copied exactly, the image of folklore absorbed by written literature is ensured that, having lost its former state in a certain way, it is subject to the laws of written literature, a new image appears. Although it is typical of the stylistic folklore image, it is a reborn, stylized image in the bosom of written literature. L.In his research, Sharipova names folklore images as such, saying that stylization has four different manifestations:

- 1.Stylization of epic images.
- 2.Stylization of symbolic images .
- 3.Stylization of mythological images.
- 4.Stylization of images of genres of dramatic type.

But only three types will be highlighted on the review. Because the stylization of dramatic images is not conscious in English poetry of the 70s and 80s, it is also written about the fact that this view is not justified.[1.114] thus, we will classify the stylization of images in the epics of Muhammad Yusuf, as well as L.With reference to Sharipova's analysis, we will divide them into types and contract research.

1.Stylization of epic images. Written literature has been creatively mastering and transforming into its literary image for centuries, assigning folklore images a new spirit and a new task. Characters such as Tumbaris, Shirak, Layli, Majnun, Farhad, Shirin, Tahir, Zuhru were mastered by written literature as narratives, Legends, while characters such as Goroglu, Alpomish, Barchin, swallow, Karajon, Boychibor, Ghirot were stylized as heroes of the epic.[1.114] for example, we witness that the writer addressed several images:

Oy nurida xanjardek
Yaltiraydi maysalar,
Bobo **Shiroq**
Yelkasida
Qaltiraydi nayzalar...

Endi kimdir,





Sovut kiygan

To'marisni bilmagan –

Ey dil, sen ayt! [2.137]

Alpomishday yurtimning bir o'g'loni –

Ko'z o'ngimda, ko'z o'ngimda berar jon. [2.194]

It is understood that the images of Alpomish, Tomaris, Shirak are considered the most stylized folk images. With these images, the poet turned to the images of Alpomish, Tomaris, Shirak, who defended his country from yov in this sense, and urged the Uzbek people to fight by reminding them of the events associated with them.

2. Stylization of Symbolic Images

Symbolic images occupy an important place in all types of art. Folklorist Sh. In a number of articles, Turdimov explores the differences between Messenger symbols and symbols, as well as symbols and symbols in Uzbek folk lyrical songs.[3.] The researcher writes about the nature of symbols in Uzbek folk lyrical songs: "when symbols in marriage and science perform a communicative function, in art they perform an aesthetic function (their communicative function moves to the second plan). In turn, even within the types, genres of art, symbols differ according to the possibilities of each type and genre"[4.16].

In folk oral creativity, the spirit of the lyrical hero is revealed through hundreds of symbolic images such as a tree, Poplar, water, river, flower, fire, tea, while in written literature these images were mastered, their true essence was sometimes preserved, sometimes interpreted as another task and in another sense. The fact that Muhammad Yusuf used symbolic images very widely is manifested in the following examples:

Sevgi suvga cho'kib ketgan. Tohirning sandig'ida...[2.171] in the lines cited, along with the reference to the symbolic image of water, Tohir also touched on the epic image. As you know, legends with the name Tohir and Zuhra are common. On the basis of these legends, folk tales, epics were created. Several variants of folk tales and epics called "Tohir and Zuhra" are also found in Uzbek folk oral art. The epic "Tohir and Zuhra" describes the tragic love between two young people – Tohir and Zuhra. It is understood that it is through this image that the pain of the lyrical hero, who suffered from love, doomed to parting, finds expression, referring to the reality of the writer in this epic.

A. In one of his books about the cult of water, musakulov expresses his thoughts: "research, comparison of symbolic images in written poetry, interpretation of changes in the essence of symbolic images, analysis of symbolic images created by poets are





the basis of major research."In his opinion, the cult of water is associated with the concept of ritual and love.[5.268.]

3. Stylization of mythological images is also one of the leading principles. In such genres of folk oral creativity as epics, fairy tales, myths, legends and folk songs, mythological images play an important role. Mythological images were born in ancient times under the result and imagination of two different views of mankind on the outside world, on being. In the science of literature, the study, research of a system of myth and mythological images, symbolic images that appeared on the basis of the mythological background, as well as a gallery of traditional poetic symbolic images formed in the very, classical genesis of literature, are always considered important. Although the images of the people, such as Fairy, Dragon, dev, Mint, as well as duck, swallow, crane, Crow, goose, formed on the basis of mythological ground, were initially known in genres of oral creativity – epic, fairy tales, songs, proverbs and matal, these colorful images are widely used in written literature by creators to express a specific ideological and artistic goal or to describe Researcher S. Hamdamova comes to the erroneous conclusion that “myth is a consistent systemic manifestation of ancient imaginations created by the unconscious perception of the universe” [6.18].

As a result of the study of the system of images characteristic of folklore in the current Uzbek poetry, it became clear that in the work of each poet there were images that, as a result of repeated appeal, acquired an individual symbolic image. In the poetry of Muhammad Yusuf, who tossed a pen in folk style and tones, there are a number of images that have been addressed over and over again, which can be confirmed as individual images seen in the work of poets. In particular, in the poetry of the poet, the image of a butterfly finds embodiment as an ideal embodiment of honesty, innocence, sincerity.

Butterfly is a beautiful creature with a short life, beautiful, light and flowers. It can be observed that the poet interpreted the image of the butterfly as an ideal symbol of purity, innocence, honesty, purity, while artistic reflection of the life of the butterfly ash to goodness in his poetry. Muhammad Yusuf refers to one of his epics to the mythological image of a butterfly. In folk views, they say that butterflies are the personification of ghosts, and ghosts are always clumsy, do not harm the living. Perhaps it is from this that the butterfly becomes a symbol of impudence and innocence.

In fact, it is enough to go back to a little self to feel the writer. Muhammad Yusuf expresses the image of a butterfly in his example of creativity, he compares human life





with the life of a butterfly thirst for light and light, tired of such vices as infallibility, cruelty, evil that occurs between people:

Keng bir utlok; bulsa. Atrofing kum-kuk maysa. Osmon tip-tiniq;. Maysaga yastanib yotsang-u... ulib qolsang!

Bedazorda ana shunday xayol surib yotsam, qanotlari oppoq bir kapalak kelib, yelkanga chordona qurib utirib oldi. Salom, og'ayni. Nega kayfiyating yomon? Charchadim, dedim unga. Yashashdan charchadim.

Kapalak bir xursinib jo'navordi.

Qiziq unda ham bola-chaqa bormikin?

Kapalakning kapasi qayerda?

Nega shunday ojiz va nafis jonzot ham odamdan yuqorida uchib yuradi.

Baquvvat va vazmin narsalar hamisha oyoq ostida bo'lishadimi? Demak, odam ogir-bosiadigi uchun xormi?

Yengiltak va xushomadguy kimsalarni shuning uchun oshigi olchi ekan-da...

«Fikrlaringizni jilovlab oling, ular hamma narsaning boshlanishidir».

Haligi kapalakning qanotidagi yozuv bu.

Tanishganimdan xursand edim. Tongda men uni bogda kurdim. Atirgulning shoxida.

Kechagi tushkun holatim uchun uyaldim. UZR suramoqchi buldim.

Ammo kechikdim.

Atirguldan yumaladi kapalak,

Bir silkinib kuymadi ham gul shoxi.

Jon talashib, qum yaladi kapalak,

Ko'chdi mening kuksimga ham titrog'i.[2.174]

In the passage presented above, the lyrical hero enters into a mutual conversation with the image of a butterfly and pours on it about all the transgressions that are passing in his soul. In the poetry of Muhammad Yusuf, the butterfly symbolizes such symbolic meanings as honesty, purity, friendship, innocence. The poet made the most of the possibilities of this image, its artistic and symbolic meanings, and in his poems he became an intermediary in the expression of social pain. In his work, it is obvious that the writer only positively illuminated the embodiment of mythological images.

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