

THE ARTISTIC HARMONY OF FOLKLORIC ELEMENTS IN MAMATQUL HAZRATQULOV'S STORIES

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Abstract

This article analyzes the artistic use of folklorisms in Uzbek literature and the features of their application in the works of Mamakkul Hazratkulov. The study examines both simple and adapted forms of folklorisms through the writer's novels such as "Intizor", "Ko'kko'l", "Eshiklar ochiq", "Chiroq o'chmagan kecha", and "Bir tilim qovun." It also discusses how stylistic folklorisms—such as genre and motif stylization—are reflected in the author's creative style, how folklore elements merge with written literature, and their role in strengthening national identity, folk spirit, and aesthetic expressiveness.

Keywords: folklorism, simple folklorism, reworked folklorism, motif stylization, genre stylization, Uzbek literature.

After our country gained independence, the process of reviving national values and folk traditions intensified, resulting in a significant increase in interest in the scientific study of folklore heritage. Consequently, in literary studies, examining the characteristics of works created under the influence of folk art has become one of the pressing issues. At the opening ceremony of the International Bakhshi Art Festival, the President of the Republic of Uzbekistan Shavkat Mirziyoyev emphasized: ..."Preserving and developing our unparalleled spiritual wealth - classical art and rare examples of folk art - and passing it on intact to future generations is the noble duty of progressive scholars and artists, state and public figures, and all cultural figures of the world." [Shavkat Mirziyoyev. People's Word newspaper. 2019]

The role of oral folk art in the formation and development of national literature is invaluable. Indeed, the use of folklore is one of the crucial factors in the development of fiction. From a scientific perspective, analyzing the style and artistic skill of creators in using folkloric elements is of great importance.

Folklorisms are one of the important means of enriching the content and aesthetic possibilities of fiction. They further enliven the spirit of the work through figurative expressions characteristic of oral folk art, proverbs and sayings, and symbols taken from legends and stories. By using folklorisms, the writer can integrate national mentality, folk worldview, and historical memory

into the literary text. Russian literary scholar M.K. Azadovsky emphasizes that every nation and every creator has its own folklorism. [Azadovsky M.K.1963. - pp. 222-253.]

The use and role of folklorisms in fiction are incomparable. They lend naturalness and sincerity to the work, and expressions formed in the vernacular are more understandable, relatable, and impactful for the reader, serving to reinforce the idea of the work. Indeed, as literary scholar N. Mallayev noted: "Folk art gives artists inspiration, strength, and skill. It is impossible to imagine any great artist who has not been nourished by folk art. The creative use of folklore works by writers serves the development of written literature, as well as the preservation and renewal of folk works." [Mallayev N. 1974, p.6.]

"In folklore studies, the inclusion of folk proverbs by poets and writers in the text of a work is called folklorism. This practice confirms that the creator's attitude towards oral folk art is positive." [Madayev O. 2010, p. 40]

In the process of written literature, the incorporation of proverbs, sayings, and figurative expressions (phrases, etc.) from oral folk art is usually considered as ordinary folklorisms. The role and aesthetic significance of such elements in the literary text are especially noted. Researcher S. Mamayusupova classifies them as follows: "That is, if the use of folk proverbs and sayings, figurative folk artistic expressions (idioms, etc.) in their original form are simple folklorisms, then their renewal, undergoing changes by the creator, constitutes reworked simple folklorisms." [Mamayusupova S. 2024, p. 15]

Both types of simple folklorisms are actively used in the works of the talented writer Mamatkul Hazratkulov. For example, in the writer's story "Intizor" [Hazratkulov M. 2023. p. 200], proverbs are directly quoted through the speech of characters: school director Tursun Giyosovich says, "A wedding with good advice doesn't disperse," and "An empty stomach is better than a troubled mind," while Karima opa tells her daughter Sanam, "Be careful with yourself, don't accuse your neighbor of theft," and "You can't cover people's mouths." In the story "Ko'kko'l," we find proverbs like "Rust corrodes iron, sorrow ages a person," and "If half the month is bright, the other half is dark," as well as the idiom "like a log falling from the roof." The work "Night When the Light Didn't Go Out" features the phrase "puli sadqayi sar," used to console someone that money can be found as long as one's life is safe, and proverbs spoken by the protagonist Temir such as "If your food is halal, eat it even in the street," and "Don't ride an untested horse." The story "Open Doors" includes proverbs like "No matter how much you dig, you'll return to your roots," and "A mouse can't fit in its hole, yet ties a sieve to its

tail" to criticize those who take on tasks beyond their abilities. The phrase "nowhere to go, nowhere to lie" is used to describe the difficult situation of the protagonist Feruza. Idioms like "to keep a secret" and "to be out of breath" are also exemplary uses of simple folklorisms, showcasing the writer's skill in applying folklore elements. Furthermore, the writer's appropriate and purposeful use of proverbs not only enhances the aesthetic value of the work but also reveals the close connection between oral folk art and written literature. "In proverbs, artistic language devices serve to express thoughts concisely and figuratively, quickly evoking feelings in the listener's heart." [Safarov O. 2010, p. 297]

In Mamatkul Hazratkulov's works, reworked simple folklorisms also occupy a significant place. They serve as a means to more deeply reveal the ideological content of the writer's works and strengthen their artistic and aesthetic impact. From this perspective, the creative interpretation of the phrase "to fill one's bosom with empty walnuts," which in vernacular means "engaging in a fruitless activity," deserves special attention.

In Hazratkulov's story "A Slice of Melon or a Sixty-Year Business Trip," this phrase is adapted to first-person speech and is used as "he has filled my bosom with empty walnuts." The plot depicts Doctor of Historical Sciences, Professor Yuldash Buriev, being allocated a house based on the city executive committee's decision. However, when the protagonist arrives at the location, it turns out that no building exists there. In this dramatic situation, the character's inner monologue is expressed as "As Ahmad aka said, I've filled my bosom with empty walnuts."

The proverb "to make a mountain out of a molehill," which is used to describe exaggerating small or insignificant matters, has also undergone a formal change in the story "Intizor." It has been expanded in a more modern, colloquial style by adding the phrase "spreads to the whole neighborhood." However, the core meaning of exaggerating minor issues remains: "Women naturally crave such gossip. They turn a needle-sized matter into a camel and spread it throughout the entire neighborhood".

In the writer's work "Eshiklar ochiq" (Open Doors), the popular phrase "o'zim kal, ko'nglim nozik" (I'm bald, but my heart is sensitive) is changed to "o'zim kal - ko'nglim noziging" (I'm bald - your heart is sensitive). Here, the author directs the folklorism to the second person, intensifying the dramatic spirit and conflict. As a result, a sharp socio-emotional tone regarding family and relationships is created through this simple phrase. The protagonist of the work, Feruza, is mentioned in the complaining speech of her mother Muazzam: "Do you

really need your parents? Or does that 'I'm bald - your heart is sensitive' of yours take everyone's place? Even if I die in this state, you'll probably come back in two days."

Folklorisms manifest not only in a simple form but also in complex forms. According to folklorist B. Sarimsakov, based on their nature and function, there are three types: a) analytical folklorism; b) synthesized folklorism; c) stylized folklorism. [Sarimsakov B. 1980, Issue 4. - P. 42-44]

In the process of studying the work of Mamatkul Hazratqulov, mainly stylized forms of folklorism are more common. Folklorisms of this type have their own peculiarities; they are distinguished not by the repetition of a specific folklore text, but by the prevalence of folk style and folk pathos. Researcher L. Sharipova asserts that stylized folklorisms arise as a result of the creative assimilation of the main motifs and artistic form of folklore genres (dastan, fairy tale, legend, story, song, lament, farewell, lullaby, etc.), their style of expression, as well as the associated high ideological motifs, traditional epic images, and elevated rhythm. On this basis, she divides stylized folklorisms into four types: 1. Genre stylization. 2. Motif stylization. 3. Image stylization. 4. Rhythm stylization [Sharipova L. 2008. P.88.]

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The incorporation of folklore genres into written literature is considered a process of genre stylization. However, it is impossible to fully master folklore genres, since both types of literature have their own laws and norms. The exchange of genres occurs in two directions: initially, written literature adopted some genre elements from folklore, and in later periods, oral creativity also effectively used the genres of written literature. By the 1980s, Mamatkul Hazratqulov continued this tradition in written literature. In particular, the legend genre is used in the writer's work "Ko'kko'l." Literary critic O. Safarov

defines the legend as follows: ..."legend is one of the ancient, traditional, and widespread genres of Uzbek folk oral creativity, which narrates life's reality through fictional elements, and oral prose works that are narrated to inform the listener about certain information." 181. "In a certain part of the work, a folk legend about the personality of Nizami Ganjavi and the history of the appearance of Kokol is also mentioned: According to it, as a result of a strong earthquake that occurred in the 12th century, seven lakes were formed in the mountains. Of these seven, Kokkol, the largest, most beautiful, and supposedly the king, reaches a depth of up to one hundred meters. The most noteworthy aspect of the legend is that on the night of that ominous earthquake, the great thinker and poet Nizami Ganjavi was born. The hero of the work, Botir, sees a great symbolic meaning in this wise story: "One gives people the water of life, the other gives spiritual nourishment. One is the king of lakes, the other is the king of poetry. Both of them will live forever, serving the people for centuries..." [Gladiolus. 2022, 172 p.]

In scientific literature, legends are divided into two types in terms of ideological and thematic aspects: a) toponymic legends and b) historical legends. Both types of legends are used in the work. In particular, toponymic legends are associated with water bodies and belong to the hydronymic type.

Another work by the author, "A Slice of Melon," also utilizes toponymic legends, discussing Topkhana, the place where the protagonist Yoldosh Boriyev's childhood memories are preserved. This legend states, "According to tales, when enemies once invaded Urgut, cannons were fired at them from this area. Hence, the hill was named 'Topkhana' (Cannon House)." Generally, legends often begin with traditional formulas that emphasize the event's occurrence in ancient times. "Therefore, in the plot of legends, traditional formulas such as 'Once upon a time,' 'In ancient times,' 'as the legend goes,' 'according to our ancestors,' 'according to ancient legends' are frequently encountered, indicating that the event took place in the past." [Safarov O. 2010, p. 82] In Mamatkul Hazratqulov's works, motif stylization also plays a significant role. The reinterpretation of motifs characteristic of folklore tradition in written literature, creating new artistic and aesthetic content based on them, is consistently observed in the author's creative style. The stylization process primarily ensures the synthesis of ancient themes and images formed in folklore with modern literary thinking. In Uzbek prose, particularly in Hazratqulov's stories, the stylized use of motifs such as weddings, dreams, journeys, childlessness, and letter-sending, which were widely used in ancient epics, is observed in various forms. For instance, the wedding motif is used to convey the aesthetic appearance of social rituals and customs, while the

dream motif serves as a means to illuminate the hero's psyche and inner world. The journey motif is employed to reveal a person's life experiences and quests. The childlessness motif is useful in highlighting socio-spiritual problems that have existed in folklore since ancient times. The letter-sending motif is interpreted as a symbol for artistically expressing the hero's experiences, feelings of longing, and separation. In conclusion, it should be noted that Mamatkul Hazratkulov skillfully used folklorisms to create a series of works. In his stories, proverbs, sayings, expressions, and legends characteristic of oral folk art not only enriched the content but also incorporated the national mentality and folk worldview into the artistic text. While simple and reworked folklorisms demonstrated the writer's artistic skill, stylized folklorisms introduced elements of national spirit, folkloric semantics, and aesthetic renewal into the writer's stories, achieving a unique artistic integrity.

In general, the beginning of narratives is often conveyed through traditional formulas, which emphasize that the event took place in ancient times. "Therefore, in the plot of legends, traditional formulas such as "Once upon a time," "In ancient times," "according to legends," "according to our ancestors," "according to ancient legends" are often encountered, indicating that the event took place in the past." [Safarov O. 2010, p. 82]

In the work of Mamatkul Khazratkulov, the stylization of the motif also occupies a special place. The reinterpretation of motifs characteristic of the folklore tradition in written literature, the creation of new artistic and aesthetic content based on them, is regularly observed in the writer's creative style. The process of stylization, first of all, ensures the synthesis of ancient themes and images formed in folklore with modern literary thinking.

In Uzbek prose, in particular, in the stories of Khazratkulov, the stylized use of such motifs as wedding, dream, travel, childlessness, sending a letter, widely used in ancient dastans, is observed in various forms. For example, if the wedding motif is used to convey the aesthetic appearance of social rituals and customs, then the dream motif serves as a means of illuminating the psyche and inner world of the hero. The travel motif is used to reveal a person's life experiences and searches. The motif of childlessness is useful in illuminating the socio-spiritual problems that have existed in folklore since ancient times. The motif of sending a letter is interpreted as a symbol of the artistry of the hero's experiences, feelings of longing and separation.

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