
CLASSIFICATION AND ANALYTICAL STUDY OF THE PROBLEM OF FOLKLORISMS IN THE STORIES OF SHUKUR KHOLMIRZAEV

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Abstract

This article discusses the classification and analytical study of the problem of folklorisms.

Keywords: transformation, terms, scientific, theoretical, problems, characteristic, features, trends, nationalism, composite folklorism, social, ethnographic

Аннотация

Ушбу мақолада фольклоризмлар муаммосининг таснифий, таҳлилий жиҳатдан ўрганиш ҳақида фикр юритилади.

Аннотация:

В данной статье рассматривается проблема классификации и аналитического исследования фольклоризмов.

Калит сўзлар: трансформация, истилоҳлар, илмий, назарий, муаммолар, характерли, хусусиятлар, тенденциялар, халқчиллик, композицион фольклоризм, ижтимоий, этнографик.

Ключевые слова: трансформация, термины, научные, теоретические, проблемы, характеристика, черты, тенденции, национализм, композиционный фольклоризм, социальный, этнографический

Attitude towards folklore creation, using it in one's own creation, applying and re-transforming the art of folklore to one's own creation is different for every creator. That is why, for example, the terms Dostoevsky's folklorism, Tolstoy's folklorism, and Chekhov's folklorism appeared in Russian literary studies. From this point of view, in Uzbek literary studies, such scientific-theoretical problems as Abdulla Qadiri folklorism, Abdulla Qahhor folklorism, Oybek folklorism, Gafur Ghulom folklorism, Kamil Yashin folklorism, Sabir Abdulla folklorism, Mirtemir folklorism have arisen. These scientific revolutions served as an object of serious research in our literary studies. Literary critic H. Abdusamatov in his monograph "Aesthetics and Life" studied Kamil Yashin's ability to use folklore and wrote: "In the development of written literature, Yashin attached great importance to folk epics and fairy tales. In addition, he raised the issue of skillfully using all his wealth ¹. " Scientist Kamil analyzes Yashin's effective use of the plot and motif of the Uzbek folk epic "Ravshan" in the creation of the musical drama "Ravshan and Zulkhumor". But the scientist does not use the term "folklorism". However, he makes a serious scientific conclusion: "Yashin searched for and found characteristic features and trends that define and show the Uzbek people's mindset, way of thinking in folklore, adapted them to the

¹ Abdusamatov h. Aesthetics and life. - Tashkent: Literature and art named after Gafur Ghulam, 1976. - B. 195.

requirements of the new age, and returned them to the people themselves." Two issues such as modernity and national creativity were interrelated in Yashin's aesthetics ². Although the scientist studied the issue of folklorism in Kamil Yashin's play, he does not use this term. "Relationship between folklore and written literature", "folklore motifs, images", and "nationalism" terms are more emphasized. However, such works carried out in the literary studies of the Uzbek Shura period can be studied as studies investigating the problem of "folklorism".

When observing the research carried out in recent years in the literary studies of the CIS countries, it can be observed that the typology and classification of folklorisms has become smaller, branched and complicated. We present in the tables the classification of scientists engaged in the typology and classification of "folklorisms". This helps to clearly and clearly understand the essence of the matter.

A. Gorelev ³:

1.	There is organic stylization (in the genre of literary expression), inorganic (pseudostylization) and bookish (on biblical motifs, chronicles).
2.	Poetic folklorism (use of all elements of folklore poetics for stylistic and other purposes);
3.	Song folklorism is the use of the lyrical emotional potential of folk songs and the melodious nature of folk poetry.
4.	Genre folklorism (appeal to the genre of folklore)
5.	Mythological folklorism (development of literature in the form of some mythological symbols, features of mythological thinking);
6.	Worldview folklorism (Using the characteristics of the people's worldview towards its worldly creation)

As can be seen in the table, A. Gorelov studies "folklorisms" divided into 6 groups. In the article "Typology of folkloreisms in literary text" by T.M. Stepanova and L.P. Bessonova, about the "typology of folklorisms" implemented by the author in Russian literary studies, scientific debates and classifications in the largest monographic studies created in this field are summarized and analyzed ⁴. Scientists paid particular attention to A. Gorelev's classification. We give the classification of another Russian literary critic R.M. Kovaleva ⁵ in the table:

Organic folklorism is primarily related to the mono-folkloric stage of the layered development of oral literature, when two poles have been replaced: one pole is still folklore, and the other is no longer folklore, but not yet full-fledged literature.
Structural-informational folklorism is very rare in chronicles focused on Byzantine and South Slavic written traditions, but not folklore at all.
Existential folklorism is saturated with everyday background, historically correct folklore and ethnographic details, its basis is characteristic of the works defined as "nation" in V. G. Belinsky's time.
Destructive folklorism. In this case, the beginning of folklore can be compared to a grain infecting a plant, that is, in other words, an epic, lyrical, dramatic literary plot.
Transformational folklorism is somewhat similar to generative folklorism, it is the result of a unique dialogue between a literary work and folklore, a dialogue-argument, discussion, debate, disagreement, negation, and new semantic content is placed on top of old forms. Plot, figurative, stylistic
Rationalistic folklorism, in which all elements of folklore are clearly subordinated to the idea of the author, and the author himself not only does not hide it, but emphasizes their general functional direction.

² Abdusamatov h. Aesthetics and life. - Tashkent: Literature and art named after Gafur Ghulam, 1976. - B. 200.

³ Gorelov A.A. K istolkovaniyu ponyatiya "Folklorism literature y" // Russian folklore. - L., 1979. T.12.

⁴<https://cyberleninka.ru/article/n/tipologiya-folklorizma-literaturnyh-tekstov>

⁵<https://elib.bsu.by/handle/123456789/37113>

Constructive folklorism, despite all its formal similarities to rationalism, is different from it. This type usually manifests itself through the author's fully conscious construction of the folklore-mythological line, which allows the author to distinguish his mythological folklore, and often focuses on mythological principles, the destruction of which is fatal. has consequences.
Intuitive folklorism is a very strong type of folklore that corresponds to the reality of folklore, and poetic words are clearly connected with folklore and clearly independent, and it has become a unique means of new folklore production.
Neo-romanticism and stories of the beginning of the 9th and 20th centuries about the grotesque, absurd folklorism of M.E. Saltikov Shedrin, developed in the literature of the 20th century. about the grotesque, absurd folklorism of ME Saltikov-Shchedrin developed in his literature, the mystical folklorism of the 19th century romantics, neo-romanticism and stories of the early 19th and 20th centuries.

R.M. Kovaleva classifies 9 types of "folklorism" and draws the following conclusion: "Est smysl uchityvat pri etom folklorizm zakrytogo, hermetichnogo, tipa, ogranichennogo ispolzovaniem natsionalnogo folklore, i mifofolklorem samogo avtora (polyfolklorizm). It is recognized that folklorism is the same as ego ostustvie, yavlyaetsya odnoy iz stiliobrazuyushchikh chert author's book (here it is in the form of syntax, integration, hierarchy, symmetry and asymmetry of different types of folklorism), to the problem of classification of types of folklorism, without a doubt, priobretaet bolshuyu importance, especially esli uchest spetsifiku sovremennogo literaturnogo protsessa" ⁶.

In Uzbek literary studies, O. Sobirov, U. Normatov, B. Sarimsakov, I. Yormatov, L. Sharipova have created a classification and classification according to the typology of folklorisms. We will not give the classification of O. Sobirov, U. Normatov here. Because these classifications are given in L. Sharipova's monograph ⁷. Therefore, here we show the classification of L. Sharipova in the table.

1.	According to the scope of application: a) classic folklore b) modern folklore;
2.	According to the place of use: a) artistic folklorism b) journalistic folklorism;
3.	According to the quality of folklorisms: a) simple folklorism b) complex folklorism;
4.	According to the direction of application and task: a) methodological-speech folklorism b) compositional folklorism c) socio-ethnographic folklorism.

In order to make this classification, the scientist studied the classifications of European and Uzbek literary experts, especially based on the classification of A.A. Gorelov, and preferred to classify the above folklorisms in this way. Of course, no scientist's classification is wrong. Each scientist made a classification of folklorisms based on his own point of view. The classification of scientists like Azadovsky reflects a very general view of the issue. Naturally, these initial classifications served as the first foundation for the classifications that were later created, divided into more branched, internal divisions.

In any case, the scientist B. Sarimsakov was one of the first to realize the theoretical nature and classification of folklorism in Uzbek literary studies. We give the classification of the scientist in the following table:

⁶<https://elib.bsu.by/handle/123456789/37113>

⁷ Sharipova L. Folklorisms in Uzbek poetry of the 70s and 80s of the 20th century. - Tashkent: Science, 2011. - B. 25-38.

1.	Simple folklorisms;
2.	Complex folklorisms a) analytical folklorism; b) synthesized folklorism c) stylized folklorism

B. Sarimsakov studied the researches of Russian and European literary scholars in the implementation of this classification, and then introduced the theoretical concept of "folklorism" and its classification and typology into Uzbek literature. The scientist writes: "the use of folk proverbs, proverbs, simple phrases, expressions specific to oral speech and idioms is defined as simple folklorism ⁸." B. Sarimsakov divides complex folklorisms into 3 as shown in the table. That is, folklorisms of analytical, synthesized, stylization character. According to the scientist, "the main task of analytical folklorism is to express the main idea of the work, to give it a symbolic and philosophical spirit ⁹."

I. Yormatov continues B. Sarimsakov's scientific idea about the classification of folklorisms and studies analytical folklorism itself into 4 parts.

Classification of I. Yormatov. (analytical classification of folklorisms) ¹⁰.

1.	Analytical folklorism is used as an episode, a piece of artistic fabric, embodying events symbolically related to the main idea or theme of the work;
2.	While analytical folklorism fully participates in the artistic fabric of the work, it cannot organically combine with it;
3.	Analytical folklorism has been used as a literary factor in a particular episode to reveal the internal dramatic collisions in the hero's soul;
4.	Analytical folklorism is used only in a certain episode according to the situation and helps to realize the events that are happening in the life of the hero.

L. Sharipova edits I. Yormatov's classification of analytical folklorisms and presents her new classification, noting that some confusion was allowed.

Classification of L. Sharipova ¹¹(classification of analytical folklorism according to its place in the plot of the work).

1.	Analytical folklorism, which is involved from the beginning to the end of the plot;
2.	Episodic analytical folklorism: a) analytical folklorism that is symbolically related to the main idea and or topic in the texture of the artistic work; b) analytical folklorism, which reveals the inner conflict in the psyche of the hero; c) analytical folklorism, which is presented to help determine the events that occur in the life of the hero.

Karakalpak researcher Z. Ayimbetova's monographic study "Folklorism in the poetry of Ibrahim Yusupov: evolution and types of appropriation" also studied the problem of folklorisms ¹². In this study, researcher Ibrahim Yusupov classified folklore used in his poetry and presented it in a scheme. Z. Ayimbetova writes: "The wordsmiths are processing folklorisms, i.e. folklore images, motifs and genres, and enriching their poetic function, based on the problematic, especially the idea, of the artistic work.

⁸ Sarimsakov B. On the typology of folklorisms // Uzbek language and literature. 1980. No. 4. -B. 40-41.

⁹ That source. - B. 41.

¹⁰ Yormatov I. Typological characteristics of folklorisms // Uzbek language and literature. 1982. #2. - B. 55-58.

¹¹ Sharipova L. Folklorisms in Uzbek poetry of the 70s and 80s of the 20th century. - Tashkent: Science, 2011. - B. 51-52.

¹² Ayimbetova Z. Folklorism in the poetry of Ibrahim Yusupov: evolution, types of appropriation: Doctor of Philosophy diss... autoref. - Nukus, 2022. 48 p.

The occurrence of folklorisms in the work of poets and writers, their artistic function and evolution are of urgent importance in ensuring the harmony between folk oral creativity and written literature ¹³. Z. Ayimbetova relied on the classification of B. Sarimsakov in the classification of folklorisms in the lyrics of I. Yusupov.

Also, L. Sharipova's "Poetry and folklore. In the monographic study "Uzbek poetry of the second half of the 20th century" the problem of folklorisms was studied as part of his doctoral dissertation ¹⁴. For example, the researcher writes: "For centuries, world literature has been enjoying folk poetic creativity. The world, including Uzbek written literature, adopted the genre from folklore, created works using folklore plots. Written poetry learned the use of weight, stanza, rhyme, artistic imagery, satire, first of all, from folklore. But he did not exactly repeat what he had learned, but synthesized and creatively developed everything on the basis of his own laws ¹⁵. The researcher studied the artistic-aesthetic phenomenon of folklorisms to the "rising of poetry" on the example of Uzbek lyrics of the second half of the 20th century.

The conclusion is that the role and importance of folklorisms in prose, poetry, dramaturgy and even art journalism is incomparable. Therefore, classifying folklorisms and studying them on the basis of certain scientific and theoretical principles helps to draw important scientific results and conclusions. In particular, the classification and analytical study of the problem of folklorisms in the stories of Shukur Kholmiraev, which was chosen as the object of our dissertation work, and the drawing of scientific and theoretical conclusions became the basis for the creation of an interesting research.

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¹³ That source. - B. 5.

¹⁴ Sharipova L. Poetry and folklore. The example of Uzbek poetry of the second half of the 20th century. - Tashkent: Navroz, 2019. - 204 p.

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