

SIMPLE AND ANALYTICAL FOLKLORISMS USED IN THE NOVEL "NIGHT AND DAY"



Social Science

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Abstract

The article provides an opinion on the level of study of the concept of folklorism and its classification. Folklorisms are divided into two groups: simple and complex folklorisms. Complex folklorisms: a) analytical folklorism; b) synthesized folklorism; c) is divided into three groups in the form of folklorisms of a stylization nature. This article deals with the literary-aesthetic and linguopoetic features of analytical folklore – the first type of simple and complex folklorism used in the works of Abdulhamid Sulaymonogly Chulpan. Also, one of the literary features of the proverbs is that the function of simulation is evidenced by examples in several appearances. The definition and classification of analytical folklorisms is critically examined, as well as the expediency of adding a third form to the classification, that is, folklore that is similar in form and updated in content. The article analyzes applause and curses into types.

Researches often point out that the concept of folklorism came into being with the emergence of written literature [11, p.12]. The term folklorism was coined by the XIX century French folklorist Paul Sebilliotproposed the term and used to describe the plots, motives, and interests of folklore of writers, critics, and journalists [13]. In Russian literature, M.K. Azadovskiy began to study the nature and classification of folklore in the 1930. Later P.S.Vihodtsov, B.Agrba, L.I.Emelyanov, G.A.Levinton, U.B.Dalgat, A.A.Gorelovsuch as scientists conducted their own research.

The interest in the study of folklore in Uzbek literature increased in the 1960 and 1970 years of the XX centurymany of our scientists conducted their research, such asN.Mallaev, G.Jalalov, G.Muminov, O.Sabirov, B.Sarimsakov, I Yarmatov, M.Amilov, S.Askarov, D.Kuvvatova, Sh.Sulaymanov, L.Sharipova and etc.

Scientist B.Sarimsakov explains folklorism as follows: "All the material of folklore included in the work of an artist for a purpose should be considered not as folklore, but in terms of folklorism, because it is given a certain "processing"by the artist" [8, p. 39]. The scientist divides the existing folklorism in Uzbek literature into two types in terms of structure and function in the texture of the work of art: simple folklorisms and complex folklorisms. Complex folklorisms include: a) analytical folklorism; b) synthesized folklorism; c) in the form of folklorisms of a stylized nature can be divided into three groups [8, p. 37-45]. In this article, we talk about simple and analytical folklorisms used in Chulpan's works and their usage.

B.Sarimsakov "the use of folk proverbs and sayings, closed phrases, expressions for speech and simple folklorism" [8, p. 40]. Since it is clearly distinguished in the artistic structure of folklorism, it uses the adjective "simple" before the word folklorism.

In her research, L.Sharipova objected to B.Sarimsakov's definitions of ordinary folklorism. "Oral expression and turnover cannot be ordinary folklorisms. Because they are a phenomenon of speech, and although they are always present in a language such as a proverb, a proverb, they do not have genre features as a product of artistic creation. In this sense, special attention should be paid to the development of proverbs and sayings, which are a genre of folklore"[11, p. 34], it should be noted that the events listed by B.Sarimsakov exist in the oral speech of the people as a ready opportunity, and are not re-created every time, but are brought to the speech ready. In this sense, we believe that even expressions with a fixed expression and a certain pattern can be accepted as simple folklorisms.

Chulpan's novel "Night and Day" begins with the proverb "*Hamalkeldi, amalkeldi*" (4). This proverb is given in the book "Treasure of meanings" as "*Hamalkeldi, amalkeldi*" and is interpreted as follows: "*Hamal* is the first month of the year in the solar year, which covers the period from March 22 to April 21. It is known that during this period, nature, "awakened from hibernation", gradually begins to bloom, trees sprout, plants and grasses begin to follow. They expressed this happy event with this proverb"[12, p. 465]. So, Chulpan replaced the verb "*kirdi*" ("entered") in the proverb with the verb "*keldi*" ("came"). First, he may have used the proverb in his own sense, and second, he may have used it in a figurative sense. Uzbek women had no rights. Their lives have been tragic. There were also girls who were destined to be the second, third, or even fourth wives of wealthy people by the will of their fathers. In ancient times, a girl who got married could only see her husband in the corner. Chulpan did not change the word "entered" in the proverb to "came" in vain. Perhaps the idea that it is time to say no to this situation, to wake up, to break the dungeon, to release women, is embedded in this article. "With these works, Chulpan expresses the noble idea that the generation that has begun to build a new society should first of all destroy the prison where Uzbek women live ... to ensure that our women achieve true freedom and human happiness" [6, p. 60]. Perhaps we would have seen this situation when the "Day" part of the work was written. One proverb revealed the idea of an entire novel. It is a testament to the skill of the writer.

Chulpan uses proverbs in his works without changing them in their original form. He gives explanation adding the word combinations, such as: *deydilar, degan gap bor, deydi burungilar: – Tashi yaltiroq, ichi qaltiroq degan gap bor, – dedi u. – Muning bu kulishidan qo'rqaman! Zebixon bilan muncha apoq-chapoq bo'lishi bekor deysizmi?* (213)

One of the important literary features of the proverbs used in prose texts is that they perform the function of analogy [9, p. 91]. These analogies are manifested in several appearances.

1. Compare the content of reality in the text with the content of reality in the article. In this text, in order to ensure the formal integrity of the text, the author uses the phrase "said the former". In this case, the simulated text takes the lead in this system of analogy, accepting the analogous element as a determinant of its content [9, p. 92]. For example: *Eshonbobo xotirjam, bir chaqa ham bermaydilar. U kishi, albatta, beraman desalar-ku, qo'llaridan keladi: har qanday katta zakunchining ishtahasini qondiradigan dunyolari bor.*

Faqat ne choraki, u kishi berib o'rganmaganlar, olib o'rganganlar. "O'rgangan ko'ngul o'rtansa qo'yimas", – deydi burungilar. U kishini berishga o'rgatish qiyin! U kishi shuncha badavlat bo'lib turib, eshikdan gadoy kirsas, qo'liga qaraydi "nazari yo'qmikan" deb (290). As we read the text after the proverb, we can see that the irony tool was also used. "... a beggar enters through the door, looks at his hand and says, 'Doesn't he have a look?'" Creates a bitter irony. This laughter showed that Eshan lived on greed.

2. To liken the person in the text to the subject in the proverb. The person / object analogy is available in the following proverb: - *Ha qo'ying, to'ra, odamni xafa qiladigan gaplarni gapirmaylik. "Ertaning g'amini eshak yeydi". Ertaga Xudo poshsho egam...* (149)The proverb is used in its original form in this text. The person in the text is likening the object (animal) in the proverb to a donkey.

3. To liken the person in the proverb to the person in the text. In this case, we witness the case of linking the personal quality of the person with the quality of the general person in the proverb [9, p. 93].For example: *Qurvonbibining achchig'i keldi: – "Echkiga o'lim, qassobga yog'!" Men o'lolmay garangman, siz hadeb kulasiz. Ha, eshonbuvamga aytolmaymanmi? – Ha, ayt! Ayt borib! – dedi so'fi yana kulib turib. Ablahligingni pirimizga ham ko'rsat, fitna!* (114)In this case, the first part of the proverb is used interchangeably, and the word "death" is used instead of the word "soul". In the text, the first part of the proverb is likened to Qurvanbibi, who was helpless to the "goat", and the second part, to the "butcher", is likened to a laughing Sufi.

4. The situation in the text is similar to the situation in the proverb. The proverb is likened to the situation described in the text and increases the effectiveness of the text, showing its vitality. Example:*Ikkala "qadrdon" quchoqlashib ko'risha ketdilar. Sul-tonxon butun bu suhbatni kundoshlariga eshitdirmoq uchun mumkin qadar baland ovoz bilan olib borardi. – Ana, topishib ham ketdi! – dedi Xadichaxon ichkaridan. – Pes pes bilan... qorong'ida! – dedi Poshshaxon (215).*In this case, the proverb was modified at the request of the writer. The proverb is actually used in the case of *Pes, pes bilan qorong'ida topishar*, but the word "topishar" is omitted here to increase the effect. The Book "Meanings of Treasure" explains: In the metaphor, a thief, a slanderer, a thief, a greedy person, a crooked hand, a black-minded, slanderous, slanderer, a slanderer, a jealous, a conspirator, a pervert, in general, are called "pes". Such people usually do their evil deeds in secret, in the dark, in low places, meet each other at night and in such deserted places and try to achieve their goals"[12, p. 314]. Sultankhan compliments and helps his unknown wife to fulfill his "sincere" wish. The writer vividly describes Pasha Khan's hatred and anger for his neighbor through this proverb. However, it should be noted that the writer may have likened the outcome of this "beloved" meeting to Sultan Khan's meeting with Hakimjon in the proverb.

"Analytical folklorism is a folklore material that stands out in the work. Analytical folklorism is formed from any genre of folklore other than folk proverbs: narration, legend, curse, applause, song in full, and excerpts from epics and songs as part of the work of art"[11, p. 46].

Analytical folklorisms are characterized by the fact that the literary texture of the work cannot be organically combined with its leading idea [8, p. 41]. Analytical folklorism is essentially similar to the means of expressing syntactic attitudes, such as motivation, introductory words. Indeed, motivation is an introductory word that does not enter into a syntactic relationship with parts of speech, but is a very important element of speech [11, p. 43]. In our view, likening analytical folklorisms to essentially motivational and introductory speech does not fully justify itself. Even in terms of syntactic attitude. Because folklorisms are ergonomic in nature. They form a whole with a particular part of the text or the whole of the work. It is not correct to liken this to a connection in an introductory word or motivation. For example, the meaning of a syntactic device does not change even if you do not use a keyword or prompt. But if you remove analytical folklore from a work of art, it undermines not only the content of the work, but also the literary and aesthetic aspect. That is, it would be wrong to say that this type of folklorisms does not fit into the plot of the work. Because they give a symbolic and philosophical spirit to the work of art as an element related to the main idea of the work. Increases the impact of the work.

Analytical folklorisms come in different forms depending on the skill of the creator. B.Sarimsakov noted that they meet in two forms: a) folklorism in its full form, as in folklore; b) folklorism, although the content is preserved, but the form is changed, often abbreviated, refined [8, p. 42]. Hence, analytical folklorisms occur in works in the same form as ordinary folklorisms, that is, in the form of unaltered and modified, processed analytical folklorisms based on the skill of the author. We found it expedient to add a third form to this classification as well. That is folklorisms that are similar in form, updated in content. It should be noted, that the first form of B.Sarimsakov's classification refers to folklore, which is used without changes. The second form deals with folklorism, the content of which has been preserved. It is often observed in folk art that folklorisms undergo form deformation. However, the transformation, updating, modification of content, while maintaining a certain form, is also carried out in accordance with literary intent. Therefore, we believe that such views should also be taken into account in the classification.

I.Yarmatov, continuing the classification of B.Sarimsakov, according to the function of analytical folklorisms can be divided into four: 1. Analytical folklorism is used as a part (episode) of the text of the work of art, combining events that have a symbolic connection to the main idea or theme. 2. Analytical folklorism is fully involved in the artistic texture of the work, but does not blend organically with it. 3. Analytical folklorism is applied in a particular episode that reveals internal dramatic collisions in the hero's spirit. 4. Analytical folklorism is applied only in a certain episode, as required by the situation, and contributes to the realization of events in the life of a literary hero [1, p. 57-58].

At the end of the work, the writer also uses the song. The aesthetic value of the song is great in revealing the psyche of the "crazy" mother, who could not withstand the bitter blows of fate: *Qorilar, domlalar, parixon, azayimxon, duoxon va boshqalarga pul berib o'qitdilar, ko'chirtirdilar, dam soldirdilar – foydasi bo'lmadi. Hamon o'sha eshonnikidagi singari har kimga qizini maqtab gapirar, so'ngra ho'ngrak otib achchiq-achchiq yig'lagach "Yoriltosh" kuyida o'zi*

to 'qigan baytlarini o 'qirdi: Zebi, Zebi, Zebona, Men ko 'yingda devona. Seni sotdi o 'z otang, Men bo 'layin sadag 'ang! Zahar qilib oshingni Pirim yedi boshingni! Zebi, Zebi, Zebonam! Qayda qolding, dilbarim?

If this song had not been used, it would not have been possible to portray the image of a mother so clearly in pain and anguish [4, p. 119]. The song "Yor-yor" in the play complements each other with a painful song in the native language. That is, a song sung in the native language is a new song improvised in the traditional way of singing. The inside of the pre-prepared form is filled with a completely new content, a personal tragedy. Similar cases can be observed in many artistic circles, and such folklorisms should be studied separately on the basis of literary texts. "Darkness", which refers to "happiness" in the context of "yor-yor", "sadness" in the image of space and time, "andisha" and "hadik", created a strong contrast and served to express a high level of emotional expressiveness.

In addition, in the novel "Night and Day" analytical folklore in the form of applause and curses of the people was widely used. "In the distant past, people understood the effect of the word on the human psyche not directly from the content of the word, but from some supernatural force in it. That is why in their imagination words are divided into types like good and bad. While good words bring health and happiness to a person, bad words bring them unhappiness"[3, p. 109]. Folk applause is not created for just anyone.

In our people, if someone goes on a journey, they wish him "Oq yo 'l bo 'lsin", "Yo 'ling oq bo 'lsin", "Yo 'ling bexatar bo 'lsin", "Eson-omon yetib olgin"(good luck). Through these applause, the passenger is asked to reach his destination without difficulty and without danger. We know that the genesis of white color goes back to ancient and traditional beliefs. White symbolizes peace, light, tranquility. Chulpan also uses this applause in different situations: *Otam biror joyga ketayotganga o 'xshaydi, - dedi Zebi quvonganini yashirolmay. Yiroqroq safarga o 'xshaydi. Oq yo 'l bersin! – dedi O 'lmasjon va yumshoqqina kuldi.*

Applause serves to wish people well, to protect them from danger, to lift their spirits. Applause can be applied on all fronts.

Curse is an independent genre of Uzbek folklore. It is only used to wish evil on people. In Islam, it is said not to harm ants. A Muslim knows that Allah punishes all good and evil. Therefore, curses such as "Xudoga soldim", "Xudoga topshirdim", "Jazoingni xudo bersin"("I gave to God", "I gave to God", "May God punish you") are used among the people. The curses used in the novel can be divided into two groups: 1. Self-curse; 2. Cursing others.

1. Self-curse. "Self-cursing is used when you are helpless, fed up, unhappy. In this case, death curses are often used"[11, p. 63]. "Enaxon... o 'z qo 'lida munday qudrat yo 'qligini o 'ylab noumidlikka tushar, bo 'g 'ilardi... – O 'lganim yaxshi mening! – dedi u. – Ko 'nguldagidek bir siylay olmasam mehmonlarimni!" With the help of analytical folklorisms, the writer showed that he was upset that the girl could not treat his visiting friends with heartfelt favors due to her poor financial situation, and that he was ready to die for it. This increased the impact of the work.–

Voy sho'rim! Shuncha erkak o'tirsa-ya! O'lganim ming marta yaxshiroq! – So'ngra ovozi pasaytiribroq tirkadi: – Otamning piriday kap-katta sallalik domla o'tiribdilar. Qanday yuzim bilan qarayman?..

The writer here assigns two tasks to analytical folklorisms. 1. Demonstrate the simplicity of Zebi; 2. Demonstrate Zebi's faith. When folklorism is removed from the text, its expressiveness, expressiveness, and populism are lost.

2. Cursing others. *Razzaq Sufi*, at the urging of Eshan, gave his daughter to the commander as the fourth wife. Her daughter could not resist this sad marriage. But he also disagrees with the "bitter joke" of fate. The father was in a desperate situation. He wants his daughter to reconcile, to get used to everything and live in peace. The author skillfully described this situation. *“Otasi shahardan piyoda kelgan edi. Oppoq soqoli bilan ko'z yoshlarini to'kib yig'ladi. “Qizim, – dedi, – meni munaqa sharmanda qiladigan bo'lsang, ilohim, bo'yning tagingda qolsin... Murodingga yetmagin”.*

Instead of a conclusion, it can be said that the writer can apply the proverbs in the mantle in their original and modified form, depending on his skill. This increases the impact of the work, expressive coloring, popularity. The proverbs used in the text serve one of the most important artistic features – simulation. These analogies are manifested in several appearances. This situation ensures the literary of the work. When examining the proverbs used in a work of art as folklorism, it should not be overlooked that they are the unit that forms the literary text and the means of determining the art, the aesthetic value of the work.

Analytical folklorisms are widely used in all parts of a work of art, in place of epithets, in the author's speech, and in the individualization of the speech of the protagonists. It encourages the reader to find a way to the heart, to think. Such analytical folklorisms play an important aesthetic role in a work of art.

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