

THE SKILL OF USING ETHNO-FOLKLORISM IN ISAJON SULTAN'S STORY "BIBI SALIMA"

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ANNOTATION

In this article, the story "Bibi Salima" by Isajon Sultan is analyzed, which is one of the famous authors of contemporary Uzbek literature and the writer's ability to use ethno-folklorism in order to clearly reveal the character of the hero is shown. The work focuses on prayer, one of the ancient traditions of our people.

Keywords: current Uzbek literature, prose, story, genre, style, folklore, ethno-folklorism, hero, image.

INTRODUCTION

Today's Uzbek literature goes the way of deeply describing the whole complexity of the human psychology. Our writers are using new ways and methods to reveal reality, character of heroes, and their inner spiritual world. In the works written in almost all genres of our national literature, there is a situation of effective use of customs and traditions, examples of folk oral creativity, in order to return to the national identity, to depict in Uzbek from the mentality of the heroes to the way of life, to increase the reality of the depicted events. Features of the national mentality, mythological views related to the faith of the people in the works created in a realistic style, they serve the purpose of artistic proof of the character and mentality of the heroes, ensuring the development of events, and strengthening the ideological basis. This principle is evident in most of the works created in the first quarter of the new century. We can observe this principle in the works of a number of artists such as Khurshid Dustmuhammad, Nazar Eshonqul, Luqmon Borikhon, Normurod Norqabilov, Ulugbek Hamdam, Isajon Sultan. Every artist writes in his work a number of poetic elements, such as the customs, traditions, rituals, songs, weddings, and mourning of the people, he was born and raised in. Any nation that realizes its identity preserves its national spiritual heritage like the apple of an eye and leaves it to the next generation. In the works of the national writer of Uzbekistan Isajon Sultan, turning the elements of folk oral creativity into an object of artistic image is one of the aspects that show the originality of the writer. Reflecting our national spiritual heritage in the writer's work, using elements of folklore, choosing interesting plots with the help of folklore motifs determine the stylistic peculiarities of the writer. The stories of the talented writer Isajon Sultan brought a unique new spirit to literature. Along with using the best experiences of world literature, the writer skillfully incorporates his native land, respect for his compatriots, customs and traditions of the people into his works. Literary critic M.Kochkarova evaluates Isajon Sultan's work and draws the following conclusion: "A lot of features like the pleasant lyricism characteristic of Isajon Sultan's works, the quiet narration characteristic of Eastern literature, the narrative style of folk tales, and sometimes following the works of famous world writers

attract my attention. In the work of the writer, a subtle edge can be observed in the synthesis of the past, and the future through mythological methods. It is embedded in the stories of the writer this method ensured that the stories were educated and popular. ". [2, 23].

Dozens of Isajon Sultan's stories such as "Bibi Salima", "Bog'i Eram", "Shamolli kecha", "Qismat", "O'rmondagi kulba", "Turmush", "Otamga nimadir bo'ldi" and "Manzil" show the renewed literary image of today's Uzbek prose. In these stories. The writer abandoned the cast of characters that lasted for a long time and bored the reader, and the ideas raised by the demand of the times. He was able to create the language of the work without excessive silence. The artistic device of the stories, the narrative style typical of folk tales, legends, narratives, simplicity, moreover, the life concerns of the injured, simple, ordinary people, similar to the heroes of the tales, attract the reader's attention.

The story "Bibi Salima" begins like this: "Bibi Salima lives in a village with a green field. The village is not big, but the scenery in every yard is similar. The streets are dirt; water has passed in the ditch in front of the houses. Dense aspen leaves are rustling on the banks of the stream. In front of some of them, like a green flood, the brooms stretched. In fact, it is a type of burgan, which is used by people as a broom. If you enter Bibi Salima's house, you will see a log building with a porch on the left...and an unfinished building on the right. If we can tell, the writer skillfully used the method of narration, detailed imagery, and lyrical-romantic style typical of the "fairy tale" genre in the narrative style. The writer introduces the reader to the spiritual world of the character by describing in detail the image of the village and house where the hero lives. Here, the writer made good use of ethno-folklorism in order to clearly reveal the character of the hero. The writer's skill lies in the use of folklorisms in the plot of the work both open and closed. Our ancestors wake up early in the morning and open the doors and windows of the house, because in their opinion, angels enter the house at dawn. They tell their children and grandchildren that the house with angels will be blessed. In order to show the spirit of the people in the story, the writer inculcates this tradition in the actions and thoughts of the hero. Bibi Salima also wakes up early in the morning and opens the doors, as if an angel enters the house. He thinks that if the doors are closed, he should be dragged in. The motif of Bibi Salima opening the doors early in the morning and entering the house with blessings is ethno-folklorism, hidden and hidden, embedded in the core of the hero's actions. An example of overt use is the alternation of prayers and applause in the speech of the characters.

The story begins with Bibi Salima building a tandoor in her yard and receiving blessings from the tandoor. "After finishing his work, Bibi looks at Salima and says, "Pray." - No, do I pray when a man is standing? - said Bibi Salima, awkwardly. - You cover the bread, - said the tandoori. - I pray for my old clay, for what I have done. Ask for the blessing".[3,26] In this speech of Bibi Salima, in fact, our popular views about women not praying where there are men, the supremacy of the man in the family, and the greatness of the man are expressed. Prof. B. Sarimsakov, writing about the essence and foundations of artistry: "The facts of real reality are enriched not only with their own characteristics, but also with attributes specific to the aesthetic ideal of the creator, certain artistic image is created only when it is reflected in a changed, re-perceived way" [4, 64]. In the story "Bibi Salima", the image-symbol-hero is Bibi Salima and the attribute that strengthens and enlivens her is tandir. This detail by the writer is very appropriate and good found. While giving the interaction of Bibi Salima, the hero of the

work, with the oven, which is considered one of the main details in the story, the author points to the beliefs of the people as a symbol of sustenance and life. . In the story, it is clear that the details served their purpose in conveying the author's style. The religious views of our ancient ancestors related to bread and wheat embedded in the speech and actions of Mother Salima. The motive of turning to the oven for glorifying it is originally taken from the life of the people and is a derivative of eastern views related to the glorification of bread. "We found you and built it so that it would be food for our children," he said to the oven. - We light a fire in it, we pile coals on it. Your heart will burn, but bread will be baked red-hot for us. May God give us plenty of sustenance, and help me to live for many years." [3.26] It is interesting, that Isajon Sultan absorbed the udum, formed on the basis of ancient religious views, into the essence of applause in the speech of the hero of the work. This testifies to the artistic skills of the writer. It is known, that a person who is in a difficult situation turns to God during the applause of the people. The husband of Bibi Salima, the hero of our story, falls ill, and the house is blessed. Thinking that the man's place in the household is small, and the wife cannot take his place no matter how hard she tries, the woman prays to God: "Oh God, heal my husband and bless my life. After all, everything is up to you, isn't it?"[3, 29]

Bibi Salima's heart was not comforted by this request. He remembered the folk saying, "If you ask God for anything, ask everyone", he was embarrassed that he asked only for himself. Now he prays for people he knows and does not know: "Turn from your power, give it to the people... Learn from your power, give me your blessing, let it rain all over the world!"[3, 31.] Another characteristic of the writer's style can be seen in the appropriate use of landscape. The landscape helps the writer to reveal the mental state of the hero, the general content of the story. Types of wind, changes in nature after the wind can said to be a symbolic reference to the mental state of the hero of the work. Bibi Salima's words to God in the early spring appear as a sign of rebellion, later repenting, providing sustenance with rain, reminding the reader of God's miracles through natural phenomena, and being able to embody the overall image of our people, who lived believing that prayers made from the heart will be accepted, through a single image. In our opinion, as long as any folklorism is revived in written literature, it is planned by the creator that they fulfill certain artistic-aesthetic, ideological and didactic tasks. In particular, it is appropriate to carefully examine the artistic functions of folklore characters and their scope in the stories of Isajon Sultan. We will focus on this in our next articles.

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