

# THE PLACE OF FOLKLORISMS IN CHILDREN'S LITERATURE (ON THE EXAMPLE OF POETRY)

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## Abstract

Folklorism is the process of influencing and using the traditions of folkloric art (folklore) on professional fiction, art or culture. Folklorism is not only a simple reproduction of folklore materials, but also their processing in a new artistic form, modern interpretation and incorporation into works of art. This article presents scientific ideas about the phenomenon of folklorism, the history of its origin, the influence of folklorism on written literature. As evidence of the ideas, scientific works on folklorism and the opinions of scientists are presented. Poems of children's poets are cited as examples. This article presents excerpts from the works of Anvar Obidjon, Gayratiy and Tolib Yuldosh. Through these excerpts, the poets' skill in using folklorism is revealed. Types of folklorism and considerations about them are given.

**Keywords:** Folklorism, folklore tradition, influence of folklore, written literature, synthesized folklorism, analytical folklorism.

## Introduction

The issue of “folklorisms” has been studied in world literary studies since the 20th century. Written literature appeared, and the influence of folk oral art, creative traditions, and the positive and creative influence of both types of literature on each other are undeniable. Since the 50s and 60s of the last century, the use and influence of folklore in written literature began to be referred to by the theoretical term “folklorism”. At the same time, until the term “folklorism” was used at a steady pace, the terms “the relationship between folk oral art and written literature”, “folklore traditions in written literature”, “folklore traditions in written literature”, “folklore tradition in written literature” were also used equally.

L. Sharipova writes: “Folklorism arose with the emergence of written literature. However, since its aesthetic nature has not been specifically studied, in science from the 20th century to the present it has been expressed in a mixed manner through various terminological combinations such as “use of folklore”, “folklore traditions”, “folklore influence”. These terms essentially correspond to the concept of folklorism. Because folklorisms arise due to the use of folklore in written literature under the influence of folklore. However, the terms “use of folklore”, “folklore influence” have their own specific meanings, which make it difficult to consistently apply them to the concept of folklorism”. So, folklorism is not a direct copying of

the plot, image, motif, folk style that has existed in the oral folk art of the creator for a long time, on the contrary, folklorism is a process of reworking folklore genres by the creator, embellishing and enriching them in his creative laboratory, It is to create a new work by supplementing it, or to re-stylize and incorporate folk proverbs and sayings, figurative language, and idioms into the work.

The use of folklorisms is not only found in literature created for adults, but also in children's literature. The purpose of using folklore traditions in children's literature is to convey the advice given to children in a figurative way. The use of folklorisms in the work is also important because it is easier for children to remember not just advice, but also a figurative idea.

The following passage is quoted in the poem “Kuloqchin” by the beloved children's poet and writer G‘ayratiy (Abdurahim Abdullayev):

Even a lion  
can never escape from the multitude.  
When strength truly unites,  
The enemy cannot resist.

This passage depicts animals uniting to confront a cat and rescue a mouse from its trap, and folk proverbs are effectively used to encourage children to be united and united. Proverbs such as “A lion cannot escape from many,” “A rabbit cannot escape from many,” and “A snake cannot escape from the brave” are used as synthesized folklore in the poem. The use of this proverb enriches the artistic idea of the poem by expanding the child’s imagination and figuratively depicting that even a lion can be defeated if they unite.

As we continue reading the poem, we again see the poet using proverbs to prove his point:

If you do, you will find,  
The mouse has gone astray.  
The forest is cold, and somewhere  
It is difficult to find.

The animals save the mouse from the cat by giving it a place in their earmuffs in the bitter cold. But the mouse returns good for evil and starts gnawing at the earmuff, starting from one end. The fox and the other animals are very upset by the mouse's behavior and drive it out of the earmuff. The mouse regrets what he has done, but “doing is seeking”, that is, whoever does evil will receive a corresponding response. The poet proves with this proverb that the mouse's action was wrong and that evil does not go unpunished.

We can also see the effective use of the folklore genre by another wonderful children’s poet, Tolib Yuldash, in his poem “The Soul of Speech”:

First know the value of the dice,  
Then think and speak, my child.  
Don't wander around,  
Speak looking to the side.

The poet skillfully used the proverb “The jeweler knows the value of gold” to reveal the idea of the poem, giving it a creative touch. This proverb is embedded in the structure of the poem



and it is impossible to remove it. After all, if it were removed, the ideological and artistic style of the poem would be seriously damaged.

Anvar Obidjon is a modern Uzbek poet, and his poetry contains deep traces of the traditions of Uzbek folk art and modern interpretations.

Anvar Obidjon made appropriate use of the genres of folk art. In his poems, he used folklorisms that served to reveal the artistic idea of the poem, bringing images typical of folk songs such as “Laylak”, “Chittigul”, “Boychechak”. He imbued his poems with the poetics of traditional ceremonial songs such as “Ayriliq”, “Yor-yor”, and the heroic spirit of epics such as “Alpomish”, “Go’rog’li”. The use of folk oral art allows us to find examples of simple and complex folklorism in the poet’s poems.

The poet's use of folk elements such as “dedi-da”, “ekan-ku”, “bo’pti-ku” in his poems clearly shows the poet's childlike sincerity. In addition, the presence of mythological and ethnographic motifs in folk images such as “oqsaqol”, “kampir”, “seven sons”: mythological birds such as “Semurg”, “Khumo”, fairy-tale characters such as “Chol va dev”, “Tilla boshli ajdarho”, creatures from folk beliefs such as “Suv pari”, “Olov qiz” indicate that the poet is a connoisseur of folk oral art.

Folklorism in Anvar Obidjon's poetry consists not only in the repetition of traditional elements, but also in their combination with modern poetic methods. These aspects are clearly visible in his collections such as “My People, My Essay” and “Songs of the Motherland”.

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