

## FOLKLORE MOTIFS IN THE POETRY OF USMAN AZIM

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**Annotation:** this article analyzes the issues of the influence of Uzbek folk oral creativity on fiction on the example of poems by the poet Usman Azim. The poet analyzes the motif of the three paths in folk tales in his poems.

**Keywords:** value, artistic word folklore, motif, image, folklore studies

The literature of each era is primarily reflected in the patterns of oral creativity of this people. It is reflected in folklore, art is polished. In works created from our classical literature to the present day, artistic literature of folk oral creativity is felt.

Examples of folklore can be seen in folk oral creativity from time immemorial. In bringing the traditions of the nation to the surface, the contribution of our famous poets and writers is enormous. The basis of the work of the people's poet of Uzbekistan Uthman Azim is also unthinkable without folk oral creativity. "His oeuvre is poetry that has always drunk water from folk oral oeuvre, watering it with a fresh spirit into written literature. Even in the early years of his work, the poet turns to folk motifs in fairy tales, legends, and epics, which are beautiful examples of folk art. "One of the sources of the poet's poetry is Mother Nature, and the other is folk art." [5: 282.]

In the 70-80s of the last century, when the poet entered the world of creativity, his use of folkloric motives to be able to speak truth and truth, to show the harmony of written literature with folk oral creativity, of course, it was important to use folkloric traditions in expressing the author's specific purpose-provisions. The poet's "three dramatic ballads", "Bakhshiyona" series – folk epics, "Chapani or jaydari poems" – folk songs, "Return of the Alpomish" – epic "Alpomish", fairy tale motifs are based on "Stone fairy", "ballads". In some of his poems, The Poet has a unique, deep meaning that indicates the wisdom of our people, skillfully makes appropriate use of serma'no phrases and proverbs:

"Oh" fills the IM " oh " you people

One way is the ground, one way is the sky.

It is known that folk tales have three road motifs. In the fifth Ballad of "ballads", based on the fairy tale motif, this motif is used for the purpose of illuminating social issues. In general, three ways in the work of the poet are widely used in places where the main motive is depicted in the situation of the era, the psyche of the lyrical hero as an image. In the poem "narrative", the motif of three paths expresses deep philosophical observations about the life, survival of a person.

The poet, seeing this motive in the example of human life, compares the life lived by a person to a journey that cannot be returned:

This path is not lonely, it is divided into three...

” Don't come if you go " took my heart.

Although "go, come" will say imo,

God forbid me to return.

"Either come or not" is a play by mujmal,

I suddenly want to take part in the solution.

A steep look at Fate bandasin picture,

Think, "The life of the one who does not come to the market is the life of the one who does not come." [2: 111.]

Usman Azim is best fooyed from fairy tale motifs, which are considered one of the figurative-based types of folk oral ijood. In particular, fairy-tale motifs are taken as the basis for the” tale of happiness“,” Wonder Dragon“,” Stone fairy“, as well as the fifteen ballads included in the poet”election“. Although the plot of the poet's work "The Strange Dragon" is based on the plot of folk tales, it does not completely repeat the plot of folk tales.

Just like in fairy tales, The Evil “forty boshes” who came to the land, “forty stomachs” “one yuho” “the lone daughter of the dragon-symbol King who ate”one navniholqiz “every day” does not eat “the queen”who was destined to become a sacrifice for her people. On the contrary, to the king, who sent his child to John, thinking of the pain of the people and the land, tahsin says: “if the king is a sacrifice to his people, what can he do is a dragon! Compassion for himself without Padaring, he sent his daughter... A thousand thanks to him!” It is clear that this work represents the symbol of Justice in the form of a “strange dragon.” The poet wrote in the poem “the treacherous noblemen who fled when the breath came”, harshly condemning the deeds of the courtiers, and “withstood any calamity “misgar he was a blacksmith, a loader, an obkash, a chariot, a ducchi, a corapdayu devdon, a Bozchi-yu , a bazzoz, a clown, even a scoundrel, even a peepter, even a carpeteer, even a beggar...”as well as mentioning to the king that there are representatives of the odddian people, showing the social problems of the era.

Noble ideas such as Justice, erk and truth in the poem are glorified, and ignorance, dishonesty, hypocrisy and mmunophony are strongly condemned. As at the end of all fairy tales, when the poet am finished this eertag with the celebration of goodness, he contributed a story and told his reader “what is the people?”puts a question that makes it clear. Also in his poem” The Tale of Besehr", the motif image of the three ogae-ini dives in fairy tales is involved.

We were three Ogas,

We were hard workers.[4:40]

The poetry of Usman Azim is a wonderful bouquet of masterpieces of our people, made in writing. His writings, based on the epics” Alpomish “and” Gooroglu", are considered royal works and can be taken as the most remarkable naamunas of folklore. As we have seen above, the poet makes the most of every folkloric motif. This is vividly expressed by the very fact that the most beautiful example of his work is the series "Bakhshiyona". In conclusion, the study,

research of folklore motives in the work of the poet serves to solve the issues of interconnection of written literature and oral literature.

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