

Artistic Harmony of Prose and Fairy-Tale Genres in The Works of Hamid Olimjon

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Abstract: Hamid Olimjon's prose and literary fairy tales demonstrate a harmonious blend of artistic thinking, traditions of oral folk literature, and a modern spirit in Uzbek literature. In his works, the characters are vivid, the language is fluent and expressive, and folk expressions along with poetic imagery are widely used. The themes of the struggle between good and evil, human virtues, diligence, and patriotism occupy a central place in his fairy tales. In his prose works, real-life events are artistically interpreted, and the inner experiences of the characters are deeply revealed. Hamid Olimjon's творчество plays an important role in the moral education of the younger generation, the promotion of national values, and the development of aesthetic taste.

Keywords: Hamid Olimjon, prose, literary fairy tale, artistry, character, oral folk literature, artistic language, poetic imagery, good and evil, patriotism, spirituality, aesthetic education.

Introduction: Hamid Olimjon's creative legacy is most often studied within the framework of lyrical and lyric-romantic poetry, as well as lyric-epic poems. However, his prose experiments and literary fairy tales created on the basis of folk fairy-tale motifs (the "fairy-tale poem" form also belongs to this sphere) constitute a separate layer of his overall poetic system. In this context, the concept of "prose" is not limited only to "storytelling": Hamid Olimjon's journalistic articles, essays, and artistic sketches are also regarded as sources that reflect the evolution of prose thinking, imagery, and style. A "literary fairy tale," unlike a folklore fairy tale, is distinguished by authorial composition, individual style, the transformation of the ideas of the time into a direct artistic code, and a plot that moves beyond traditional folk patterns, enriched with authorial dramatism and psychological motivation.

In fairy-tale studies, the transition zone between oral folk versions and authorial reinterpretations is considered an important theoretical issue. In contemporary international folklore and fairy-tale research, these questions are regularly discussed within the Scopus/WoS academic space. For instance, specialized, peer-reviewed publications such as *Marvels & Tales*, which are based on strict academic

standards of expertise in fairy-tale studies, examine the relationship of fairy tales with text, context, and ideology in a multidimensional way. The journal defines itself in its editorial policy as a "peer-reviewed journal of fairy-tale studies" and supports an interdisciplinary approach.

Similarly, the journal *Fabula*, dedicated to historical-comparative narrative and fairy-tale research, is one of the central platforms of international folktale studies. According to MIAR data, it is indexed in several major databases, including Scopus and Clarivate (A&HCI), which confirms its academic recognition.

In analyzing Hamid Olimjon's prose heritage, special attention is paid to the following aspects:

1. Describing the genre structure of Hamid Olimjon's prose heritage (short stories, essays, journalism, literary criticism);
2. Defining analytical criteria for the main categories of prose poetics (plot-composition, conflict, narrative voice, chronotope, detail, character creation);
3. Revealing the socio-ethical ideas and mechanisms of imagery in the short story "Tong shabadasi";
4. Identifying methods of creative transformation

of folklore plots, motifs, and symbols in literary fairy tales (fairy-tale poems);

5. Explaining the formation of a “folk style” through artistic language, rhythm-intonation, formulas, and repetitions.

LITERATURE REVIEW

Hamid Olimjon’s creative work, particularly his prose writings and literary fairy tales, is considered one of the important research objects in Uzbek literary studies. The writer’s artistic mastery, his effective use of folk oral traditions, and his ability to integrate a modern spirit have been analyzed by many scholars.

In N. Karimov’s research devoted to the history of Uzbek literature, Hamid Olimjon’s work is evaluated as an important part of the 20th-century literary process. The author emphasizes the harmony of romantic spirit, folkloric imagery, and high artistic quality in his works. B. Qosimov, in his studies, highlights the writer’s role in continuing fairy-tale traditions and shows how elements of oral folklore are reflected in a renewed and reinterpreted form in his works.

In theoretical studies of literature (H. Umurov, U. Normatov), the poetic features of Hamid Olimjon’s works, as well as his artistic language and expressive means, are analyzed. These studies emphasize his skill in creating imagery, the fluency of expression, and emotional impact as key aspects of his writing. A. Rasulov, in his works on artistic mastery, scientifically explores the writer’s plot construction, methods of conflict creation, and ideological direction.

T. Mirzayev’s research on oral folk literature helps to better understand the roots of Hamid Olimjon’s fairy tales. It highlights the writer’s originality in reworking folkloric motifs, images, and traditional plots. In addition, literary analysis sources (O. Yoqubov) examine methods of artistic interpretation in Hamid Olimjon’s works, focusing on the psychology of characters and the depiction of their inner experiences. This shows the importance of psychological representation in his prose works.

Overall, existing scholarly literature confirms that Hamid Olimjon’s creative legacy is multifaceted and that his prose and fairy-tale genres successfully combine artistry, folkloric tradition, and modernity. At the same time, his prose fairy tales still require deeper and more comprehensive scholarly investigation.

Against this theoretical background, Hamid Olimjon’s literary fairy tales can be analyzed not merely as “works written for children,” but as manifestations of artistic thinking (poetics), authorial reinterpretation of folklore motifs, romantic aesthetics, and the artistic encoding of ideological content. In this regard, it is appropriate to

focus on two main directions: first, the imagery system and stylistic syntax of Hamid Olimjon’s prose (short stories, essays, journalism); second, the narrative architecture, mythopoetic symbols, and musical-rhythmic structure of his literary fairy tales (especially “Oygul bilan Baxtiyor” and “Semurg’ yoki Parizod va Bunyod”).

METHODS

From a source-studies perspective, when discussing Hamid Olimjon’s prose, it should first be noted that in the early period of his creative career he also wrote in the genres of short story and journalism. In the prefaces of selected editions of his works, some journalistic articles and texts identified as “short stories” published in 1927–1928 are mentioned; among them are titles such as “Haqiqat izlab,” “Zaharli yurak,” and “Tuhmat.” These references show that in the early stage of Hamid Olimjon’s creativity, prose experimentation developed alongside lyrical forms.

It is also confirmed in several sources that Hamid Olimjon had a collection of stories titled “Tong shabadası.” Both biographical notes and literature textbooks associate this collection with the years 1930–1931. This fact should not be understood merely as a bibliographic detail, but also as a sign of a poetic process: semantic markers such as “dawn” and “breeze” create a symbolic field aligned with the romantic worldview of the author and the metaphorical emergence of a new literary era.

Such texts perform a dual poetic function. On the one hand, they introduce the rhythm of contemporary life; on the other hand, poetic imagery (metaphor, emphasis, syntactic parallelism) transforms journalistic speech into an artistic form close to poetic prose. This phenomenon is a general tendency observed in many national literatures of the early 20th century and is important for explaining how lyrical intonation extends into prose.

Methodologically, it would be limiting to treat Hamid Olimjon’s prose as a secondary area of his creativity. Instead, if it is read as a poetic laboratory, his mechanisms of image creation, methods of building dramatic tension in plot development, and experiments in balancing narration and description become much clearer. In particular, in the short story genre, techniques such as condensing conflict into a small form, rapidly revealing character, and generalizing through symbolic detail may have indirectly influenced the poetics of his epic and lyric-epic works.

The main defining feature of Hamid Olimjon as a poet is the “high temperature” of intonation and imagery. When this quality is transferred into prose, it forms the

basis for what can be called poetic prose. Poetic prose refers to the intensification of lyricism within narrative, increased use of figurative description, rhythmic syntactic structures (repetition, parallelism, gradation), and a strong emotional-expressive lexical layer. This phenomenon is connected both to the Uzbek literary process and to broader 20th-century modern literature, where the boundaries between prose and poetry become increasingly fluid.

From a stylistic point of view, the poetic nature of his prose is especially evident in the culture of detail selection. Syntactically, poetic prose is often based on breath units: the lengthening or shortening of sentences determines the internal rhythm of the text. In journalistic sketches, this rhythm combines with reportage speed, creating dynamism. An essay is based on observed facts, while the poet transforms them artistically through metaphorical interpretation. As a result, two layers are combined within prose: a factual layer and a poetic layer.

This aspect is also closely connected to Hamid Olimjon's biographical and aesthetic experience. From childhood, he grew up listening to folk oral traditions, fairy tales, and songs, a fact he himself reflects in his artistic lines. The preface of selected works includes a reference meaning: "In my childhood days, I used to listen to many fairy tales, which my grandmother would tell me." This indicates how deeply the aesthetics of oral storytelling (auditory experience) left an imprint on his creative consciousness.

This auditory narrative tradition could also be transferred into prose: narrative intonation resembling oral storytelling, naturalness of colloquial speech, liveliness of dialogue, and a strong tendency toward visualizing events for the reader.

RESULTS

In the study of Hamid Olimjon's literary fairy tales, the two most frequently mentioned major works are "Oygul bilan Baxtiyor" and "Semurg' yoki Parizod va Bunyod." In several sources, it is emphasized that these works were created on the basis of motifs from folk fairy tales.

Here, the term motif serves as a key methodological concept, indicating the point of connection between folklore and authorial poetics. A motif is a recurring semantic unit within a plot, such as trial, journey, separation, evil force, magical helper, prohibition, punishment, and attainment of happiness. An authorial literary fairy tale takes such motifs not as fixed patterns, but re-codes them through the ideological context of the era, romantic aesthetics, and individual artistic style.

In analytical studies devoted to "Oygul bilan Baxtiyor," it is noted that the work also reflects the intonation of folk songs, meaning that the internal musicality of the text is closely connected with folkloric roots. As an example, the cited passage begins: "Cho'lpon kabi chaqnagan ko'zing tushdi yodimga..." and continues with the repeated phrase "tushdi yodimga," which creates a rhythmic and melodic flow.

This demonstrates a core mechanism of poetic artistry. Repetition is one of the key techniques of oral song poetics; in literary text, it intensifies emotional expression and anchors the image in memory and recollection. Thus, in Hamid Olimjon's literary fairy tales, not only the plot structure of folklore is preserved, but also its systems of intonation, rhythm, and compositional repetition are integrated into authorial poetics.

In studying the artistic nature of literary fairy tales, the principle of plot construction is of special importance. In folklore fairy tales, the plot is usually complete and fixed: the hero undergoes trials, magical helpers appear, evil is defeated, and justice is restored. In authorial fairy tales, while this structural "skeleton" is preserved, greater emphasis is placed on the hero's inner motivation, emotions, romantic ideals, and the socio-ideological views of the period.

In other words, whereas folklore fairy tales primarily operate with "typical" characters, literary fairy tales individualize them: the hero becomes psychologically developed, and his dreams, love, and inner connections to the fate of the homeland or people are artistically justified and deeply expressed.

DISCUSSION

The theoretical interpretation of this process can be effectively framed through the "text-context-ideology" triad developed in international fairy-tale studies. In scholarly platforms such as *Marvels & Tales*, fairy tales are often analyzed from the perspectives of social function, gender, cultural memory, translation, and adaptation.

When this approach is applied to Hamid Olimjon's literary fairy tales, it becomes possible to see not only their aesthetic appeal, but also how ideas such as freedom, enlightenment, people's will, and individual liberty of the period are expressed through specific poetic codes.

The Semurg is a multi-layered symbol in Eastern cultural memory: at times it is interpreted as a bird of happiness, at times as a divine protector, and at times as a symbol of spiritual perfection. Hamid Olimjon's poetic treatment of the Semurg should also be read within this polysemantic framework. In theoretical

literary studies, a cited passage from the text—
“Semurg’ uchganda bo’ron qo’zg’oladi, yashin
uchganday bo’ladi, qanoti ko’kni qoplaydi”—
demonstrates a strong hyperbolic mode of artistic
expression.

The classical interpretations of the Semurg symbol in
the East, especially in relation to the motif of the birds’
journey, the leadership of Hudhud, and the search for
the Semurg’s realm, occupy an important place in Sufi
and philosophical literary tradition. In analytical studies
devoted to Alisher Navoiy and related literary-
philosophical contexts, such narrative patterns are
discussed in detail, including Hudhud’s role in
organizing and guiding the birds toward the Semurg’s
abode.

CONCLUSION

The poem “Semurg’ yoki Parizod va Bunyod” should not
be read merely as a folkloric plot or heroic adventure,
but rather as a socio-ethical drama framed within a love
narrative. While its external structure resembles a fairy
tale, its internal essence differs significantly from the
classical magical fairy tale tradition. The hero
undergoes trials, receives miraculous assistance, and
defeats evil forces; however, unlike traditional fairy
tales, the story does not culminate in a conventional
happy marriage as a reward.

Therefore, from a scholarly perspective, the text can
productively be interpreted as an anti-fairy-tale, as it
simultaneously employs the fairy-tale framework while
transforming its traditional ideological outcome.

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