

Artistic Interpretation of Ritual Folklore in Modern Uzbek Prose

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Abstract: This article examines the artistic interpretation of ritual folklore in modern Uzbek prose. The role of rituals, traditions, and folk views in the literary text, as well as the features of reinterpretation by the writer, are analyzed.

Keywords: Modern Uzbek prose, ritual folklore, folklorism, customs, tradition, ceremony, folk views, artistic interpretation, national value, poetic character.

Introduction: Values related to the way of life, worldview and social relations of the people are reflected in the ritual folklore in a unique way. Weddings, funerals, funerals, holidays, and other family and domestic ceremonies were formed over a long historical process and have become an important part of people's lives. Traditions, rituals, blessings and prayers, songs and other oral units related to them are passed down from generation to generation. For this reason, ritual folklore preserves not only the everyday life of the people but also their spiritual experience and traditional views.

In modern Uzbek prose, the appeal to rituals is considered one of the important means of artistic representation. By incorporating ritual into the work, the writer gains the opportunity to depict a specific environment, reveal the relationships of the characters, show their mental state, and express signs characteristic of national life. In a work of art, the ritual appears not as a simple repetition of a real-life situation, but as subordinated to the author's artistic purpose.

Especially in modern prose, the relationship of traditional rituals with modern social life is of great

importance. While some customs are depicted while preserving their traditional content, others are enriched with new content under the influence of changes in time, environment, and human thinking. As a result, folklore elements related to the ceremony are inextricably linked with the system of events, character and artistic content of the work.

The main goal of this article is to determine the features of the artistic interpretation of ritual folklore in modern Uzbek prose, to highlight the functions of ritual traditions and folk views in the artistic text, and to evaluate their place in the poetics of modern prose.

METHODS

In Uzbek folkloristics, ritual folklore has been studied as one of the ancient and stable layers of oral folk art. In the research, special attention is paid to the content and functions of family-domestic and seasonal rituals, associated customs, songs, blessings, and folk representations. In literary studies, the transition of folklore elements into written literature, their artistic processing by the author, and their acquisition of a new textual function are studied within the framework of the problem of folklore.

In this article, the primary criterion was taken to determine the artistic function of ritual folklore elements within modern prose rather than merely recording them as an ethnographic feature. The study employed comparative-typological, contextual, and poetic analysis methods. Traditions, rituals, and folk views related to the ceremony were analyzed based on their connection to the plot, character character, mental state, and the overall content of the work.

LITERATURE REVIEW

The study of the artistic interpretation of ritual folklore in modern Uzbek prose requires a comprehensive study of scientific and theoretical views related to folklore, ethnography, folklore studies, literary criticism, and the poetics of literary texts. This is because ritual folklore is not only a cultural phenomenon reflecting the historical memory, national mentality, spiritual values, customs, and social relations of a people, but also an important aesthetic source enriching the system of images, plot-compositional structure, forms of artistic thinking, and symbolic expression of written literature. In this regard, it is advisable to analyze scientific literature on the topic from the perspective of the relationship between folklore and ritual, the theoretical foundations of folklorism, the artistic connection between oral folk art and written literature, and the poetic transformation of national traditions in modern prose.

In Uzbek folklore studies, the scientific research of B. Sarimsakov is of particular importance in studying the genre nature, historical formation, and artistic features of ritual folklore. In the scholar's monograph "Uzbek Ceremonial Folklore," the inseparable connection between ritual folklore and the people's way of life, ancient beliefs, customs, and traditional rituals is scientifically highlighted [6]. The study analyzes the specific features of ritual folklore, its performance conditions, social functions, and artistic structure. These theoretical views serve as an important methodological basis for determining the artistic function of weddings, mourning, cradle weddings, weddings, funerals, and other ceremonies found in modern prose works. In particular, the need to distinguish the features of the ceremony as a real ethnographic phenomenon from its recreated form in a work of art determines the relevance of B. Sarimsakov's research on this topic.

In the study of the relationship between folklore and written literature, the work "Introduction to Folkloristics" by M. Juraev and J. Eshonkulov is also one of the important scientific sources [7]. It covers issues related to the main features of folklore, the genre system, the historical development of oral folk art, and its place in artistic thinking. These scientific approaches allow for the identification of the mechanisms by which elements of ritual folklore enter the composition of a prose work, the interpretation of their functions in the literary text, and the assessment of the harmony between folklore traditions and the individual creative style. In particular, one of the main theoretical issues of this research is to determine the difference between the exact repetition of folklore material in written literature and its creative processing.

When studying the artistic interpretation of ritual folklore, special attention should be paid to the semantic changes of symbols, mythological representations, and traditional images characteristic of oral folk art in the prose text. Because poetic elements related to the ceremony are used by the writer not only to describe a certain plot event, but also to reveal the psychological experiences of the hero, create a national-cultural environment, express intergenerational relations and deepen the philosophical content of the work. In this case, the folklore material leaves its original domestic or ritual function and acquires a new aesthetic content.

In the theoretical interpretation of the interaction between folklore and written literature, M. M. Bakhtin's views on the chronotope and dialogism are also important [8]. The scientist analyzes the interdependence of space and time in a work of art, the meeting of various social discourses and cultural views in the artistic text. Based on these theoretical concepts, ritual images in modern Uzbek prose can be studied as an artistic expression of national space and historical time. For example, in episodes depicting a wedding or mourning ceremony, the protagonist's personal fate, collective memory, social norms, and the conflict of values between generations can be manifested simultaneously. Consequently, ritual folklore serves in the literary text not only as an ethnographic detail but also as a compositional tool that forms multi-layered content.

In explaining the socio-cultural essence of rituals, the

theoretical views put forward in A. van Gennep's work "The Rites of Passage" are of particular scientific importance [9]. The researcher explains the rituals associated with important transitional stages in human life through the processes of separation, intermediate state, and joining a new status. This approach is effective in analyzing the artistic functions of rituals related to birth, marriage, adulthood, and death in modern prose. In particular, the wedding ceremony can be interpreted as a symbolic event representing the hero's transition to a new social status, while the mourning ceremony can be interpreted as a process of life loss and spiritual change.

W. Turner's work "The Ritual Process: Structure and Anti-Structure" explores the symbolic essence of rituals, their role in regulating social relations, and the cultural significance of transitional states [10]. The scholar's concepts of liminality and *communitas* serve to explain the temporary change in an individual's usual social status and the manifestation of collective solidarity during the ritual process. By applying these theoretical views to Uzbek prose, it is possible to identify the artistic expression of the relationship between the hero and society, the conflict between personal freedom and traditional values, collective solidarity and social pressure in ritual scenes.

The work of Togay Murod is an important material in the study of the artistic interpretation of folklore traditions in modern Uzbek prose. In the writer's novel "Fields Left by My Father," the way of life of the people, national customs, traditional worldview and features characteristic of the poetics of oral speech form an important component of the artistic image [11]. The work illuminates issues of historical memory and national identity through folk expressions, repetitions, national spirit, and traditional ideas. The uniqueness of Togay Murad's prose lies in the fact that the poetic means characteristic of folklore are manifested not as an external decoration of the work, but as an internal aesthetic factor that determines artistic thinking and the author's style. Therefore, the analysis of the writer's work is important in determining the relationship between ritual thinking and folk artistic expression.

In Utkir Hoshimov's novel "Between Two Doors," folk rituals, family traditions, neighborhood relations, and national values are depicted in connection with human

destiny [12]. In the work, the artistic expression of the social environment of the war and the post-war period is combined with the culture of the people's daily life. This makes it possible to evaluate the function of rituals and customs in the literary text not only by creating a national color, but also as a means of revealing the character, moral views and relations of the characters in society. Also, by analyzing the images of traditional life in the novel, it is possible to study the issues of changing ritual values under the influence of historical conditions and preserving them in the memory of generations.

Nazar Eshonkul's story "The Man Led by a Monkey" is an important artistic source for studying the possibilities of symbolic thinking, mythopoetic expression, and philosophical generalization in modern Uzbek prose. In the author's work, issues of the human psyche, historical memory, spiritual crisis, and social alienation are often illuminated through symbolic imagery. However, it is scientifically incorrect to equate mythopoetic symbolism directly with ritual folklore. Therefore, this story is important not for specific examples of ritual folklore, but for a comparative study of the modern artistic interpretation of folklore-mythological thinking.

Thus, an analysis of existing scientific sources indicates the need to study the artistic interpretation of ritual folklore in modern prose in three main directions. The first is to determine the ethnographic and genre features of ritual folklore; the second is to analyze the mechanisms of transformation of images, symbols and motifs specific to the ritual into an artistic text; the third is to determine the poetic functions of the elements of ritual folklore in revealing the individual style of the writer, the composition of the work and the psyche of the hero. The interconnection of these directions allows for the study of ritual folklore as an artistic and aesthetic phenomenon that influences the semantic and formal development of modern Uzbek prose.

DISCUSSION

Ritual folklore is one of the layers of folklore that embodies the life experience, customs, and traditional views of the people. It includes rituals related to family-domestic and seasonal rituals, oral sayings, blessings, and other folklore units [1]. Such elements transferred

to fiction are not limited to the initial ceremonial function, but acquire a new content in accordance with the author's artistic purpose. In this regard, the expression of ritual folklore in prose is one of the important manifestations of the creative connection between folklore and written literature [2].

In modern Uzbek prose, wedding customs are one of the most common ceremonial elements. In the literary text, the wedding becomes not only the environment in which the event takes place, but also a means of showing family relations, kinship ties and traditions that are preserved in society. In the works of Abdukayum Yuldash, images related to weddings are presented in close connection with the family lifestyle of the people. For example, several traditional concepts are interconnected in the description: "On the holiday of Navruz, the elder held the wedding of the youngest son, adding that he had reached the age of a prophet." The fact that the motifs of Navruz, the age of the prophet, and the wedding occur within the same text indicates the national and domestic characteristics of the environment in which the character lives [3].

Another important aspect of ritual folklore is the rituals associated with the commemoration of the deceased. The phrase "The next market, let's celebrate" found in the stories of Abdukayum Yuldash shows that the commemorative ceremony formed in the life of the people was naturally included in the literary text [3]. In this case, the word "khudoyi" acquires a broader meaning than a simple everyday concept and is associated with posthumous memory, duty to loved ones, and collective values. The writer does not describe all the stages of the ceremony in detail; through some basic units, he restores its content in the reader's imagination.

In ceremonial situations, prayers and blessings are also of particular importance. A speech unit with a wish content such as "May your path be clear, my child... reach your homeland safely" expresses folk views related to seeing off on a journey [3]. In such units, the word performs not only a communicative function. It embodies traditional views such as wishing well to a loved one, providing them with moral support, and expressing good intentions through words. In the literary text, the applause serves to show the love and spiritual closeness between the characters.

In modern prose, the artistic interpretation of ritual folklore is manifested not in its exact repetition, but in its connection with the life of a specific event and character. The writer selects the part of the traditional ceremony that is necessary for him and subordinates it to the logic of the plot and the image. As a result, ceremonial events such as weddings, blessings, farewells, and blessings do not remain at the level of ethnographic information, but become an artistic tool that illuminates the social environment, mental state, and national thinking of the character.

From this point of view, ritual folklore in modern Uzbek prose, along with the preservation of tradition, allows for an artistic understanding of its place in modern life and its impact on human relations. As a result of the transfer of the ceremony to the literary text, its traditional content is preserved, while a new semantic and poetic task arises in accordance with the context of the specific work. This feature is one of the main aspects determining the artistic interpretation of ritual folklore in modern prose.

RESULTS

As a result of the analysis, it was found that ritual folklore is used in modern Uzbek prose as an important component of artistic reality. In the work, folklore elements related to weddings, blessings, farewells, prayers, and congratulations serve not only to show customs but also to illuminate the social environment in which the character lives, express their mental state, and reveal the characteristics of national life.

It was also observed that it is not necessary to describe all the stages of the ceremony in detail in the literary text. Basic units such as "God we do," "May your path be clear" reveal a broader folk concept related to the ceremony. In this case, the unit of folklore performs a great semantic load in a compact form.

It was also established that ritual folklore, while preserving its traditional content when transitioning to written literature, acquires a new artistic function by connecting with a specific plot and character. Thus, the use of ritual folklore in modern prose is not limited to describing national traditions, but becomes a poetic tool that shapes the character of the hero, the environment, and the overall content of the work.

CONCLUSION

In modern Uzbek prose, appealing to ritual folklore is

one of the important means of artistic expression of the people's traditional way of life and national worldview. Ceremonial customs, rituals, prayers and blessings are reinterpreted in accordance with the author's artistic purpose when they are included in written literature. Therefore, their task is not limited to providing information about the ceremony.

Analyses have shown that wedding, farewell, and other ceremonial situations play an important role in revealing the relationships between characters, their spiritual experiences, and the socio-national environment in which they live. The writer selects a specific element of ritual folklore and adapts it to the system of plots and images. As a result, the traditional folklore unit acquires additional artistic content in a new context.

Thus, the artistic interpretation of ritual folklore in modern prose shows that folklore traditions continue in the modern literary process, while at the same time they are being updated based on the artist's artistic vision.

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