

The Study Of Folklorisms In Uzbek Philology

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Abstract: This article explores the concept of folklorism as a literary and cultural phenomenon, focusing on its terminological development, typology, and application in Uzbek philology. The term folklorism, first introduced in the second half of the 19th century by French folklorist Paul Sébillot, refers to folkloric materials that have been artistically adapted and intentionally incorporated into literary works. Drawing upon the theoretical contributions of A.N. Chistov and Bahodir Sarimsoqov, this study outlines the distinction between folklore and folklorism, highlighting the latter as a stylistic and ideological tool in literature. The article emphasizes the importance of folklorisms in representing national identity, cultural values, and collective mentality, and it discusses the contributions of Uzbek scholars who have advanced the field. The findings affirm the relevance of folklorism in contemporary literary studies and its role in preserving ethnocultural heritage.

Keywords: folklorism; folklore; Uzbek literature; artistic adaptation; stylistics; national identity; oral tradition; Bahodir Sarimsoqov; cultural heritage; literary representation.

Introduction: Before the term folklorism was clearly defined, scholars and writers often referred to folkloric materials using general terms such as folklore, folkloric tradition, or folk culture. The concept of folklorism was introduced in the second half of the 19th century by French scholar Paul Sébillot, who emphasized the role of oral folk traditions not only in community life but also in literature, art, and cultural representation.

This article seeks to clarify the meaning of folklorism and examine its theoretical foundations, particularly within the context of Uzbek philology. It focuses on how folkloric elements—such as proverbs, myths, sayings, songs, and narrative patterns—are purposefully incorporated into literary texts and transformed through artistic means. The study also highlights the stylistic, ideological, and cultural functions of folklorisms in literary works and their capacity to express the worldview, values, and national spirit of a people.

LITERATURE REVIEW

The theoretical foundation for the concept of folklorism was laid by A.N. Chistov, who described it as the "second form" of folklore—material borrowed from oral tradition and artistically transformed in a

written literary context. Chistov emphasized that folklorism is distinct from living folklore in that it represents a creative reinterpretation, not an organic expression.

In Uzbek philology, the term was first systematically used by Bahodir Sarimsoqov, who rejected vague uses of folklore and folkloric tradition in literary analysis. He defined folklorism as all folkloric materials that are consciously integrated into an artistic work and transformed in accordance with the author's stylistic and ideological aims. Sarimsoqov developed a typology and classification of folklorisms and highlighted their function as both aesthetic and cultural devices in literature.

Many Uzbek scholars—including O. Sobirov, G'. Mo'minov, I. Yormatov, L. Sharipova, X. Doniyorova, M. Narziqulova, and others—have made significant contributions to the analysis of folklore in literature. Linguists such as A. Rohataliyev and A. Akhmedova have further developed the study of folklorisms from a linguistic and stylistic perspective.

METHODS AND METHODOLOGY

This research is based on a theoretical-descriptive approach, combining literary and philological analysis

with historical and cultural contextualization. The main methods include:

- Comparative textual analysis: examining differences between original folklore and its literary adaptations.
- Typological classification: based on Sarimsoqov's models of folklorism usage in literature.
- Stylistic analysis: identifying the rhetorical and expressive functions of folklorisms.
- Cultural-semiotic reading: interpreting folklorisms as carriers of national mentality and cultural memory.

Primary data include scholarly works on Uzbek literature and philology, and theoretical texts on folklore and literary stylistics.

THE MAIN PART

Before the term folklorism became firmly established, concepts such as folklore, folkloric traditions, and folkloric heritage were often used interchangeably. The term folklorism was first proposed in the second half of the 19th century by French folklore historian P. Sébillot, who examined the role of oral folk art in social life, as well as its application in culture and the arts [9].

According to folklorist A.N. Chistov, folklorisms—referred to as the "second form"—encompass all types of folkloric material that have been consciously incorporated into a literary work by the author for a specific purpose and have undergone a degree of artistic transformation [1, 39].

Folklorism functions as a stylistic device that reflects the author's skill, individual style, and creative originality. Its effective and balanced use in literary texts requires a high level of cultural knowledge, literary taste, and artistic sensitivity. If overused or underused, folklorisms may disrupt the text's coherence: excessive use can reduce the work to a mere "porridge of forcibly inserted proverbs and sayings," while insufficient use may result in an overly dry or lifeless narrative [1, 39].

Folklorisms serve as a mirror that reflects the unique identity and cultural values of a people. Their study, analysis, and the creation of reliable scholarly sources are of great relevance in contemporary research. In particular, Uzbek philology has seen significant developments in this area, with numerous studies dedicated to the investigation of folkloric elements in literature. Scholars such as O. Sobirov, G'. Mo'minov, B. Sarimsoqov, I. Yormatov, L. Sharipova, X. Doniyorova, M. Narziqulova, D. Xoliqova, M. Imomkarimova, F. Qurbonova, and S. Mamayusupova have made substantial contributions from the field of literary studies, while linguists such as A. Rohataliyev and A.

Akhmedova have also addressed this topic from a linguistic perspective.

The term folklorism was first introduced into Uzbek philological discourse by Bahodir Sarimsoqov, who rejected the use of generalized terms such as "folklore" and "folkloric tradition" to describe folkloric elements in artistic texts. He emphasized that when folkloric material is consciously introduced by a writer into a literary work, it should be referred to as folklorism.

Sarimsoqov, both a folklorist and a literary scholar, focused on the typology, classification, and stylistic functions of folklorisms. He made a clear distinction between folklore and folklorism as separate phenomena. According to him, the use of terms like "folklore" or "folkloric tradition" to describe such materials in literary works is overly general, abstract, and imprecise [2, 125-143]. He wrote:

"Folklore, as an independent art form, possesses its own natural, creative function and exists in a living, communal tradition; folklorism, by contrast, refers to all folkloric material that has been intentionally incorporated into a literary text by an author and has undergone artistic adaptation" [5, 39].

In general, the study of folklorisms holds particular significance in representing the cultural identity, traditions, and worldview of a people. This is because the incorporation of oral folk materials into literary works by writers reflects the national spirit and collective mentality of the society. Such elements serve as powerful markers of cultural distinctiveness and play a vital role in preserving and expressing ethnic and cultural heritage through literature.

CONCLUSION

The study of folklorisms is essential for understanding how literature functions as a vessel for cultural memory and identity. Unlike living folklore, which emerges organically from oral traditions, folklorism is the conscious artistic reuse of those traditions by authors, often adapted to express new ideological or aesthetic purposes.

As Bahodir Sarimsoqov notes, the use of vague or generalized terms such as "folklore" does not capture the specific role of adapted folk material in written texts. His insistence on the term folklorism has helped refine literary and philological analysis in Uzbekistan.

By incorporating folk material into literature, writers not only enrich their texts aesthetically but also anchor them in the collective experience and national consciousness of their people. When used skillfully, folklorisms serve as powerful tools for expressing social values, emotional depth, and cultural continuity. Their study remains a vital and evolving field within Uzbek

philology and broader literary scholarship.

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