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THE PLACE OF FOLK SONGS IN ISAJAN SULTAN'S STORIES

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ABSTRACT

In the stories of Isajon Sultan, one of the oldest and richest genres of folklore effectively used songs, as an example of the story "Guardian". The writer cut a piece of time with the look of a watchman, and in it, from the language of the watchman, the snake, the birds, the caravan, the fish of the river, a boy and a moon girl fell in love with each other, later started a family, got married. It tells about the hardships and worries, about the life that is passing by until it is full. These stories tell about the fate of the entire humanity as an example of the past, present and future of one family. The fact that the story begins with an image of early spring and ends with a scene of late autumn is a symbolic expression of life. The songs in the story, like folk songs, reflect the experience and situation.

KEYWORDS

Folklorism, folk songs, story, fate, symbol, plot, composition, image, experience.

INTRODUCTION

In modern Uzbek literature, folk images and elements of folklore are widely used as a way of creating a national color and depicting the life of the people in bright colors. First of all, it should be noted that the basis of the skill of folk painting lies in the thorough study of folk art. Studying folk art means studying

people's way of life, customs, traditions, history, present and future, thoughts and mentality.

People's Writer of Uzbekistan Isajon Sultan, a creator who has been making a significant contribution to the development of modern Uzbek prose, expressed the

following opinion about today's literary process, today's Uzbek prose: "Changes are constantly taking place in literature. There are those who say that Uzbek prose is slow. We are used to universal success. We are tired of saying whether the works are good or not. This evaluation of the work is the work of marketing, it should be sold by praising it as excellent. And literature, no matter what happens, lives on. In most cases, I think it is necessary to be more tolerant. The works created today, whether small or large, reflect the pain and suffering of today's man, the values that give him strength, and his thoughts. That is, artistic history is being created" [1. 4]

One of Isajon Sultan's stories in which analytical folklorisms are creatively used is the story "Guardian". Adib cut a piece of time with the look of a watchman, and in it, from the language of the watchman, the snake, the birds, the caravan, the fish of the river, a young man and a girl fell in love with each other, later they started a family, got married. It tells about the hardships and worries, about the life that is passing by. These stories tell about the past, present and future of all humanity on the example of one family. The fact that the story begins with an image of early spring and ends with a scene of late autumn is a symbolic expression of life.

The song is like a mirror of the heart, it chooses a way to show what is there. In the method of representation, the expression, the image is taken over

by the symbolic image. Isajon Sultan also used the essence of symbols in folk songs and, at the same time, created individual symbols. First of all, it is difficult to understand either the story or the songs in it without determining the meaning of the symbols in the text of the story. First, let's pay attention to the symbol reflected by the guard. The guard installed in the middle of the vast field watches over the reality of the whole work: "I don't know who I really am, but I know that I am performing a very important task. If not, would God have left me here? Sometimes I want to report my progress, warn, but my voice does not come out in the place I want. I need the breeze and the sun to make a sound. Otherwise, I'll just stand in the middle of the field like a ghost. But in Tevarak, there are many events that scare me.

The wheat has turned yellow, water has leaked from the stalks, and the entire ears have bent.

There is a small river beyond Huv. The black fish inside are quite large, they poke their heads out of the icy water and silently feed around.

On the road by the wheat field, one fly flies and sometimes it lands on me.

Caravans pass that way...The camels of the caravan squeal, the carts squeak. Somewhere - they go to the places where the sun sets, burning in the red horizon..." [2. 206-207].

Based on the text, it can be said that the guard is the writer himself. Because creative people can foresee past and future events better than others. He also warns through his works. But for this, the creator needs a clean environment and freedom (sun and breeze).

The river in the story is life (boundary), the passing time at the same time, khijran, fish - grief, anger, snake - mind, caravan - life, traveler - a person who has spent his life in vain, gazelle - meaning the meaning of hope are symbols.

After the story of the watchman: "I was a white snake, a white snake ... I was lying in the moon" - the story of the snake begins. The association that evokes the image of the "white snake" in the text appeared on the basis of ancient beliefs and beliefs. The people consider the white snake to be precious and believe that worshipping it will lead to good, and the opposite attitude will lead to evil. That's why people sprinkle flour and sprinkle milk with the intention that the mind will bring goodness.

The old man and the moon girl, who come to the thicket by the snake stream, inform about the wonders of life, the pleasures and pleasures of life, that they talk about love, that they cannot live without each other, and the old man's oath to the girl ("Here is this month, this night I swear, I swear to this springing water, I swear to these stars, I will definitely make you happy")

expresses his concern: (Hey, old man, why did you take a vow without knowing what it is? That the vows you took will rise to the blue mountain, where it will turn into a sword. "Didn't you know that it was hanging over your head? I was afraid that if it fell, it would cut off the threads of your fate, your sustenance, events." Throughout the story, it becomes clear that the snake's anxiety is not in vain.

In the story, it is said that the young man and the girl, who witnessed the sweet conversation of the snake, did not come to the thicket, and the stream around which mints grew after years, for some reason widened and turned into a river, and the black fish also multiplied and became bigger, there is a scene where the old man is running a hoe and the moon girl is singing tiredly while nursing her child on the edge of the fields:

Bozor borguvchi, ey boylar,

Otamga salom, denglar,

Otam mani so'rasa,

Yuribdi omon, denglar,

Qoshiqda oshi, denglar,

Ko'zida yoshi, denglar....[2.209]

Through the folk song, the writer has so symbolically expressed the desires of a woman struggling in her heart and mind that there is a danger of animating

them by describing them. You just need to feel the song. The song embodies the sorrows and longings that the vows taken yesterday by the stream were not fulfilled, and that the highway called marriage does not consist only of beauties.

In the story, it is said that a young man is fetching water from a river, and this water is cloudy and muddy. In folklore, water has positive meanings such as light, happiness, joy, family well-being, child-bearing happiness, abundance. Muddy water is interpreted as a symbol of bad luck.

The next song is taken from a popular folk song and is sung in the language of the caravan leader:

“Yo’Ichivinning holini yurgan yo’lovchidan so’rang,
Biz g’arib bechorani aqli raso yordan so’rang....
Biz g’arib bechorani aqli rasolar bilmasa,
Ko’z yoshi daryo bo’lib oqqan baliqlardan so’rang.....”
[2. 210-211]

Through this song, the writer reflected the spiritual world of not only one person, but the entire humanity.

The description of the song opens in the story of the fish: "A man at the head of a passing caravan hums. A young man sitting on the edge of a field, nursing a child, also sings. These tones join the waves of water, and as soon as they spread, we begin to cry on our own. From the tears of our eyes, the water of the river

overflows more and more, it foams and gushes as if overflowing from its bed [2.211].

And the last song is sung by the wife of the owner of the field (hey, the guy by the ditch) who is harvesting the crops in the same field in the last story of the watchman. According to the classification of folk songs, this song belongs to the category of appeal songs. A song is sung about the thoughts that are going on in a person's mind, especially those that he himself is afraid to bring to his mind and buried in the depths of his heart. A song becomes a confidant and companion. In such cases, a symbolic image is the most acceptable form of expression. Seasons of human relationships also occur in different periodic cycles. As summer turns to winter, fiery love can turn to fierce hatred. Here, tears become a magical element that expresses the meaning of separation and punishes. The lyrical hero wants his unrequited lover to suffer no more:

Oh urarman, oh ursam, ohlarim tutsin seni,
Ko’z yoshim daryo bo’lib, baliqlari yutsin seni..... [2.212].

The folk songs from the story reflect the experience and situation. Small reasons, worries and sorrows have turned into huge fishes, and now they cannot reach the level of swallowing a human child! That's what the guard is worried about.

Each of the four elements, which are considered as the basis for the structure of the world, is an important mythological symbol, a ritual element in all folklore samples, and is poetically observed in a very wide and diverse way. Water, which is one of the four elements - ocean, sea, river, lake, river, spring, performs a special poetic function in folk art and carries various meanings. Attributes of water can be various objects, animals, and mythological images. While researching Uzbek folk songs, A. Musakulov interprets a fish as a water animal, a pond as a water analog, a mirror as a piece of water, and a girl as a mythopoetic symbol of water [3.188-199]. Also, the river has the meaning of purification, discovery, border, door leading to underground spaces, danger, fear, prophecy.

Folklorist Sh. Turdimov, while studying the image of the river in Uzbek folk songs, classifies it according to the content as follows:

- a) the border between the lover and the beloved;
- c) the river appears as an analogue of tears and indicates that separation, emigration has gone too far, the hero is experiencing a strong spiritual process;
- g) river - life, at the same time in the context of passing time;
- d) the river as a symbol of man and his way of life [4.11-113].

It can be said that the river in this story came as a symbol of separation, emigration, and passing time.

It can be said that folklore helped Isajon Sultan to find his way, style, identity and roots.

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