

## REFERENCE TO EXAMPLES OF FOLK ORAL CREATIVITY IN CHOLPON'S WORK

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### ABSTRACT

In this article, the artistic and aesthetic significance of the examples of the oral creation of the character found in Cholpon's work, and their place in his work will be explained.

**Key words:** folklore motive, genre, image, tone, pictorial means, "re-creative processing", cursing, proverb, expressions, similes found in folklore.

Abdulhamid Suleiman son Cholpon is considered one of the most famous and effective creators of Uzbek literature of the 20th century. It is no exaggeration to say that his literary heritage has made an incalculable contribution to the enrichment of Uzbek literature, and he created works in all literary genres. He reformed our traditional classical poetry. Instead of its mystery, solemnity, clumsiness, and punctuation, he introduced a sincere, natural, lively way of expression. For him, reality was both the main object of the image and the criterion for evaluating it.[1 ] In fact, while studying Cholpon's work, every simile, allusion, and artistic tool found in his work was used for a specific purpose, and the environment of this period, as well as the artistic events, are highly influential. was also used for the purpose of making. In particular, from heavenly bodies, using samples of folk art with mastery. increased artistry through "reprocessing" and opened the way to new findings in our literature. In the poet's poetry, folk similes, expressions, and proverbs are used in many places. We can see that the introduction of folklore images into the written literature not only improves literary creativity, but also opens the way to a deeper study and understanding of the place of folklore in that period, and increases the artistic nature of the works. It served as a tool for his artistic depiction, revealing his goals, desires and dreams in the layers of his heart, the experiences of the time, expressing his reaction to the social and political changes taking place around him.[2] In Cholpon's work, he skillfully used stylized, analytical types, complex and simple forms of folklore. In particular, we can see in the following verses that unique folklorisms were created on the basis of applause and cursing.

Oh, those who came from cold lands wearing ice,  
May your rude voice disappear in the mountains!  
You who picked my fruit from my garden,  
May your black head be buried in the ground! [3]

In these verses, we can see that folk art is addressed. There are curses in our nation such as "let your black head be seen on the ground", "let your black head be on the ground", "let your black head be buried on the ground", and mostly, such curses are strongly resented by our people. , is used at the moment of disagreement, anger and grief, and in these verses the author also used this curse against the Russian invaders who invaded our country.

be gone  
be gone  
Veil!  
let it bloom  
let him sleep  
hidden under the veil,  
"I'm free too!" he said  
Pearl!, Pearl! [4]

An important aspect of the curses in Cholpan's work is that the curses used by the writer are applied to a single person in folklore, but in the work of the writer, they are addressed to many people. It is important that in some places we can see examples of cursings that have been reworked.

In Cholpon's work, not only curses, but also expressions and words characteristic of oral style are of main importance.

I will not go to the end of the street,  
Because I surrendered to the will of the environment... [7]

We can see that the phrase "dead end" is used in a free form in the verses, but here it is becoming a phrase and we can see a different approach. By using this expression, it can be understood that the writer wants to express the state of his environment. Or, in the following verses, we can also see popular words, and these words do not harm the content and form of the poem from an artistic and stylistic point of view. We witness that it provides naturalness and vitality.

In the autumn... they wandered in the soil,  
In the fall, the soil became dry,  
Then the leaves turned red,  
After they are browned, the leaves are left.[5]

We can cite a number of such and such examples, and the expressions used in each of them sometimes served to reveal the state of the creator, and in some places his emotional views.

I fixed my eyes on him,  
I planted tulips - I planted them,  
I caught pure hope for him,  
Because I saw, I saw the right sign!...[6]

Also, like nationalist poets, while studying the land of Turkestan, the writer takes the sentences in his poems from the heart of the people in order to explain what he saw. In the mind of a Muslim person and the Muslim nation, there are views about two places called Paradise and Hell, and when he hears or reads about it, he tries to listen to it, even if he does not want to. Cholpon also used religious-mythological images and images of imaginary space in his work, and through this he wanted to reveal the state of his heavenly land.

In the most beautiful of existing paradises,  
The most beautiful princess spread perfumes.  
The sweetest, playful fairy of the blues,  
He opened the mouth of the perfume box.

In Cholpon's work, we witness the effective use of such similes, folk phrases and words, as well as cursing. These analyzes were just a drop in the ocean. In the course of further research, we will continue the artistic interpretations of Cholpon's literary heritage. Because the artist who sang the pain in the hearts of the people will not be forgotten.

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