

## The Influence of Folk Art on the Development of the Artist's Poetic Thinking

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**Abstract.** *In this article, one of the leading representatives of Uzbek literature, Abdulla Oripov, published posthumously, the poetry collection "Birth of the Poet", shows that the development of the poet's poetic thinking is greatly influenced by folk art. and the original creator brings a new approach and outlook to literature without denying the tradition before him, which serves the development of fiction. In addition, at the core of folk art there are unique values, mentality, and way of thinking of a certain people, so it is said that inspiration from ancient chants and deep roots is characteristic of all artists.*

**Key words.** Personality, poetic thinking, folklore, memories, childhood, creator, heart, poet, fairy tale, family environment

The great writer Oybek wrote in one place: "The people, their history, life, their songs were and will be an inexhaustible source of inspiration for me and will remain"

The influence of folklore on the development of poetic thinking of the artist is immeasurable. An original creator, without denying the tradition that preceded him, brings a new approach and view to literature, which, of course, serves the development of fiction. In addition, folk art is based on unique values, mentality, way of thinking of a particular people, therefore inspiration from ancient chants and deep roots is characteristic of all artists. "I am convinced that acquaintance with fairy tales, in general with priceless masterpieces of folk oral art, is absolutely useful for young writers ... The influence of oral art on written literature is of particular importance and this is undeniable". Such honors and recognitions can already be heard from writers of all generations.

In Abdulla Oripov's development as a poet and a creative person, the family environment certainly remains close to him by referring to and researching incomparable memories and reminiscences. "A 3-4-year-old boy stays with his mother. Being very curious by nature, he continued to ask his mother all sorts of questions. From the age of 5, he began to understand the meaning of his mother's stories to his sisters, he was interested in folk songs, folk songs, the sound and rhyme of words. Abdulla Oripov's mother was a very strong and religious person. He must have firmly believed that the interest in his child was not in vain, that it was given "from above." For this reason, he spent time telling his youngest son folk songs, as far as he knew them. He took with him to read books, to listen to the books of Navoi, Fizuli, which were read aloud in the village, especially Yassavi, the Sufi Olloyar and other religious authors. He also listened to many poems and stories from his brothers who had returned from school. No one in the family rejected his opinion, only encouraged him. And his mother felt in advance what her son's heart wanted. She became a savior who could solve all difficult questions for his child, relieve all pain and fear. His mother was able to preserve the spark of creativity in the child, and served to gradually turn it into flame. Undoubtedly, his mother's upbringing, prayers and supplications to God played an important role in Abdulla Oripov's development as a poet. His father was also an eloquent person who brought any simple story to life with the help of very

figurative expressions. It would not be an exaggeration to say that he had no equal in oral narration. Some of the poet's poems are based on his father's stories. His grandmother, may she rest in peace, passed away very early, at the age of 55".

"The creative process essentially begins in childhood. Psychologists call the first ideas that arise in a child's mind "fantasy." The true essence of creativity is precisely the ability to renew everything in a special way, to harmoniously combine the old and the new. Z. Freud considers artistic creativity as a continuation of children's play, a substitute for play, an independent world created by the writer. In his opinion, artistic creativity is not done by a happy person, but by a person who is dissatisfied with life. The creator approaches the issue from his own point of view, and this criterion is also followed in the conclusion. In the process of creating a work of art, a process of searching for a solution to a problem that is not yet fully realized in the author's mind and a search for a suitable form for its expression takes place. It is at these moments that the state of creativity and creativity arises."

It is noteworthy that the works of the speech artist Abdulla Oripov vividly reflect a special love or nourishment for folklore samples, and the writer himself admits in his childhood memories that he had a love for folklore: "For some reason," writes Abdulla Oripov, "my memory was extremely strong when I was a child. When there was no radio, television, or other shows, my hobby was books. I would read and memorize what I came across. Among these books were folk epics, translations of our grandfather Navoi Pushkin, poems by Gafur Gulam, Hamid Olimjon and many other novels and stories. By the way, on winter days, famous bakhshis from neighboring areas came to weddings and told stories until dawn. We fell asleep hugging each other, listening to children's poems. If I am not mistaken, I have heard many epics about a bakhshi named Umur the poet."

In his article "Learning from Folklore," Gafur Gulam expressed the opinion that: "Folk art – writing the following folklore will greatly help our written literature reach the people, become popular and assimilable." For example, in the poem "Khanjar" from the poetry collection "Birth of a Poet" published after the death of Abdulla Oripov, there is a motif of tradition typical of the Uzbek people:

I woke up  
Under the eyelashes  
I saw you slowly enter my room,  
You placed the dagger under my head  
But without disturbing my peace.  
You know, oh old mother,  
I woke up, I did not wake up.  
Before me is the whole world  
I knew everything.

Among the Uzbek people, when a child is lulled to sleep or a person is afraid, they put a knife under the pillow. It is widely known among the people that a knife serves to prevent any misfortune, to cut, and the artist subtly hinted at such situations. In this matter, the poet chooses themes that people most likes, reworks them, makes new discoveries with poetic thinking. Literary scholar O. Sobirov spoke about the role of folklore in the work of poets: "...If the tales of Hamid Olimjon are characterized by preserving the form, images, methods of depicting exaggeration, interpreting images, then in the poems of Oybek folklore traditions are felt and he process the samples, in his creative laboratory so that as a result only the content and spirit of the folklore material is preserved in the work..."

Rare examples of fiction are created by great artists. Therefore, the above factors served as the basis for the formation of the creative "I" of Abdulla Oripov, because this talent is seen differently than others, its meaning and intuitions are unique to the world and people's perceptions." In the poem "Philosophy of Philosophy" the poet reflects the pain points and current problems of the Uzbek nation, effectively using some metaphors and comparisons of national wisdom:

Discipline depending on time, time and place

Fortune smiled on him:

Tamagir is like a puppet with a clear hand.

He was seated on the throne!

"In the works of Abdulla Oripov, it is possible to observe both directions, corresponding to the views of our writers whose names have been mentioned. In particular, the poet knows the images of folk oral creativity well, he speaks the living language of the people." According to the poet, "Disrespect for the oral creativity of the people is far from literature."

My friends, purification is not easy.

Where is hawthorn, if you do not climb the mountain!

This means the Gospel of salvation,

Only the wave throws it ashore.

The influence of proverbs like "If you do not climb the mountain, where is hawthorn" in the given verses will increase the influence of our poets and writers, in addition, artists act as a bridge in preserving rare examples and the achievements of the next generation. Such proverbs expressed ideas about the desire for good, about the inevitability of punishment for evil, about the fact that a person can achieve everything with his honest work and hard work. Studying Abdulla Oripov as a creative personality, it is difficult to know him in any other way than through his life path, since in each work, in each line, the creative "I" and the human "I" are embodied only in the Uzbek nation. It is noticeable that national values and examples of folk wisdom are elegantly absorbed into the bosom of creations. Not a single incident, not a single incident in the environment, whether personal or concerning society, poetry, does not escape the gaze of humanity of Abdulla Oripov.

In conclusion, observing the poetry of Abdulla Oripov, one can see that he created artistic discoveries using rare examples of folk oral creativity. The poet can see being, the invisible beauty of the world with the eyes of the heart and hear its mysterious, magical sounds with the ears of the heart. The most important thing is that he can turn these discoveries into a poetic world in the language of poetry.

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