Motive Cytilization

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Abstract. *This article discusses the relationship between written literature and folklore. Written literature and folklore cannot be imagined without each other. Motive stylization can be found not only in epic works, but also in children's game folklore. Children's folklore is usually created within epic traditions. For this reason, the motifs in it are colorful and similar to epic works. The composition of folklore works should be studied through the analysis of motifs. Such motifs as honesty, test, journey, rescue, danger, death, resurrection, captivity, bargaining, flight, adoption, wish for goodness, shame, punishment are more common in children's game folklore.*

Key words: *Motif, plot, folklorism, tradition, folklorism, civilization.*

Written literature and folklore cannot be conceived as separate from each other. The folkloric elements that have entered written literature have been referred to by various names. Terms such as "use of folklore," "influence of folklore," "folklore traditions," and "folklorism" are among them. As a result of various debates and research by our scholars, the influence of folk oral literature on written literature and the artist's skill in utilizing folklore began to be referred to by the term "folklorism."

L. Sharipova classified "folklorisms" in four aspects:

1) According to the period of use: a) classical folklorism b) modern folklorism 2) According to the place of use: a) artistic folklorism b) journalistic folklorism 3) According to the quality of folklorisms: a) simple folklorism b) complex folklorism 4) According to the direction and function of application: a) stylistic-speech folklorism

b) compositional folklorism c) socio-ethnographic folklorism

3) according to the quality of folklorisms: a) simple folklorisms b) complex folklorisms;

4) according to the direction and function of application: a) stylistic-speech folklore;

b) compositional folklore; c) socio-ethnographic folklore [1].

The word "stylization" means "conformity to style" or "creating a work resembling it." "Stylized folklorisms" are part of complex folklorisms. B. Sarimsokov divides complex folklorisms into three groups based on their nature and function: a) analytical folklorism; b) synthesized folklorism; c) folklorisms of a stylized nature.[2]

Analytical folklorism is not organically absorbed into the artistic fabric of the work or its leading idea. Synthesized folklorisms intertwine and merge. For folklore to be considered synthesized, the

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[1] Sharipova L. XX asrning 70-80-yillari o'zbek she'riyatida folklorizm. - Toshkent:Fan,2011. - B.35
[2] Sarimsoqov B. Folklorizmlar tiplogiyasiga doir. O'zbek tili va adabiyoti. 1980. 4-son. 42-44-betlar.

chosen folklore material must be absorbed into the plot of the work. Even if analytical folklore is removed from the work, it does not affect the essence of the work. There will be no significant change in the plot and idea of the work.

Works created in a new way, while preserving the content, form, and tone of the plot of works belonging to oral folk art, create stylization folklorisms. In our written literature, we can encounter all types of folklorism. Folklorism and its types, as well as their reflection in fiction, are studied by researchers from different perspectives.

In his article "Folklorisms of a Stylistic Character," I. Yormatov classifies stylization folklorisms into two types:

1) progressive (positive) stylization;

2) regressive (negative) stylization.

In progressive (positive) stylization, the creator freely approaches the plot and motifs of the folklore work and reworks it. They have the opportunity to develop its content, freely approach its plot and motifs, and rework it. It has the potential to develop its content.

In regressive stylization, the creator expands the folklore material in form while precisely preserving the idea of the work, without infusing their own ideas into it. Therefore, this method is also called negative-type stylization.

The writer enhances the folkloric quality of the work by incorporating elements of folklore into the composition of his piece. This characteristic is also observed in the stories of Isajon Sultan. More than forty stories by the author feature elements of folklore, which fulfill a specific poetic function.

In I. Sultan's story "The Sun Rose Upon the World," the stylization of the motif is clearly visible.

"Auntie, auntie, give me a roll..."

Without looking at him, the aunt continued her work and grumbled: "Am I responsible for everything? You all just ask for bread! If you want to eat, go and collect firewood!"

The little boy obediently went to the thicket behind the house.

The children wouldn't leave the tandoor area. The aunt, breathing heavily, kept breaking off pieces of bread with her sleeve and tossing them into the basket. Despite the heat, steam rose from the basket. When she finished, she gave her own children flatbreads as big as sieves. When it came to the little boy's turn, she frowned and handed him a tiny roll, no bigger than a fingernail, with the edge of her sleeve.

"Here, you eat too!"[3]

The motif of "orphanhood" is evident in the children's game "The Sun Has Risen Into the World."

Erkin Malik has compiled his childhood stories. The book consists of two parts: the first part is titled "Where Are You, Mother," and the second part is titled "The Days When the Moon Was Full." In this dialogic narrative, the author recounts the tragic events of his childhood. He describes the days when he was beaten for stealing his stepmother's ring and similar incidents. Through the work, one can sense how difficult it is to be a living orphan.

The story "Onaizorim" by I. Sultan also incorporates elements of children's play folklore. "When they are free from chores, they play together. When they were little, they used to play with sand. Later, they began to play 'guest-guest' by wrapping a piece of fabric around a stick with string to create a female figure. The peculiarity of this game is that a 'guest' comes to visit one house or another. The little girls welcome the guest by laying out a mattress for them to sit on, asking about their well-being, then setting up a cooking area in a corner, preparing food, and serving it on a tablecloth."[4]

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[3] I.Sulton. Hazrati Xizr izidan (roman, qissa va hikoyalar) G'G'ulom nomidagi nashriyot-matbaa ijodiy uyi, Toshkent-2018.140.B.

[4] I.Sulton.Asarlar. 2-jild. Munojot. Gofur G'ulom nashriyot-matbaa ijodiy uyi. Toshkent -2017.

In the "Russian-Uzbek Explanatory Dictionary of Literary Terms," "motif" is defined as one of the constituent elements in the structure of a plot"[5], It is stated that while the plot is a system of events that constitute the content of the work, the motive is considered the main element that creates this reality. In other words, it is impossible to imagine the structure of an epic work without motives. To supplement this idea, we can cite M. Jo'rayev's opinion: "Motive" (from the French word "motif" - melody, tune) is one of the main components in the structure of the plot that brings it into existence. Motives combine to create the plot. The term "motive" is used in oral folk art, particularly in the study of large epic genres such as dastans and fairy tales." The term "motive" is used in oral folk art, particularly in the study of large epic genres such as dastans and fairy tales.

"Motive" (motive-image) is an image that has acquired a certain stability in terms of form and content, which is repeated in the works of one or more creators and reflects their creative aspirations.[6]

T. Mirzaev uses the term "motive" in two senses, and in the epics, the motifs of love for the people and the country are a tribal unity

Children's folklore is typically created within the framework of epic traditions. For this reason, the motifs in it are diverse and similar to epic works. The composition of folklore works should be studied through the analysis of motifs. Types of motifs such as honesty, trial, journey, rescue, danger, death, resurrection, captivity, bargaining, flight, stepmotherhood, wishing well, shaming, and punishment are more common in children's game folklore.

The trial motif is manifested in three ways within epic works:

1) compliance with prohibitions;

2) by fulfilling conditions;

3) through agreement and fulfilling conditions;

The trial motif is found not only in epic works but also in children's game folklore.

The game "Stone-Flower" belongs to the category of chase games. The game is dominated by the condition motif. During the chase, the child who is "it" must turn into a "stone" at the place where they caught another child. The condition of staying still like a stone is a requirement imposed on everyone. There is a possibility of saving the petrified child. If a friend participating in the game comes and touches them saying "flower," they turn into a flower. They then get another chance to participate in the game. This game is dominated by the transformation motif. Children turn into stones and flowers. In the fairy tale "White Wrist," the young man turns into stone; in "Open, Open, Reeds," the girl enters the reeds; in "Splitting Stone," the stone splits open, takes the girl into its embrace, and closes again; in "The Witch Grandmother," people turn into stones; in "Sword Hero," the heroes' souls being in the sword - these are all directly animistic concepts."[7]

In ancient mythological thought, a person could be equal to a flower or transform into the shape of a flower. Poetic thinking, based on this concept, compares and likens a person to a flower compares.[8] In magical fairy tales, miraculous plants, such as the mysterious flower, the flower of life, the medicinal magical herb, the mercies, the healing tree with leaves, the immortal flower, also play an important role in the construction of the plot as a mythological code.[9]

The game "Jon berdi" is one of the most widespread games in the Bukhara region. In the game, two players hold a ball while maintaining a certain distance between them. The remaining participants stand together in the space between the two players. Rules are established before the game begins. According to the rules, a participant hit by the ball leaves the game, or "gives life," while if they catch

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[5] Hotamov N., Sarimsoqov B. Adabiyotshunoslik terminlarining ruscha-o'zbekcha izohli lug'ati. – Toshkent: O'qituvchi, 1979. – B.190 –191

[6] Quronov. Adabiyotshunoslik nazariyasi.Toshkent."Navoiy universiteti",2018. 111-bet

[7] O'zbek xalq og'zaki ijodi ,darslik,Namangan-2008

[8] O'zbek xalq og'zaki ijodi ,darslik,Namangan-2008

[9] O'zbek xalq og'zaki ijodi ,darslik,Namangan-2008,152-bet.

the ball, they gain an extra "life." Motifs of "death" and "resurrection" are prominent in this game. A participant with an extra "life" can continue playing even if they "die" once, or they can "resurrect" another friend who has "given life." The game continues with the ball. The game ends after all participants have been "killed." In Andijan children's folklore, there are similar game types called "Pobeda" and "Zapas," which have certain differences. In "Pobeda," cards with numbers or letters are used. Unlike "Jon berdi," players enter the game one at a time. The game is dominated by a conditional motif. Specifically, the player entering the game must turn over cards spread face-down on the ground and pick them up in order as quickly as possible. During this time, opponents try to hit the player with the ball. When the next participant enters the game, they continue from where the previous player left off. The winner is determined by collecting all the cards. The winning child slams all the cards on the ground and shouts "Po-be-da." In "Zapas," two people enter the game. They must defend themselves from the ball without crossing a specified boundary. All of these games are dominated by motifs such as "death," "resurrection," and collecting "extra lives."

We can say that the motive of honesty is present in all children's games. This is also evident in games such as Find the Point, Eyebinder, Hunter, Rabbit-Rabbit, Twelve Stick, and Center.A small space is enough for the game "Find the Point." Cells are drawn on the ground. The game is mainly played with two players. One player stands with his eyes closed and looks away. This process must comply with the conditions of the game. If he cheats, looks, tries to see where his partner is putting his speech, he is excluded from the game. The child who makes the point is also cheating, even if he makes it extremely difficult to find the point. He is not playing honestly in the game. A child who is looking for a point learns to concentrate. He searches, concentrating his thoughts, sharpening his intelligence. Cheating should not be allowed even in the game "Rabbit - Rabbit." After all, the person who closes his eyes, stops turning and pointing with his index finger becomes the "main character" of the next game.

Folklore is an inexhaustible treasure not only for literature but also for all forms of art. Any field nourished by folklore is renewed and elevated to a higher level. The stylization of folklore continues to manifest itself in our literature in various forms. Folklore exudes a national spirit. The only requirement for creators is to avoid harming the national spirit inherent in oral folk art.

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