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Poetic Function Of Folk Motives Used In The Prose (With An Example From The Storytelling Genre)

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Annotation
The article explores the poetic functions of folklore in the prose, their literary role in the composition and plot of the literary work. Folklore used in the genre of Uzbek literature in the genre of narrative, in which the folklore motives of the author Isajon Sultan are studied as the main subjects. There are places in the literary story where the traditions, customs, rituals, proverbs, myths, legends are used, and their poetic functions are clarified.
Keywords: prose, folklore, poetic task, composition, tradition, tradition, proverb, myth, narrative.

Folklore is on par with humanity. Many centuries have passed, but they remain unchanged from one generation to the next. All elements of folklore are based on the life, social, cultural and political experience of our ancestors. These experiences are also incorporated into prose works, as the creator of oral and written literature is human. In these two genres, one sheds light on his emotions, thoughts, worries, joys, and sorrows. Therefore, folklore does transfer its influence to written literature.

In our modern literature, one of the writers who effectively uses the elements of folklore in his works writers is Isajon Sultan. When we read novels, stories and proses of the writer, we feel the nationalism. I. Sultan used the elements of folklore in the creation of his hero, describing his character, feelings and thoughts.

In folk tales, each element of folklore played its poetic task. There are more than forty stories by Isajon Sultan, and we see folklore elements in almost all of them. Therefore, we can classic writer's stories as follows:

1. Symbolic images with a mythological basis;
2. A fairy-tale composition;
3. The narrative is coming in the story;
4. Using proverbs in the story;
5. The Influence of Poems on the story's plot;
6. Reflection of customs and traditions in the story.

1. Symbolic images based on mythology

"Mythos (Greek mythos - narration, story, parable) - mythological works that arose in the earliest times of folklore, reflecting the notions of the world through concrete images".[1]

Myths are stories that are formed and shaped according to the primitive concept of our ancestors. It preserves the origins of the universe, man, universe, existence and their historical foundations. The stories of Isajon Sultan with mythological based symbolic characters include "Address", "Garden Eram", "Pain", "Angel", "Arif", "Ring", "and “History one show”, “Treasury".

In the above stories of the writer, we can see some of the mythological images that served some poetic function for the story composition. The author's story "Address" involved mythological images in several places.

“After a long walk, we entered a valley surrounded by mountains. His eyes were clear like glass, and his people were beautiful. We know then that the name of this land is Koh Qaf, and they are not human beings, but feathers. "

[1] Quronov D, Mamajonov Z, Sheraliyeva M. Adabiyotshunoslik lug`ati. Toshkent, Akademnashr, 2013.174-b

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Volume 05 Issue 09
September 2019

In the people's imagination, there was a mountain where feathers lived. This is their home country. The name of the mountain is called Qaf.

"… Feathers are also representatives of the "outside world", serving as the gods of the two worlds. For example, in the people's imagination, the Wolf of the Wolves was also regarded as a "far-off world."

The man who went to Qaf did not return alive. In the story, the heroes travel a long way, after a long journey. The lakes of the valley were beautiful, clear as glass. When the fairies hear the story of their destination, they want to turn them away. Many of their companions fall in love with these beauties and stay at this address. As we read this story, some of its stories are reminiscent of A. Navoi's poem "Lison ut-Tayr". The location storyline is also close to some of Lison ut-Tayr's stories. The heroes of the story set out in search of the Valley of the Tilsim. Their encounter with a wilderness before the wilderness, that is, the wilderness of death. Fearing the panic of this desert, two or three of his companions returned. After going through all this hardship, they reach Mount Tilsim. It was a crystal with inscriptions on each of its doors. The heroes thought of this mountain of tongues differently. The story is also a mythological image of Mount Tilsim.[2]

In the work, the writer presents the image of Abdullajon. The boy was still young and did not know the depth of life. He did not know where he was going, and the rest sought for treasure.[3] Even returning from the destination would be tired, with Abdullah leading ahead. In search of the treasure, this mountain of tongues says, "There are those who set out, and you will be able to repel them." In this story, the author uses mythological images to illustrate the bad effects of the human soul and the futility of following him.[4]

There are also mythological images in the writer's Garden Eram story. The name of the story itself is a reference to mythology. A king named Shaddad who claimed to be a God according to legends built the garden.

According to Sheikh Alauddin Mansur, this legendary garden was built for three hundred years. The king who built this garden did not even see it. As he gathered his troops and went to see the garden, he encountered Allah's tempest and died on the way.

The writer describes Garden Eram as a human imagination paradise. The story is about the Tree of Life. Each leaf of the Tree of Life was a way of life for everyone. If he were to die, life would end. When the hero of the work is not in a moment, he appears in the garden of Eram and sees the tree of life in it. It is only the Creator who knows how long he will live or not.[5]

In the story of the writer "Pain" he took the dog as the main character. The dog's master died. The dog lies on the master's grave. The story tells a myth. Accordingly, in one country there was a king named Dekkiunus. He was irreligious: the seven men hid in a cave while his men chased after seven. Among them is a shepherd's dog. Seven hundred years later, if they go out of the cave, Dacicus will die. The dog also lived with them. The dog was then covered by Allah's human skin.[6]

This is the case in Surat al-Kahf. The above events are not myths because they are mentioned in the Qur'an. Even when a friend of the dog's owner in the story is about to place a marble stone in his grave, the dog will not let him approach his master's grave. In this story, the author describes the animal's commitment to humanity. It is assumed that some people in our society have no

[2] I. Sulton.Asarlar. Hikoyalar 1- jild. T: G`.G`ulom N.I.M.U. 2017. 42-b
[3] Jumaniyozov Bahromboy.O'zbek xalq eposida yalmog'iz obrazi.Fil.fan.nom.diss.avtoref. –Toshkent,1996.21-b
[4] I. Sulton.Asarlar. Hikoyalar 1- jild. T: G`.G`ulom N.I.M.U. 2017. 47-b
[5] A.Mansur. Qur`oni Karim. Toshkent, 2004.326-b.
[6] Afsona va Asotir M.Murodov, M.Shayxova.Afsona va asotir.1-kitob.Toshkent, 1990.3-b.

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sympathy for their relatives. Appreciation and esteem after a person's death is like turning on a candle in the dark.[7]

The mythological images are mainly shaped by human imagination. That is why they are an imaginary fable. The mythological images give the impression of being absent. When we were kids, all summer kids were asleep.[8] If we go out to bed without a sleep, our grandmother used to say, "Get wrinkles, don't sleep." What is a girl? We ask our grandmothers questions about how they look. Written by Isajon Sultan, Arif shares his childhood thoughts and ideas in his story. The story reflects Arif's childhood thoughts, as well as all his childhood fears. Arif first loves the twinkling creature in his imagination. As the author notes, children have their own fears and the horror they have imagined. Each child fears their own fears as they imagine.[9]

“Arif started to fear the fox a long time later. When he was a little older, he was afraid of the little girl.

Unlike the others, it could also occur during the day. Trees and shrubs were found in deserted areas, where they were left unattended. He was blond and small. His character was either misleading or confusing his nose and madness. ”

This blonde girl is named after a pharaoh, a demon or some other name. The origin of myths was dominated by imaginary thoughts of people. The primitive environment, the society, the way of life contributed to the emergence and formation of such views.

In the story "Something happened to my father», another mythological image is revealed. »Well, what can a troll do there?" Troll is on our side. It does not work, and when it opens its belly, its huge body is blown away; it frightens the people of the surrounding countryside. Troll has no clothes; he wraps his waist and walks barefoot. He does not have a wife or children. It would be pretty stupid.”

Most fairy tales have a troll image. Some of them help fairy tales; some of them do bad things.[10]

From the sources and observations it is clear that myths were formed based on good and evil. Mythological images can also be divided into images that serve good and serve evil. Troll’s character asks evil, good and evil characters, the Red Devil in the "Rustamhon" poem, to kill Mom, the drunken man, but the evil Momogul learns the evil of the drunken and killed her. [11]

By incorporating this image into the work of the prose, the artist reflects the spirit of the child, the fears and anxieties of his father. The hero of the story has the same imagination as the devil in the fairy tales. The inclusion of folklore into the work of the artist causes the reader to take an interest in the approach to the reality of the work. Writers and poets use various elements of folklore in their works to enhance the internationalization of their works.

As the author writes stories about the Sultan, he enriches them with the heritage created by the people. We find another mythological image in the writer's Garden Eram story. This is the image of Semurg. “When I take a step back, I'm in the garden. I can catch the golden dragonflies and talk to that dreaded Semurg… ”

We have read a lot about the Semurg bird in fairy tales. The bird helps the fairy tales heroes. In the story, the bird of Semurg is seen as a bird of mercy, and our hero is seen. It also reveals that the hero is a good-hearted, good-hearted person. In the "Hero" fairy tale, Semurg puts the hero in the dark. Semurg lives in some fairy tales, some in the earth. This bird is a bird that connects two worlds. Semurg bird is depicted in white in fairy tales. According to researcher G`.Akramov, Russian literary critic KVTraver writes that Semurg is a semi-camel-shaped bird in the jungle of

[7] I.Sulton.Asarlar. Hikoyalar I jild. T..G’.G’ulom N.I.M.U.2017.99-b
[8] I.Sulton.Asarlar. Hikoyalar I jild. T..G’.G’ulom N.I.M.U.2017.100-b
[9] I.Sulton.Asarlar. Hikoyalar I jild. T..G’.G’ulom N.I.M.U.2017.341-b
[10] “Rustamxon” dostoni. Cho`lpon nashriyoti .T. 2016, 107-b
[11] I.Sulton.Asarlar. Hikoyalar I jild. T..G’.G’ulom N.I.M.U.2017.73-b

the Sasanian period, preserved in the Hermitage. There are also myths that describe him as a three-footed donkey. [12]

In Uzbek literature, Semurg is also described as a bird of happiness and happiness. That is why our creators have been making good use of this image. [13]

Such mythological images in folklore are a valuable treasure that reflects the aspirations, lives, imaginations and aspirations of our ancestors. [14] That is why these images have remained the same for some time now, and have served some purpose in our written literature.[15]

2. Fairy-tale composition

In the composition of the story, the inclusion of a fairy-tale plot appears in many creative works. In particular, as we read the stories of Sultan, some of its composition resembles a fairy-tale composition. The genre of fairy tales is one of the oldest genres in folklore.[16]

“Fairy tales are created mainly in prose, with creative imagination and texture playing a significant role in their interpretation. That is why fairy tales told by fairy tales are a product of creative imagination. "

I. Sultan's "Address" story reveals that two fairy tales are absorbed. In this story, the caravan goes on a long journey. Their addresses were far away. As they walk, they come across an address that was called Qaf Qoh, the most frequented fairy tale place in fairy tales. There were fairies and fairies there. Why does the artist add to this story the country of wigs? This may be because the caravan owners in the story are steadfastly heading towards the destination without compromising their goals. The caravan owners describe their aspirations to the destination, relying on their passions without trusting them. Our favorite fairy tale in our childhood is reminiscent of "Susambil". Even the fairytale heroes of "Susambil" strive to get to their destination, no matter what.[17]

“There are treasures that are hitting on each of us. Just grab the ring and say our name: the tongue opens. Any wish of the treasurer will be fulfilled from that moment on as soon as it is said. It is near the destination. The heart is feeling - it is getting closer. ”

The foregoing reminds us of the "sesambil" fairy tale. The donkeys, oxen, rooster, bees, and rats are heroes who have searched for the location of the sesambil. The fairy tale is described as follows: “Sesambil is a very spacious place. The air is very clear, there is a huge mountain on the other side, and its breeze is always buzzing. There are green grass and alfalfa on the ground. On one side, there is wheat and barley on the other side, melons and watermelons. There are ripe grapes, figs, apricots, peaches, and all sorts of fruit.

The heroes of the "Address" story are similar to the fairy tales of "Susambil". However, these heroes, unlike the fairy tale heroes, set out on Mount Tilsim. When they discovered the mountain of tongues, each of them had treasures engraved on their names, and whatever they intended to do, it would bring them to their dreams. The heroes of the "Address" story thought so. The reflection of the fairy-tale plot “Susambil” in this story has increased the internationalization of the story and has influenced its fiction.

Fairy tales attract not only young people, but also adults. In fairy tales, all sorts of things are mentioned, and the thoughts and behaviors of animals as humans are always of interest and inspiration. Fairy tales are the fruit of our ancestors' imagination. They are an endless dream of childhood. Their meaning is absorbed in our national glory.

Reading the stories of Isaac Sultan, we admire the power of the writer's fantasy.

[12] Akramov G`. Totemistik miflar // O`zbek tili va adabiyoti 1978. №3 41-b
[13] Quronov D, Mamajonov Z, Sheraliyeva M. Adabiyotshunoslik lug`ati. Toshkent, Akademnashr, 2013.
[14] I.Sulton.Asarlar. Hikoyalar. I jild. T..G’.G’ulom N.I.M.U.2017.43-b
[15] O`zbek xalq ertaklari.3 tomlik.1-tom.Toshkent.O’qituvchi,2014. 51-b
[16] I.Sulton.Asarlar. Hikoyalar I jild. T..G’.G’ulom N.I.M.U.2017.44-b
[17] O`zbek folklor ocherklari. 2-jild.Toshkent,1989, 30-b

The writer's "Address" tells another fairy tale story.
Once the heroes of the "Location" story reach the Mount of Tilsim, they find a ring with their names everywhere. The hero of the story finds a ring with her name and asks her to think. When he held the ring and said his name, a corridor was opened, and there was an old lamp in the corridor. He thinks that if I do it, all his plans will come true. "… The owner of this wish, that is, I - the Palbos horse, the demon, will bring my master to the place where he commanded me. I will pour the wealth of the world under my feet. I will rule over any position I desire. I speak the language of worms and animals. "
We will see the events in the fairy tale "The magic candle of Alavuddin". The author uses this fairy tale to explain to the reader the nature of the tuxedos. This is the purpose of the story from the fairy tale "Alawuddin's magic candle lamp". He tells the reader the power of tilting and what he can do with this fairy tale detail.
Our people in fairy tales have expressed their dreams, wishes and dreams. They created their own ideas through fairy tales. The protagonist of the story likens himself to the ideal hero of his imagination. The fairy tale of the writer reminds me of the fairy tale story of "Snowflake".[18]

3. Narrative Arrival in the Story

Progress is one of the genres that have a philosophical meaning in folklore. At the core of the developments in the historical fact. This genre tells the events of your life.
"Proposals are divided into two types by form and content:
a) Historical narratives b) topographic narratives
Historical narratives describe historical reality as viable. In topological narratives, however, the fabrication is stronger than reality. There are two types of narration in our prose works. In particular, in the stories of Isajon Sultan, creativity in the use of narratives can be found. In the story of the writer "The army of the lords", the author quotes a narration. In fact, the story is based on this narration. The boy's grandfather tells this story. The description was about the wind. The story is about a strong breeze in the fall. At one time, there was a peasant named Hakim. He went to Nashua in summer to work and to sell his produce. Every year he takes his crops to sell to far distances. One day, the Judge returns to the evening, as he did every year. Hakim's wife begged him to leave in the morning, but he did not listen. The days passed, and the months went by.
Three months later, all those who went to trade returned, but the Judge did not return, and his wife mourned for him. When the judge arrives exactly at the end of the day, there is a strong wind. The mysterious disappearance of her husband felt that there was some connection between these strange winds. The children were sleeping but the woman could not sleep. Shortly after midnight, lightning strikes and the courtyard is lit, and a cavalry unit with a mask of warlike weapons is seen inside the courtyard. The wife is surprised. He then knocks on the door and tells her to open the door. The man who came was her husband. The widow, frightened, opens the door. He asks her where she has been for so long. The husband tells his wife that he has been seeing her for the last time, and that he has come to discover a secret.[19]
"You know, the wind doesn't blow, the wind doesn't blow in vain, but the rocks are rolling, and the magical caps that were tattooed a thousand years ago will be opened. This army does not sink in either fire or water. It can neither be run nor hung. He travels through the night, the wind blows with him, and when the wind breaks, the army again enters the cave.
The saying that our people do not walk down the street when the wind is blowing, they have to sit at home and the wind blows is directly related to the above narration. The narration in the story was about a natural phenomenon. He just gave the story an ideological and aesthetic

[18] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.44-b
[19] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.6-b

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September 2019

pleasure. The story is taken in a way that is consistent with the content of the story. There was a wind in the story, and the boy, scared by the wind, cried. The grandfather came, comforted him, and then narrated the above narration.

Although the main purpose of myths is reporting, it does perform various artistic functions in prose works. The artistic purpose of the narration in the story is only to inform. In fact, it would be better to go into mythology rather than to tell stories about the origin of natural phenomena or elements of ordinary nature. Because myths are stories, stories are stories that are far from the truth, and stories are close to reality. The storyteller would be more detailed if he gave the story as legend or myth.

The story of the writer's "Ring" differs from that of other stories by the power of folk spirit. The story is also told about the ring. According to legend, Solomon had a ring of wisdom. If he wears the ring, the wings and the birds will obey, and the underground and the hidden treasures will be opened.[20]

This story is deeply embedded in the story because it relates to the traditions and customs of our people. It has become a tradition in our nation to give a girl a ring to a married girl or to put a ring on her future bride. The writer writes a bitter truth in this story. When parents give their child a ring, they do not say, "May Solomon have the same ring as his ring, and never use it for your bad day." They say, "Take it; it may be a bad day." Indeed, parents give their child such a ring. The narrative used in the story provides an opportunity to link the realities of the story with real life. The ring is as powerful as Solomon's ring, and it is stated that parents tell their child that it is for the good. Rivalry made the story exciting and fluent. In the story of the author, "The History of a Watch," he tells about the celestial body, that is, the star of Zuhra. According to the legend, Solomon drives the wind to where he wants to go, and when people see that animals and the invisible creatures of God are unconscious, there is a rumour that Solomon is practisingwitchcraft. [21]

People were unaware that two angels, Harut and Marut, were sent down to earth to tell the difference between reality and magic. When some of the angels have committed so much mischief on the earth, the angels before Allah say that if you had sent other people or us to replace them, Allah would not have said: "You too! If you knew what they knew, you would have done the same thing. ‘He wanted three of them to fall to the ground. One of them, knowing that this was a bad end, did not fall to the earth. These angels, convinced that they should not be corrupted, met a very strange and beautiful woman named Zuhra and lost consciousness of her beauty. Angels who are drunk with the beauty of a woman also teach Zuhra what they already know. God throws them into a pit. However, Zuhra was caught up in heaven because she knew the angels. They are imprisoned in a pit in Babylon. Ever since then, magicians have gone to Babylon. This narrative is important in the composition of the story, which played an important role in covering the content of the work.

Maestro's tricks to the people were a form of witchcraft. Accordingly, the writer cites this narrative in the composition of the story.[22]

Narratives of this content are common among our people. Precisely the story of the star Zuhra mentioned in this story is also contained in the story of Gulam Gulom's "Bad Boy." In it, the writer quoted this story a little differently. According to him, Zuhra's father killed a young man because he had a beautiful girl named Zuhra and fell in love with a poor boy. Zuhra comes to the tree where her lover is hanging. It was too long, only one or two steps to reach the sky. Zuhra jumps on this wall and goes up to the sky. Zuhra became the star of Zuhra, which was brilliant in

[20] I.Sulton. Hikoyalar I jild. T..G’.G’ulom N.I.M.U.2017.241-b
[21] Nosirov O, Sobirov O Xalq ijodi xazinasi. Toshkent: Adabiyot va san`at, 1986. 129-b
[22] Narziqulova M. “Sab`ai sayyor” dostonida folklorizm va o`zbek folklorida Bahrom syujetining talqini; Filol. Fanlari nomzodi dis. avtoref Toshkent, 2006. 10-b

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Volume 05 Issue 09
September 2019

the middle of the night. As we have seen, the themes of both narratives are the same, but the plot is slightly different.

With this narrative in the story, the writer has a very important artistic purpose: telling the audience that Maestro's vision is nothing more than magic and witchcraft.[23]

The legends are distinctive from other folklore genres with their epic features. It tells the epic story as it is in life. Growth is generally used in prose works to prove, prove, or convey the message to the reader. Isaac Sultan has also used this genre effectively to ensure his stories are authentic and true.

4. Using proverbs in the story

The proverb is a genre that touches the word, makes it easy to understand, and enhances the effectiveness of the speech. The genre of proverbs is a creative legacy of our people. These are conclusions drawn from the experience and experience of our ancestors over many years. The articles reflect the customs, lifestyle, character, spirit and history of the people. Therefore, this genre is one of immortal genres. Because of their educational value, proverbs are used in our prose works. The articles are compact, but they have deep meaning, because they reflect all the realities in our lives. The articles reflect the life experiences of our great ancestors. Although many centuries have passed, we use this folklore for creative purposes.[24]

Writer Isajon Sultan also used this genre for creative purposes in his stories to enhance the effectiveness of the heroic speech. In the writer's, story "Tantrums of Awazboy», he uses the proverb "Everyone to himself, to the moon's eye"[25]

One of the heroes of the story is the son of Ihsanali aka Suyarboy, who will add German, words to his speech after he arrives at Arbei. Those who heard him laughed at him and made fun of him. In addition, Suyarboy turns to study, but returns to study. Suyarboy was a boastful boy with no knowledge of the neighbor, but his father, Ihsanali aka, said in a circle that he had nothing to know and that he had all the knowledge. Ihsanali-aka, speaking to his son, who could not get his education, seemed to have a son, a born, well-known child, but the son did not. The proverb was told by the heroic grandfather exactly to Ihsanali.[26]

The story in this story applies to both living and inanimate. Both carry the same content. The fact that the proverbs used by our people relate to people's lives and their national identity makes it clear that the hero of the story is a child. The author uses the proverb "Heaven is long, the earth is harsh" in his story called "Angel". As they were returning home from their wedding night, a couple saw an angel standing in the mud with them. The man was in a good mood. Not far from the angel, a dog was staring at them. His eyes were very strange. As we know, angels are portrayed as benefactors in all the works. As soon as the couple sees him, their inner sensations change. Both husband and wife are very happy. They lose the angel. The man wanted to ask the angel to fulfill his dreams of becoming an angel. It is upsetting to have lost this opportunity during his life. Then he realizes that he cannot escape fate and confesses to him and his actions. Then our hero will quote the above article. This article is an epigraph to Abdullah Kahhor's "Patient" [27]story. The hero of the story shows her efforts to look for a way of salvation for her dying wife. Whoever says this must do it. Eventually, the neighbor's old woman said that her baby's prayer would be answered. However, whatever happens, it will. Everybody knows that the sky is far away and the earth is hard, but no one wants to admit that it is impossible to escape the destiny.[28]

[23] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.87-b
[24] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.93-b
[25] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.93-b
[26] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.208-b
[27] Izohli lug`at. 5 jildlik.5-jild.Toshkent 256-b
[28] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.208-b

Isajon used very few articles in Sultan's stories. Although the person portrayed in the articles is exactly the same person, the content of the article is universal.[29]
As the proverb expresses the idea, the task is to increase the effectiveness of the work and to convey the essence of the work to the reader.[30]
Gathering this unique genre of folklore, keeping them from being forgotten and lost, and studying them in every way, whether in prose or in prose, reflects the past, the spiritual state of the Uzbek people. It gives a great opportunity to learn about urban life. [31]Our proverbs can be said to be part of the fate of our upbringing that our ancestors have inherited for generations.[32]

5. The Influence of Poems on the story's plot

The poems are one of the rare examples of folklore. This ancient epic type of folklore is absorbed in the minds of our people. Incorporating this immortal heritage into a work of art requires great skill from the artist. Many of our prose works reflect the stories of our poems. In the writings of our writers, he compares his characters to heroes of the poem or uses supernatural events in the poem. Although we do not read the names of the heroes when we read their works, their stories are incorporated into the prose works.
Researcher O. Sobirov notes that in his research on the works of Abdulla Kadiri, his works in covering issues of love and freedom influence folklore.
The motives of pure, sincere love, affection and devotion between our heroes in the novels "The Past" and "The Scorpio of Mehrob" were first present in folklore. It was then transferred to the prose.
The love between the heroes of the epos "Alpomish", "Kuntugmush", "Rustamhon" and others is transferred to the written prose.
According to the literary researcher M. Narzikulova, the motive behind Bahrom's love of Dilorom's image is similar to the plot in the poem "Kuntugmish".[33]
We have observed the influence of the poems in the stories of Isajon Sultan. The writer had a story called "Tashkelinchak" in which he was a boy named Nazar, and he had no resistance to change and hooliganism. She falls in love with Ummugulsum, the daughter of Samad. After the girl refused, Nazar Samad put a panchah in the belly of a cow's cow. Well, his family disagreed. The girl was also indifferent to Nazar. Ummulsulsum's family ignored Nazar's family because he was more affluent. He gave Ummugulsum another. When the girl was given another, she said, "What my father says", she cried. Looks like a crazy person. Shortly thereafter Ummugulsum dies. The Nazarene was not the old Nazarene. The vision was empty. He would always go to the Tashkelinchak where the thicket grows. In her eyes, Tashkelinchak was Ummugulsum, as if the girl had not poured out her heart to her parents like Tashkelinchak. It seemed as if he had not been able to keep it up.
The plot of this story is similar to the written and folklore poem "Layli and Majnun". His real name was Kays. When Leyli's father does not give up on the story, he leaves his tribe and goes out into the desert. In this story, Isaac Sultan created the hero Majnun in the face of Nazar. He also describes the burning and burning of Ummugulsum during the pilgrimage.The story also finds its place in the story of the love story Gokip and Shokhsanam.
In general, any writer in his work directly reflects the love, affection and devotion of our ancestors in the details of love, affection and devotion. The way of making this pattern is found in all folk literature.

6. Reflection of customs and traditions in the story.

[29] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.209-b
[30] Yoqubbekova M.Beshiklar olib kelayin,alla.Toshkent.Fan.1999. 11-b
[31] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.245-b
[32] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.357-b
[33] I.Sulton.Asarlar. Hikoyalar I jild. T..G'.G'ulom N.I.M.U.2017.380-b

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ISSN: 2455-3220
Volume 05 Issue 09
September 2019

Though the story is small, it also tells the truth of life. The stories told about the customs and traditions of our ancestors. This genre reflects the national ethical norms of our people.
In the story of Isajon Sultan, the story of Kismat expresses the same ethics and ethics of Uzbek people. The following words are epigraphic to the story:
"If you surrender to the father, the day will pass one day,
Your child can stone you… ”
The story tells of our own national upbringing. The parents of three children die and their grandmother is left behind. There was a reed lake near their yard, where one of the boys saw a fish in the street and watched it every day without telling his brothers. The grandmother's eyes grew dim with each passing day. The oldest son has a dream. The old man said: If you go to the lake on Friday, your father will be a fish, so you can catch him and cook it to your nurse. '
Children cook fish. In fact, after eating fish, the light enters the eyes of the grandmother. As the children roast the fish in the crunchy fat, the eldest would be delighted.
“… Now you are playing in the pot, Dad. I dreamed of burning in hell. The Almighty has sent you as a sign, and has sent you as a roasting fire. "
The eldest son would be happy because his father would come, drink his mother, and take care of his children. The children were not pampered as "father". Moreover, when the father of the children learns to be his father, the father collapses and the reed tears, and the father curses his son, "Build it like a reed." The eldest son also thought that he was sent to fish for this sin, as a sign of his burning in the fire of hell.
The story goes with respect to the parents of the Uzbek community. Because the father of the young men had no love for his father and mother, his children would not have a good life for him. In this story, the author has absorbed the article "The World" in essence. In the educational legacy of our ancestors, it was mentioned that no child would support his parents and respect them both in their childhood and in their old age.
There is a saying in our nation: "The guy does not follow the lion's footsteps." The story of the writer, which is the essence of this article, is about a guard, who is a guard, wandering in the midst of a wide field. This guard was stationary. He was a dead bodyguard. He had witnessed many things in the dark night. Every night a person and a girl would meet. He gave many vows to the girl.
"I swear by this moon, tonight, in the water that flowing in the stars - I will surely make you happy ..." the young man said.
Two years have passed since then.
The brave and tantalizing men of the Uzbek people must fulfill the oath taken by a young man. He did not treat the person who broke his oath or did not keep his oath. The writer talks about the oath in the story. The oath is the oath, the oath, the promise. A profound word spoken in the name of holy things, to assert its truth, the correctness of its words and the like, to persuade others; vow
In the story, the writer expresses his thoughts on the oath inherent in the Uzbek fairy tales: Didn't you know that your sworn oaths are going up to the mountain, and there will be swords? If it shook, off… I was afraid it would break the ropes of destiny and events…
The oath is a sharp sword for a truly brave Uzbek boy. It is a tradition of our brave sons to remain true to their oaths. All the nations of the world have their wives played by their wives. Alla is a tradition that is inherited from our ancestors. Not only does the mother help to calm the baby, but it also penetrates into the child's heart. Allah is one of the folk songs. In many prose works, our writers often sing songs. The artist also promotes the art of the work by using the hand in his work. I. Sultan's story in the Guardian story depicts a mother who is nursing her baby at the edge of the fence:
“Do you who are rich in the marketplace, say hi to my Father.

ISSN: 2455-3220
Volume 05 Issue 09
September 2019

When my father asks me, say,
Spend the spoon, and the tears in your eyes… ”
Traditional themes and performances of alla (song) are told in different ways. While some of our mothers have sung songs about their past and difficulties, some mothers tell us about their child's future. According to the researcher Munavvara Yakubbekova, there are the following types of topics:
1. Songs that express love, friendship and dedication for the baby
2. Songs that express advice and counselors
3. Songs that express mothers' sorrow and pain
4. Songs that express goodwill, good wishes, dreams of hope.
Throughout the story, the mother expresses her sorrow and distress. After the singing, the child remains silent. That is why our creators have spoken a lot about the magic power of God. Through this immortal song, the spirit of the child is embodied in the mother's love and national spirit. Alla's songs continue to be our great spiritual heritage today.
In the story of Isajon Sultan titled "Life," it is about the responsibilities of the mother to the father and the father to the mother, who are the main protectors of marriage. The Uzbek woman talks about her duties to her spouse.
In the story, the husband and wife share the same dream. At noon, the tops of the ground were cracked and chatted. His wife asks him why he was in this situation
"No, I didn't turn into rock, so I thought you might shelter me from the winds and storms."
In Uzbek families, the head of the family is a man. All the family's problems and concerns are the same as the father's. Whereas in other countries, men and women have the same responsibilities for family management and child rearing, Muslim Uzbek families have the highest responsibility for their families. In this story, the writer describes the life experiences of the Uzbek people.
In the story of the writer "Uzuk" another traditions of the Uzbek people are mentioned. In each family, a girl and a man get married by their parents. Two wedding rings are worn on the wedding day.
“Especially the marriage is already done, the people are well-known, the people come and fill the gates, and the soup is boiling and wintering on a large stove on the purified fields. Were the rings worn when the ring was worn, the bride? In addition, who knows what is best for people? "[34]
Wedding ring with a newly married girl and young man has become a tradition among Uzbeks. Although young people are religiously and legally married, it seems as if they are not married. This tradition has penetrated deeply into the life of the Uzbek people. There is a saying in our nation: "Father is pleased - God is pleased". The girl who wants to get married will do as her father tells her. In the story of the writer's "Tashkelinchak", Ummugulsum's heart is in Nazar, but he is unable to keep his father's word and marry another person. "The girl used to say, 'This is what my father says.' If they speak up, they will keep silent but their tears will flow. "[35]
Parents will never hurt their child; the Uzbek people will be a child and care for their child from infancy to adulthood. In Uzbek families, the husband is the father of the head. Everything he says is law for both mother and child. Therefore, the girl of marriageable age could not do what her father said even though she had someone else in her heart. The father asks the child through his mother who he is. At least, the father thinks about whether his daughter lives well with him, and measures seven and then cuts his mind. However, Ummugulsum cannot call his dad because his family did not like Nazar and his family.
In this story, the writer tells about many traditions and customs of our people. In the story, the writer gives a picture of Ummugulsum's wedding. Every wedding in our nation starts with the

[34] I.Sulton.Asarlar. Hikoyalar I jild. T..G’.G’ulom N.I.M.U.2017.383-b
[35] I.Sulton. Asarlar.Hikoyalar. I jild. T..G’.G’ulom N.I.M.U.2017.383-b

ISSN: 2455-3220
Volume 05 Issue 09
September 2019

song "Tuylar Muborak" and ends with it. All the villagers, young, old, child, barak, go to the camel. When the girl was taken from her home to the hostage, the bride wished her well.[36]
“Go where the stone is. Fall as a stone. "These are good wishes for all married women, not just for Ummigulsum.
Our mothers have likened the girl to a clown. It was said that wherever the cliff dropped, it would collide there.
When Ummugulsum's parents did not give him his marriage, she married another, and years later Ummugulsum died before giving birth to her second child.
"Oh girl, if you touched this Nazar, regardless of what your parents said would the sky fall apart and fall to the ground?" Would you not trust in the earth and in the sky and not die?
The author called the story "Tashkelinchak". Well, Tashkelinchak turns into a rock that he does not love, but how he relates to Ummugulsum and Nazar. Ummulsulsum's dependence was that Ummugulsum was in Nazareth's heart, but he could not tell his parents. He endured the hard and light of life. Nazar's dependence on Tashkelinchak was the same. Both were heroes who failed to reach their lover. In the Uzbek literature D. Uraeva studied the mourning process. The story of Tashkelinchak also presents Ummugulsum's mourning ceremonies. When our ancestors die, he wants his body buried in his native place, no matter where he is. Our great-grandfather Bobur Mirzo died in India even though he wanted to have his khokim in his home country. Our ancestors and grandmothers have this saying: "If a person is buried elsewhere, the bones of a person who has died with other bones cannot come out."
“Look at the armor of the sky! When the bridegroom said, "The bride is not a bride, she is a girl, and we are going to leave her from the bride's house." Finally, they agreed to leave their home.
”Such traditions and customs are common to all Uzbek musicians. The writer enhanced the art of the work by introducing such phrases in the story and dominated the story. In addition to the inclusion of the motives of folklore into the work of the prose, the idea of enhancing the ancient traditions and customs of our people is known.

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ISSN: 2455-3220
Volume 05 Issue 09
September 2019

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