

## Folklore Art in Pirmkul Kadyrov's Novel "Three Roots"

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**Abstract:** This research knows folklore materials used in Pirmkul Kadyrov's novel "Three Roots". The purpose of using folklorisms and their significance in the novel are discussed in detail.

**Keywords:** folklore, writer, novel, literature, mentality, hero, archetype, mythological image, detail, fairy tale, proverb, folk song, image, genre.



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**INTRODUCTION.** The examples of oral art created by the Uzbek people over the centuries are an integral part of our national culture. Just as every nation has its own oral art, reflecting its high ideals, the Uzbek people are also one of the nations with an ancient history and rich and diverse masterpieces of oral literature. Folklorisms also make a unique contribution to the improvement of modern written literature. Proverbs, songs and tales related to oral art further enhance the charm of the work and reflect the peculiarities of the creative style.

Folklore genres are also frequently featured in the works of Uzbek writer Pirmkul Kadyrov. These elements give his work a rich cultural context that embodies the unique national identity and customs, traditions, and values of the Uzbek people.

**MAIN PART.** Folklorisms in the novel "Three Roots", which was chosen as the object of research, are manifested through the following aspects:

1. National mentality of the heroes;
2. Use of folk proverbs, songs and fairy tales;
3. Names of mythological images and details;
4. Heroes and national archetypes;

In the speech of the characters of this novel dedicated to the life of students: Achil, Gavhar, Mahkam, Zamira, we can see aspects characteristic of our national mentality. We will prove our point with the following excerpt from the work:

Zamira had been invited to dance by a couple of students, but she didn't want to. Achil was delighted and thought, "Is he looking at my heart?" because he didn't want to dance with anyone but Zamira. "Chet" wanted to put an end to the offers and take her to the tango himself. However, Zamira refused him too:

"I don't dance with boys," she said.

From this we can see that Zamira is one of the girls who preserves the modesty, modesty, and pride that are characteristic of Uzbek girls. This situation indicates the national mentality of the Uzbek people.

As we noted above, the novel uses several types of folk oral art genres. One of these is folk proverbs. It is known that the widespread distribution of proverbs among the people is associated with the expression of truth in them. Because the speaker uses proverbs for various purposes in his speech. For example, the use of the proverb '*a drop by drop is a lake*' in the work has a specific purpose, and this is explained in the novel as follows:

*"The proverb that 'a drop by drop is a lake' is perhaps best applied to the acquisition of knowledge. Similarly, every day spent at school, in the classroom, auditorium, and library brings a few drops from the river of facts and ideas called knowledge into a person's mind, the drops turn into streams, the streams into flowing water, and enrich the person's inner world."*

We can also see the skillful use of proverbs such as "*Humiliate the perpetrator*", "*When a cold sees the cold, it kicks*", "*A lonely horse does not get dusty, and even if it does, it does not get a hoof*" in order to describe the relationships between the characters and the spirit of the era. Folk songs are also an integral part of our national spirituality. From the science of folklore, we know that folk songs are divided into two groups according to the period of creation, place of performance and purpose: labor songs and lyrical songs. In the novel "Three Roots", we can also witness the use of the lyrical type of folk songs in order to give a local flavor:

*The flower has opened, it has opened, it has opened, oh my!*

or

*I have a garden, I have garden,*

*I have a pomegranate in garden,*

*I am a happy boy that*

*I have a loyal lover.*

We can say that the singing of these songs in the language of the heroes truly shows that the Uzbek people have a rich spiritual heritage, and that they convey their joys and sorrows to others through music.

Reading the descriptions of Achil's childhood, we can also witness the skillful use of genres of folk oral art. Achil's childhood, like other peers, was spent listening to fairy tales. We can safely say that it was precisely these fairy tales that made him become a skilled poet and dream of legendary things. When he was seven or eight years old, on the other side of his village lived an old woman named Yakhtan, who knew a lot of fairy tales and told them very touchingly. Since the old woman was busy during the day, Achil would go to hear fairy tales in the evening. Sometimes she would ask for something special from home and bring it as a gift.

In order to more clearly describe this characteristic of Achil, we witness that the writer also turned to mythological images and details, heroes and archetypes in the work. Later, the three brothers became heroes, and the young man who studied the craft for forty years left an indelible mark on his mind. The mysterious lamp in which the souls of giants were imprisoned, the sword of Zulfiqar that cut mountains, took his imagination to supernatural dreams.

"Fairy tales lead to good," our wise people say. Achil, who has been a fairy tale lover since childhood, wants to become like the heroes of fairy tales when he grows up and help people in need. During the scarcity of the war years, Achil dreamed of: if only he had Alaviddin's lamp, he would call the giant and order the best food so that everyone would have enough. When his father

went to work on the construction of the Farkhad hydroelectric power station, he went with him and saw the conditions in which people worked. Then he wanted to put the giant whose soul was trapped in the lamp to work again, to complete the whole task in one night. We can safely say that the childish fantasies of the young Achil embodied a sense of faith in folk heroes.

In conclusion, we can say that in the work of Pirmkul Kadyrov we can see many aspects of folklorism, our national mentality. Such effective use of folklore materials not only contributes to the development of written literature, but also educates the younger generation in the spirit of loyalty to the spiritual heritage left by our ancestors. The folklorisms used in the novel served to further enhance the idea of the work, enhance its popular character and impact.

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