



Article

The Influence of Folk Oral Creativity on the Works of Hamid Olimjon

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Abstract: In this article, the role of folk speech and oral tradition in the development of the literary language and written literature is analyzed through the example of Hamid Olimjon's creative work. In particular, the study highlights the folkloric traditions and the modern interpretation of the fairy-tale epic genre in the poet's works such as "Oygul and Baxtiyor", "Simurgh or Parizod and Bunyod", and "Zaynab and Omon".

Keywords: Oral Folklore, Literary Language, Folklore, Epic, Fairy-Tale Epic, Hamid Olimjon, Alpomish, Uzbek Literature, Poetics, Folklor Studies, Tradition and Innovation

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1. Introduction

Hamid Olimjon occupies a distinctive place in literary history as a creator who, both in life and in his artistic work, approached folk bards and folklore in general with special love, deep respect, and sincere admiration [1]. The poet's affection for folklore can clearly be seen in his lyrical works such as *Kuychining xayoli* ("The Singer's Imagination"), dedicated to Fozil Yo'ldosh o'g'li, and *Do'mbiraning maqtovi* ("Praise of the Dombra"), dedicated to Abdulla shoir Nurali o'g'li. Likewise, the deep influence of the folkloric spirit is evident in poems such as *Shodiyona, Yigitlarni frontga jo'natish* ("Sending Young Men to the Front"), *Xat* ("Letter"), *Bo'l omon* ("Stay Safe"), and *Qishloq qizi* ("Village Girl") [2, 3].

2. Materials and Methods

In Hamid Olimjon's *qasida Kuychining xayoli*, the place of Fozil shoir in the art of epic storytelling, his mastery, the epics he performed, and his contribution to Uzbek folk culture are glorified. For example, such lines as "*Oshiqning fahmidir qorong'i kecha*" ("The dark night is understood by the lover"), "*Yig'lasam holimga yig'lar bir necha...*" ("If I weep, many will weep for my condition..."), "*G'am bilan sarg'aydi guldayin diydor*" ("A face faded like a flower with sorrow"), and "*Ot chopsa gumburlar tog'ning darasi*" ("When the horse gallops, the mountain gorge rumbles") are borrowed from folk epics and serve to convey the poet's artistic intention to readers in a simple and popular style.

3. Results and Discussion

The poet's narrative poems such as *Oygul bilan Baxtiyor*, *Semurg' yoki Parizod va Bunyod*, *Zaynab va Omon*, and *Ikki qizning hikoyasi* represent a modern continuation and new form of the tradition of creating poetic works in Uzbek classical literature based on folk tales and other folkloric sources [4]. Hamid Olimjon's creative activity and initiative

in this regard were considered an enlightening literary phenomenon in the 1930s. Even today, this creative innovation and initiative have not lost their significance. The poem *Zaynab va Omon*, in particular, may be considered a work created in both a new style and in a blended style characteristic of traditional folklore [5, 6].

During the process of studying and preparing the epic *Alpomish* for publication, Hamid Olimjon greatly admired its unique artistic language and succeeded in creatively drawing upon it in his own works [7]. For example, in the epic *Alpomish*:

“Yana bahor bo’lsa, ochilar gullar,

Gulni ko’rsa mast bo’p sayrar bulbullar”, - the spirit of such lines is continued by Hamid Olimjon in his epic poem *Zaynab va Omon* in the following form [8]:

Gul ochilar bahor chog’ida,

Va to’lishar ona bog’ida...

Likewise, the richly epic and lyrical depictions in *Alpomish* such as:

Kokillaring eshilgandir tol-tol,

Har toluga bersa yetmas dunyo mol,

acquire a new charm in the following lyrical lines from *Zaynab va Omon*:

Kokillari uning tol-tol,

Lablarida bitgan qora xol,

Bu dunyoga arziguday bor...

Such examples are only a few of the many pieces of evidence demonstrating the synthesis of folkloric aesthetics and the poetics of written literature in the poet’s works [9].

It should also be particularly emphasized that, as a connoisseur of folklore, Hamid Olimjon made broad and appropriate use of folk-style techniques characteristic of Uzbek folk tales and epics in his own творчество. For this reason, in such works, simple and accessible folkloric motifs, strong elements of fantasy, passion, and lyricism harmoniously combine to create a unique artistic world close to the hearts of readers [10, 11].

Especially noteworthy is Hamid Olimjon’s attitude toward the epic *Alpomish*, which serves as an exemplary model for poets and writers of all periods. His creative perspective on the folk epic is embodied in his article *Mardlik, muhabbat va do’sstlik dostoni* (“The Epic of Courage, Love, and Friendship”). This article was written in a scholarly and analytical manner. In the 1930s, the creation of such a highly sophisticated scientific study held great theoretical and practical significance [12]. During this period, the texts of folk works were published, and words with unclear meanings were explained in annotations at the end of the text. This process itself served as evidence of the rich oral creative heritage of the Uzbek people. The poet’s article became an important impetus for the emergence of Uzbek folkloristics as a field of scholarship [13].

The most important scientific-literary, historical, ethnological, psychological, creative, literary-critical, and folkloristic views of the poet Hamid Olimjon regarding the epic *Alpomish* are as follows:

- 1) The Uzbek people possess a rich creative and cultural heritage.
- 2) Creativity is one of the essential characteristics of the people.
- 3) *Alpomish* is one of the most ancient epics, with a history spanning over a thousand years.
- 4) It reflects the beautiful history of the Uzbek Qo’ng’irot tribe.
- 5) It is a common/shared epic among several Turkic peoples.
- 6) All folk poets and bards are familiar with this epic.
- 7) The version prepared for publication by the poet consists of 15,000 lines.

- 8) The epic is narrated in the Kipchak dialect, reflecting the richness of the народный language.
- 9) The work is an epic of courage, justice, truth, love, heroism, and friendship.
- 10) It is rich in artistic and poetic devices.
- 11) It is a work harmonious with the masterpieces of world literature such as *The Knight in the Panther's Skin* ("The Hero Clad in Tiger Skin"), the works of Alexander Pushkin, *Iliad*, *Odyssey*, *Hamlet*, and the masterpieces of Alisher Navoiy such as *Farhod va Shirin* and *Layli va Majnun*.
- 12) It reflects the richness and sonority of the Uzbek language.

The poet compares *Alpomish* with major masterpieces of world literature, including the *Iliad*, the *Odyssey*, *Hamlet*, as well as Alisher Navoiy's *Farhod va Shirin* and *Layli va Majnun*. Such comparisons further elevate the artistic and aesthetic value of the epic [14, 15].

4. Conclusion

Hamid Olimjon was a gifted literary figure who successfully infused the spirit of folk oral creativity into his own works and wrote in the tradition of oral literature, creating works capable of being engraved in the language and hearts of the people. The poet's attitude toward folklore and the embodiment of folk creativity in his works are subjects worthy of special scholarly research.

Folk oral literature is considered an important source for the development of literary language and written literature. Hamid Olimjon's творчество is a vivid example of this process, in which folkloric traditions are harmoniously combined with modern artistic thought. The poet's attitude toward folklore is significant not only as a literary heritage but also as an important creative school for young writers and poets.

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