

## AGIOGRAPHIC LITERATURE AND FOLKLORE

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**Annotation:** This article briefly talks about similar plots in works of agiographic literature and gal oral creativity. At the same time, attention is also paid to the genesis of events that caused the lines of this plot.

**Keywords:** Agigraphy, folk oral creativity, folklore, plot, typological similarity, genesis.

**Аннотация:** В этой статье кратко рассказывается о схожих сюжетах в произведениях агиографической литературы и устного творчества Халка. Параллельно уделяется внимание генезису событий, породивших эти сюжетные линии.

**Ключевые слова:** Агиография, устное народное творчество, фольклор, сюжет, типологическое сходство, генезис.

Similar aspects of examples of creativity of an agiographic nature in the history of Uzbek literature can be seen in the composition, plot, interpretation of images, content and content of works of this type. In addition to common aspects, specific aspects are distinguished in the creative approach, the mode of statement, the development and scope of events, methodological aspects and poetic features. Therefore, the reason for the emergence of similar plots in works close to the content arose as a result of the fact that the peoples of the region in question lived, faithfully influenced by a certain religion during a long historical period. Although such similarities in plot lines make them appear to be created on the basis of a certain ecclesiastical view, each work of this type has its own local coloritis, nationalism, social problems. Such a commonality and originality in world and Uzbek literature, the presence of plots in works of this type, on the other hand, typological connection between works and commonality in ecclesiastical views demonstrate the structural closeness of agiographic works. "In order to maintain our national identity today, to elevate the consciousness-u thought of our people and, through it, to maintain our identity, to elevate the consciousness and thinking of our people and to promote the consistent progress of this country, it is necessary first of all to support the fields of literature, culture and Art" [1. 269].

The plot of the hosidas, an event related to the Righteous, described with great skill in agiographic works, can be found both in folk oral creativity and in our written literature. The plots, even if they are the same, are manifested in different manifestations, arising in time and space and in the demand for social life. "On the day of Iyid, all the unbelievers gathered there. With the blessing of this man [The Righteous is implied], it is as if the camel came out of the stone and gave birth to a male child. There was a spring, and the camels drank this water and finished it" [2. 62]. The genesis of the later folk-mouthpiece, "Yoryltosh", is recounted awake with this event. In the example given, the camel came out of the stone, and the righteous would later claim that they would not harm their people to these camels, but their people would annoy the camels, not listening to his words. The story of the camel's penetration into the rock when they are forced to kill their child after killing a mother camel is manifested in a different form in folk oral creativity. The "Yoriltosh" also expounded on the impactful manner in which girls who did not see good from society sought refuge from the stone, as well as their salvation by entering the stone. In the story of the righteous, the people who afflicted the creatures and killed them were then devastated. We can also see such a plot in our modern literature munkin: "E an old old man himself... Kesakpovon Abdurahman briefly described the meeting with the healer. His Capricorn did not say that he ordered his horses to be shot. We will take Assad, " Jalil

said after some reflection” [3. 116]. In the process of reading the work, we can see that Kesakpolvan perished in a deplorable way. It turns out that the plots in agiographic works are now cited in the fiction as a molding story for the interpretation of certain events-hosidsa. Alternatively, Genesis is also being passed on in reference to agiographic events. In some places, it is this plot that does not describe the story and is described in a modern way in accordance with the content of the work. We can also see this in the following example: “Chu Moses (a.s.) became mutawalid, anosi ANI bit bowed to the coffin by the wombs, took the darzlarin qir, put the Nile rhodig and found the Tengri taolog... the concubines brought ul zandug, Asia ochti, tifi sedikim, bormogin emadur ” [4]. 560-561]. This event associated with Moses alahissalom later manifested itself in the composition of other works. This plot is common in a number of works in folk oral creativity, as mentioned above. This demonstrates that the ecclesiastical views of the people are also reproduced and polished in the patterns of creation of this people. "When Zuhar did not listen to the whistle, he put Tohir in a chest, covered the lid of the chest, and plunged into the river...this advice was accepted by the girls, and when they saw the chest, a son lay in it like a sock" [5]. 31, 36]. Events like this also appear in many other works. The events of the above-mentioned Hamid Olimjon in the “happy with the Moon” century, such as the placing of the moon in a crate and the discharge of the image in the “Raqshan” saga, were directly influenced by agiographic literature. In literary studies, the term “Fabula” appears in a certain sense in similar processes. "By Fabula, understanding the order in which the events described in the work occur in life, and by plot, the order in which they are told (placed) in the work, is now more widely popular "[6. 269]. Many argue that such cases in agiographic works are formed after a mythical worldview. But it should be remembered that since agiographic works are associated with faith, as well as with the denial of the same thoughts as above, ecclesiastical views are put first. Therefore, above, examples from agiographic works are perceived as” fabula", that is, events that happened in life. And the move to folk oral creativity or written literature is perceived as a plot. [In the mid-19th century, ideas were also put forward by the scientist Vesilovisky and those who favored his views that the plot is the occurrence of events in life, and that fabula is the story of events in the work]. "The factionalization of the two events made it possible to see previously unseen ridges of both events, to illuminate aspects that had not been previously manifested. That is, they are so thrown at each other that one is reflected in the second and the other in the first" [7. 42], even from this Saba, comparing agiographic works with other sources, in particular, works in folk oral creativity, makes them easier to understand.

The appeal to the agiographic plot continues in the literature of the new era, in addition to our folk oral creativity and classical literature. In the process, tradition and followers are showing modernity. The creators of the new age describe such events in a unique way in hodda, which arose from the demand of time.

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