



FOLKLORISM IN TOHIR MALIK'S WORK “ODAMIYLIK MULKI” (THE WEALTH OF HUMANITY)

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Abstract: *In the article, we discussed the role of folklorism in illuminating the moral issues presented in Tahir Malik's "The Property of Mankind." We studied the reasons for the use of folklorisms found in "The Property of Mankind" and tried to determine their place in the work.*

Key words: *folklore, proverbs, wise sayings, stories, scientific research, ethics, humanity, wisdom, classification, enlightenment.*

Аннотация: *В статье рассматривается роль фольклоризма в освещении нравственных проблем, поднятых в произведении Тохира Малика «Одабийлик мулки» («Достояние человечности»). Показаны причины использования фольклорных элементов в произведении, а также их значение и место в тексте.*

Ключевые слова: *фольклоризм, пословица, мудрые изречения, рассказы, научное исследование, нравственность, человечность, мудрость, классификация, просвещение.*

Folklorism refers to poetic expressions originating from oral traditions that are utilized in written literature, and the term is widely used in scholarly discourse. In written literature, the inclusion of folk proverbs, fables, and idiomatic expressions in the speech of characters or the author is considered folklorism. When a writer adopts folkloric styles of depiction, integrates folkloric elements into their work, or incorporates folk-based plots or motifs, this is regarded as *complex folklorism*.

One of the scholars who introduced this term into academic use was Russian researcher V.P. Anikin. He defined folklorism as *“the use of folk oral creativity in professional literature and other forms of art.”* He further explained it as *“the transfer of folkloric material into a new cultural context, where it is reinterpreted”* [2].

In Uzbekistan, one of the leading scholars who thoroughly studied and scientifically analyzed the concept of folklorism is Yoqubjon Karimov. In his monograph *“G‘afur G‘ulom: Life and Work”*, he offers an expanded definition: *“Folklorism is the modified (i.e., altered) form of folk oral creativity as it exists in professional literature and other forms of art. It is the process through which such material is reworked within literary and artistic texts, undergoing stylistic, ideological, and functional transformations.”*

In his study, Karimov outlines three main directions for analyzing folklorism. The incorporation of folkloric motifs into literature (in terms of plot, imagery, and stylistics).

The representation of folklore genres within literary works (e.g., epics, fairy tales, proverbs).

The use of folklore as a stylistic device in literature (as a means of artistic expression). [4, p. 73]

Prominent examples of folklorism in Uzbek literature can be seen in Asqad Muxtor’s *“Chinor”*, Turob To‘la’s *“Suyuk Momo”*, Erkin Vohidov’s *“Rebellion of the Spirits”*, Abdulla Oripov’s *“The Oath Tree”*, and O‘tkir Hoshimov’s *“The Day of Parvona.”*

In the current stage of cultural development, folklorism has become a key factor in ensuring the continuous ideological and artistic progress of literature and art. For this reason, the role of folklorism in contemporary literature is steadily growing. It serves not only to preserve the history and cultural heritage of the people, but also opens up possibilities for creative innovation.

The connection of literature with the soul of the people and its roots in oral folk creativity is an ancient tradition. Tohir Malik’s “*Odamiylik mulki*” (“*The Wealth of Humanity*”) remains true to this tradition. The skillful use of folkloric elements in the work enhances its moral and artistic depth. This book is not only a collection of instructive stories but also a literary embodiment of folk wisdom.

The role of **folklorism** in modern Uzbek literature is manifested in the harmonious integration of national traditions with contemporary works. In his work “*Odamiylik mulki*” (“*The Wealth of Humanity*”), Tohir Malik also turns to folklorism with the aim of irrigating modern life with the moral roots of Eastern upbringing. The appropriate use of folkloric elements in the work significantly enhances its spiritual and artistic value.

This study examines the instances of folklorism in Tohir Malik’s “*Odamiylik mulki*”, identifying their function within the text and evaluating the degree to which folkloric elements are reflected in the language of contemporary didactic literature.

It is natural that folklorisms appear in all didactic works, as such texts embody folk wisdom and national values. One such work is “*Odamiylik mulki*”, in which the author uses various forms of oral folk creativity—such as proverbs, aphorisms, and colloquial expressions—to substantiate his ideas and reflections. This, in turn, enhances the meaning and depth of the text.

In the following table, we classify the folkloric elements found in “*Odamiylik mulki*” by type and analyze their function within the narrative. This research is based on the **first book** of the **three-volume edition** of “*Odamiylik mulki*” published in 2018 by **Sano Standart Publishing House**.

№	Type of Folkloric Element	Purpose of Use in the Work	Number of Occurrences in the Text
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1	Proverbs and Sayings	Proverbs are frequently used to reinforce ideas and draw conclusions.	Used in 26 places; total of 588 proverbs
2	Wise Sayings (Aphorisms)	Aphorisms serve to substantiate the author's thoughts and enhance the literary value of the work.	Used in 90 places; 90 aphorisms
3	Legends	Legends are used to demonstrate that certain events or social issues have deep historical roots.	Used in 92 places; 92 legends
4	Religious Stories	Many stories are based on Islamic sources, reflecting religious moral values.	Used in 14 places; 14 stories
5	Descriptions in the Spirit of Myths and Fairy Tales	In some chapters, the author narrates events in a style reminiscent of folk myths or fairy tales.	5 myth-style, 3 fairy tale-style depictions
6	Elements of Rituals and Traditions	The concept of <i>silai rahm</i> (maintaining kinship ties) is prominently featured, along with themes such as respect for elders, compassion, holidays, and prayers—all reflecting Uzbek oral tradition and folkloric worldview.	5 references to rituals, 7 to traditional customs

Through this analysis, it becomes clear that Tohir Malik, in his use of proverbs, does not rely solely on Uzbek folk sayings. He also includes examples from a wide range of cultures—such as Arabic, Armenian, Kabyle, Abkhaz, Georgian, Kazakh,

Turkish, Turkmen, Japanese, Russian, Bengali, Vietnamese, German, Danish, Czech, Karakalpak, Tajik, Chinese, and English. By citing these, he supports and strengthens his arguments, demonstrating that norms of morality and ethics are not only found among Eastern peoples but are a universal component of human civilization across the world.

In certain chapters of *“Odamiylik mulki”* (*“The Wealth of Humanity”*), the author narrates events in the style of folk legends. For instance, stories built around the idea that *“A good person’s deeds go before them”* present human virtues in a simple yet impactful, fairy tale-like manner [5].

The work also vividly explores the idea of *silai rahm*—the importance of maintaining ties with one’s relatives. This concept serves as a folkloric expression of both national customs and religious values. Themes such as respect for elders, compassion, traditional celebrations, and prayers are all depicted in ways that draw directly from the oral traditions of the Uzbek people.

Tohir Malik uses folkloric elements not merely as “decoration,” but as meaningful tools that contribute to the ideological and thematic richness of the text. These elements strengthen the work’s connection to the people, presenting ideas within a familiar cultural context that encourages readers toward personal reflection and moral contemplation.

For example, through the phrase *“The heart is the house of God,”* the author reflects a popular saying among the people that is deeply rooted in Sufi spiritual philosophy. In doing so, he reveals the profound inner dimensions of folk wisdom.

Indeed, causing pain to the human heart is considered a grave wrongdoing, while bringing joy to it is viewed as a great virtue and spiritual merit—an idea frequently echoed in Uzbek proverbs. For example: *“To build one heart is worth more than a thousand pilgrimages to Mecca”* [8].

In conclusion, Tohir Malik’s *“Odamiylik mulki”* (*“The Wealth of Humanity”*) is a moral and ethical guidebook that reflects the organic synthesis of folk wisdom,

religious and spiritual values, and modern humanist concepts. The folkloristic elements within the work enrich it ideologically, imbuing it with a popular spirit and a sense of lived experience. This work can be regarded not only as a literary source, but also as a valuable ethnographic, ethical, and pedagogical reference.

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