



## THE RELATIONSHIP OF FOLK ORAL LITERATURE WITH TUYUKS

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### ABSTRACT

*This article analyzes the scientific and theoretical foundations of the connection of the tuyuk genre with folk oral literature. The formal and substantive features of tuyuk are studied in comparison with such genres of folk oral literature as epics, riddles, proverbs, askiyas, and songs. The inextricable connection of metaphors, hyperbole, and symbolic images with tuyuks and the traditions of folk oral literature is proven by examples. The transfer of folk simplicity and richness of content to written literature is also analyzed, and its role as a genre reflecting the national worldview is revealed.*

**Introduction.** Uzbek classical literature has strong roots and a rich history, and was formed and continues to develop under the influence of folk oral literature. In Uzbek literary thought, oral and written traditions have developed inextricably. Folk oral literature is an oral product of national thought, while classical literature is a polished, theoretically perfected written form of this product.

Folk oral literature is a spiritual wealth created orally by the people and inherited from generation to generation. Its main genres are songs, terma, lapar, proverbs, riddles, epics and fairy tales.

Tuyuk is one of the genres that has a special place in the literature of Turkic peoples. Although it is a product of written literature, its roots go back to folk oral literature. Therefore, it is very important to study the relationship of tuyuks with oral literature. The connection of the tuyuk with oral art is primarily visible in its formal characteristics:

Short and concise structure (oral art samples are usually short and easy to memorize; the tuyuk also consists of 4 lines and has a compact form);

Melodiousness and musicality;

- Repetition and radif (in folk songs, repetition is strong, in the tuyuk, the same word is repeated based on the tajnis, strengthening the melody).

Our greatpoet Alisher Navoi mentioned in his works that the tuyuk is a type of folk song, composed of tajnis made using wordplay. Wordplay has long been widely used in songs of various sizes belonging to folk oral art.

Oral art samples are easy to memorize and recite. Due to its compact form, the tuyuk is also quickly memorized and is widely used among the people. Many artistic means found in

this genre are also found in folk oral art. These artistic devices are metaphor, exaggeration, and symbolic imagery.

“Men sevmisham parilarning *birisin*,  
Biri “lom”dir biri “jim”dir biri “sin”  
Biri ovdur, biri ovchi, biri “sin”  
Bir ov qonli kerak yor olmasina.

These lines are an example of the *tajnis* found in epics. In this quatrain, the rhyming word *birsin* represents the meaning of “one” in the first line, the letter “sin” in the Arabic alphabet in the second line, and the meaning of a trap or trap in the next line. In both the example from the above epic, the reader must have deep thought and high knowledge to understand the true meaning.

Tog’ning adiri *o’radi*,  
O’raga qo’ylar *o’radi*.  
Uch tol qilib sanamlar,  
Chochini mayda *o’radi*.

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Qo’lingdan kelgancha chiqar yaxshi ot,  
Yaxshilik qil bolam, yomonlikni ot.  
Nasihatim yodingda tut yolg’izim  
*Yolg’iz yursa, changi chiqmas, yaxshi ot [4:233].*

Here, let us cite an example from the sentiments of Hazrat Lutfi, the great scholar of his time:

Ey ko’ngul, yorsiz sanga ne *bor, bor*,  
Qaydakim ul zulfu anbar*bor bor*.  
Chek jafovu javru nozi borini,  
Bir kun o’lg’aykim, degaylar “*bor, bor*”[10]

The subtle expressions reflected in this poem teach that the meaning of human life is in love. It is said that life without a partner is meaningless and empty, but life with a partner is not without pain and suffering. The fact that it was created based on the *Mukarrar tajnisi* gave the poem a unique aspect. We know that hyperbole, one of the means of artistic expression, is also widely used in our folk epics. For example, the image of *Qoshquloq* in the epic “*Alpomish*” is described as follows: “The shamurta has gone everywhere, and mice have been born inside.” The art of hyperbole also comes to the poems, further enhancing its meaning and serving to convey it figuratively:

Raxshi himmat men tutib mahkam *yolin*,  
Yor izidin yet, karam qil, deb *yolin*,  
Yo’q-u borimni yoqib kul ayladi,  
Ishq o’tidin ko’kka chirmoshg’on *yolin*.

In this *tuyuk*, written by Shermukhammad Munis, we can see that the lover’s entire being turns to ashes because of love and the flame of love rises to the sky.

One of the aspects that connects *tuyuk* and folk oral creativity is the unity of symbolic thought. Common symbols: flower - love, beauty; nightingale - symbol of lover; grass - exile and pain of love; heart - spiritual world; night - separation, etc.

Although tuyuk is written in classical poetry in aruz meter, its structure is close to the quatrains in the finger system. Tuyuk and riddle are genres that are close in content and poetics. Riddles are often about nature, everyday life, and objects:

Yumshoq lekin *paxta* emas,  
G'irchillaydi, *taxta* emas.  
Daraxtlarni kiyintirar,  
Oppoqqina, yaxtak emas (*Qor*).

The riddle has a romantic and philosophical content. Similarities: both have a concise form; polysemy is predominant; the riddle forces the listener to think, while the riddle encourages the analysis of layers of meaning; both provide aesthetic pleasure and enhance intellectual activity.

*Jilva aylab sakraturda sarkash ot,  
Noz o'qin javlon etib jonimg'a ot.  
Itlaring xaylig'a xizmat ayladim,  
Qo'ydilar ahli vafo deb manga ot [9].*

Each line of this riddle by Amiri encourages one to understand the true meaning hidden within. It is as if one riddle contains three riddles. It is as if the answer to these riddles is found, and the true meaning of the riddle can be understood.

*Ot - hayvon  
Ot - otmoq  
Ot - laqab (nom)*

In the first verse, the lover is playing with his beauty, jumping like a galloping horse; in the second verse, the lover shoots his arrows of love at the lover with great force, meaning that his heart is wounded by the love of the lover; in the following verses, the lover is very loyal, which is why he is called "the people of loyalty." Some verses also have a cautionary meaning. This is reminiscent of the proverbs:

*Necha dedim ul sanamg'a "Bormog'in",  
Qilmadi ul tark oxir bormog'in.  
Munchakim xudroyliq ko'rguzdi ul,  
Aql hayrat qildi, tishlab bormog'in [2:58].*

This verse of Mavlana Lutfiy, "How many times have I told him not to go to my house, but he did not leave his finger, he was so stubborn that his mind was amazed and bit his finger," is understood. In both the verse and the folk oral literature, themes that express the experiences of the human heart prevail: love, loyalty, longing, spiritual anguish, and so on.

**Conclusion.** The verse is an expression of folk thought in written literature. It conveys symbolic philosophical content in a concise form. It reflects the harmony of word art and meaning. Therefore, we can say that the verse is a unique lyrical genre that was freely formed from folk oral literature, borrowed symbolic images and themes from folk oral literature, and was perfected in written literature with the help of poetic meter and artistic arts, and emerged as a result of the harmony of the spirit of the people and classical literature. Thus, the tuyuk genre appears in our national literature as a unified expression of national thought, aesthetic taste, and folk wisdom.

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