

## FOLKLORISTIC ELEMENTS IN UZBEK NOVELS OF THE INDEPENDENCE PERIOD

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### ABSTRACT

The article reveals the problems of using the traditions of national folklore in the Uzbek literature of the Independence period. The issue is discussed by the analysis of OmonMukhtor's novel "Ffu".

**KEYWORDS:** Folklore, Literal Traditions, Literal Impact, Literal Synthesis, Novel, Uzbek Novel Writing of the Independence Period, Omonmukhtor's Novel "Ffu"

### INTRODUCTION

In the Uzbek literature of the Independence period there can be noticed the process of novelty and development in the form and content of the Uzbek novels. Most writers kept the way of relying on nation's poetic experiences while creating national characters, trying to send national spirit through literal plot and expressing literal ideology to glorify nation's hero.

During the Independence there a certain attention was paid to restore historical selfness of the Uzbek nation, to the issues of the expression national traditions as well as to the changes in the spiritual world. "Present day writers are trying to find their own truth expressing it through alternative literal forms. Usually, harmonizing the truth in one's heart with the truth in the nation's heart, more obviously, finding one's own truth among the social flood of the truth and expressing it in a literal philosophical way is a complicated process. That's why experimenting in different genres, especially, in prose writing, is becoming the main principle of literal creation. Yet, it is a good principle". [3.] The very processes give opportunities for coming closer to the nations' soul and understanding their spirit more deeply. These processes make it necessary for the writers to study folklore works thoroughly, to attempt to reveal the essence of a certain simple, fluent, multilayered meanings of the truth. During the Independence period the writers initially used national folklore to create real true characters. Moreover, this period made it more necessary to restore nation's traditions and to use folklore in order to find a circle of problems attracting the nation. As a result, there appeared samples of literature bearing the tone of folk tales, legends, and jokes literally synthesizing it. There can often be met such characteristic signs of conditional fantastic, mystic cases skillfully mixed with realistic descriptions, adventures, detectives, the notion of unreal literal place and time as well as choosing interesting incidents suddenly, depicting dramatic situations realistically, paying attention to naturalness of characters' personality being fed by folklore samples, reached the poetic idealness. Above mentioned peculiarities are clearly seen in all other genres as well as novel writing. Yet, "studying the problems such as the criteria of getting inspiration from folklore of each period of literature, peculiar skills of writers in reworking literally folklore plots and themes, the role of folklore in the development of written literature and poetic tasks of folklore in the construction of literal text is one of the most actual problems of literature". [1.6]

It is obvious that folklore and written literature has a long history as well as it is one of the important factors that influenced the appearance and the development of Uzbek realistic prose. "It is known that folklore brings many-colored world of the people's life into the writer's creative work. At the same time, it gives to the writer a chance of introducing the reader with the nation's traditions, word stock of images, on the whole, with all national signs in a wider scope. From the very start of modern Uzbek prose till nowadays this phenomenon has been apparent in different shapes. It can be seen in the works of the first representative of Uzbek novel writing A. Kodiriy; in the novels of Oybek, who later developed this genre; G. Gulom, who is the author of humoristic novels and essays as well as in the works of S. Ayniy, A. Kahhor". [5.21] Furthermore, the traditions of using folklore novels can also be seen in the works of the writers of the Independence period. Odil Yokubov's "The destination of justice", Pirimkul Kodirov's "Farewell of Mother Falcon", Togay Murod's "Fields left after my father", Khurshid Dustmuhammad's "The Bazaar", Shoyim Butayev's "Barrowed Moon", Erkin A'zam's "Noise", IsajonSulton's "Forever wanderer" can be proof of above mentioned.

When analyzing Omon Mukhtor's novels, it is difficult to imagine them without the influence of folklore. It can be observed that in his works "Go any four sides" (trilogy), "Aflotun", "The women's world and sultanate", the writer has reworked the peculiarities of the folklore of Eastern literature and used them in a new form. We can witness that the writer used these traditions infinitely in a certain literal way. The motives, the plot and the themes, some angles of national characters existing in folklore gets new colorful shape and content under the writer's fantasy and serves as a means of realizing various ideological purposes. By analyzing the writer's work "Ffu" we can be sure that it is a work where the signs of literal synthesis of folkloristic traditions can be clearly felt. The writer calls it as a novel-legend. In fact, the plot of the novel resembles the plots of the folktales or legends. It is known that a legend is "a work which depicts any kind of historical event in fantastic method". [7.298] Naming it like this can show that the writer has studied the peculiarities of folktales thoroughly and used them in choosing literal form for the novel. The writer chooses the events of the novel from the past and begins his novel by statement "all I have written is passed events". After the preface of the novel there are the sentences like "Once upon a time in our land there was a district, in one of the cities of this district there was a big bazaar (Do you remember Shakhrisabz bazaar or Gijduvon bazaar?); But it is like a pond, situated in the dip; there used to come down people from nearby places." [4.7]. The description of the place where all the events are going to take place gives the reader an impression of a certain historical place. At the same time, the truth about the existence of such places makes us puzzled when the writer notes "in our land". By this it becomes obvious that the author used the peculiarities of folktale genre in this novel where the truth concerning distant past is clarified. Moreover, in order to make it more clear, the writer points out that the bazaar resembles Shakhrisabz and Gijduvan bazaars, which makes the reader feel that the story tells about past. Yet, the events of the novel are the result of the writer's fantasy.

Besides, the characters of the novel have personalities reminding us the people of the past. The appearance of the words such as "bozor(bazaar)", "rasta(counter)", "shoh(a ruler)", "saroy(palace)", "qasr"(castle), "usta"(master) also claims that the events are happening in the past. Yet, it is not possible to define the exact time of events happening in the novel. This kind of approach proves that the novel is close to the folktale and legend genre which tells about the truth of the distant past. The narration of the events of the novel in a folktale style claims it to be called as a legend-novel. It is obvious from the above mentioned passage that the phrases such as "zamonda-tomonda (once upon a time-in our land), "bor-bozor" (there was-the bazaar) are forming a tuneful phrases which is called the art of "saj" in folktale genre.

The main characters of the novel "Ffu" Haydar Makhsum, Mulla Toshpulat stays in one's mind as people with

real Uzbek personality, appearance and spiritual world. Calling MullaToshpulat as “Mulla” already reminds us our national Uzbek hero MullaNasriddin. Moreover, his straight nature contains the characteristic traits of famous national hero. The peculiarities of HaydarMakhsum’s image such as being able to understand people’s most difficult problems and finding way to solve them using his inner sense and an unusual skill gives a reader an impression of national characters formed under these positive traits.

In the novel “Ffu” there is another image named Haydar Makhsum described as following “In the market there is one man with a small round face who sits further away from other sellers on a piece of old sheep-skin, putting on his scull-cap a bit crooked way; there is nothing to sell in front of him!”,[4.7] At first, the image draws the readers’ attention by his being strange and different from usual people. One more attracting side of this image reminding us the humorous characters from folktales is that his appearance full of mystery. He sells to MullaToshpulat his intellect. MullaToshpulat buys his intellect for his son. Yet, the writer reveals the image’s real appearance, his qualities peculiar to ordinary people only at the end of the novel. This image of him is opposite of the image where he is described as a person sitting aside from others selling nothing: “I am neither a magician nor a saint! I have some knowledge which is not useful at all... My five daughters got married; it is not an easy job! I have enough intellect! It is just a coincidence for your son to get blessed! That is God’s will! God may have heard his sobbing. We are impoverished and poor people! We are never rich... Don’t you think if my intellect worked, I would live in such poverty?! If I can’t be useful for myself, can I be useful for you?!” [4.74]

It is known that the symbol of Afandi contains in itself different appearances coming out from social problems. Different images of him such as afandi is a joker, afandi is a mocker, afandi is a wise man helps to form a general idea of the order of relationships in society and existing problems as well as defects.

In the novel “Ffu” the character of Mulla Toshpulat has signs of afandi stupid and the character of Mulla Toshpulat has signs of wise man. Although MullaToshpulat understands that the intellect is not sold in the bazaar and does not have any financial value, he believes in HaydarMakhsum’s words and starts hoping him. In his character some traits as trustfulness, being naïve and being adventurous peculiar to ordinary people are revealed clearly. For his son’s upbringing MullaToshpulat prefers to rely on the strength of witchcraft rather than a certain practical methods. This trait of his character throws him into the embraces of astonishment more deeply. Every time when he buys intellect for his son, his son makes unexpected new changes. These changes might be a coincidence as HaydarMakhsum predicts, but such changes in MullaToshpulat deliberately interest the reader as well. The reader gets ready for the next changes in the character. Yet, the writer does not consider it necessary to explain it with a certain real reason. Just in this part of the novel there can be seen the peculiarities of folktales. The samples of folktale genre such as fairytales, legends, and fables have a certain signs of realizing financial reality peculiar to people’s thought. They contain the primitive imaginations of humanity, their weakness towards the nature, their belief in the victory of goodness over the evil. In the novel “Ffu” the character shows his primitive signs of human thought against the goodness, spiritual upbringing and social problems around him when HaydarMakhsum repeatedly visits witchcraft asking for help and this proves how much he believes in such mysterious strength.

Yet, HaydarMakhsum with a pain in his heart, notices people’s psychological conditions when they are surrounded with problems and manages to educate them giving his appearance mysterious tint and showing himself like a

magician. By these qualities he reminds us images from Uzbek folktales as a magician, a wise man, a dervish but the writer depicts him as a concerned person because of some shortages in his life. The literal interpretation in spite of his strange behavior (for example, his attracting appearance in the bazaar), the image of HaydarMakhsum shows a certain signs of realistic images.

It is known that most folktales finishes with phrases like “everyone achieves his dreams”, which shows the happy ending. We witness such poetic unraveling at the end of the novel “Ffu” by OmonMukhtor too. MullaToshpulat’s life gets into the correct direction. The writer achieves this conclusion by finding proof from the truth of life. The life of the character is changed by a human feeling which keeps life in balance - love; it strengthens his sense of self-assurance. His sincere attitude, hidden feelings towards Nigora forms in him such qualities as being patient, sensible and being able to do goodness. At the same time the writer’s ideological purpose which he wanted to convey through his work, is realized. The son who can only express his imagination, his thoughts and his feelings with the collection of only three unclear sounds as “Oh-oh!”, “Iy-y”, “Ffu”, faces up strange and mysterious events by the result of what new traits of his character comes out in front of his father. Attempting to do goodness, considering the value of people around, the attitude to his ancestors’ heritage, thinking about having peaceful tomorrow, struggling for love and devotion turns him into a person with independent character. For achieving this, he passes the way of hesitation, strong emotions and getting lost. Life lessons form in him real humanistic qualities.

The flows of events show that the novel’s unraveling are ending with optimistic end. The very ending of the novel shows the resemblance of the plot and composition of folktale samples. In fact, a person who sets off with a willing to spend his life in a proper way, trying constantly to form great spiritual traits in his character by his actions, wishes and trying, becomes a man with strong personality, firm will and wide outlook. Toshtemir forms such traits in his character, slowly though. That’s why MullaToshpulat does not worry about his son’s future anymore because he already gets confidence and belief about his future seeing his son’s actions. Moreover, the proverbs and sayings, the samples of folklore, unrepeated poetic details which appear in the samples of folklore, can often be seen in the novel and they not only raise the value of the novel but also serve as a means of revealing the characters’ spiritual world. Such proverbs and phrases as “I don’t cry over my food, I cry over my value”, “oil spilt over the fire”, “when needed you can call the dog or younger person than you as a dearest person” give attractiveness to the language of the novel as well as showing the writer’s experience in understanding meaningful layers of his nation’s language and using them properly in his creative works. In general, the peculiarities of folktale genre such as legends, folk legends, folk tales and anecdotes are literally synthesized. Mastering such peculiarities and using national characters’ qualities effectively supplies the poetic attractiveness of the novel.

## CONCLUSIONS

Analyzing the novel “Ffu” by skillful novelist Omon Mukhtor we can conclude that the literature of the Independence period opened a way for writers to study the nation’s native appearance and character thoroughly, feeding themselves with samples of national word stock and making new discoveries as well.

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