
THE SIGN CONTENT OF “FFU” NOVEL

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ABSTRACT

The following article describes Omon Mukhtor's "FFU" novel which is one of expression style of important aspect- the using skill of remission event. In this article, it has been learnt the peculiarity related to the piece of work of other creators' work and content-essence issue. The motives of ideological thematic in the work and quotations that carry feedback, the dialogic attitude between poetic verses and literal events were observed. Omon Mukhtor's folklore, classical literature and the novel themes of work of pieces from modern creators' work, according to heroes' spiritual world have been chosen. There are a piece of work sometimes understood sometimes generalizations which are connected involuntary way in the article.

KEYWORDS: *Novel, Remission, Dialogic Attitude, Motive, Hero, Epic Statement, Poetic Line, Literary Phenomenon, Shape, Content, Idea, Style.*

1. INTRODUCTION

In recent years, in Uzbek novels, writers, along with the reality they describe, also to some extent refer to the work of artists who lived before him or contemporaries. Usually, this process takes place in the form of an involuntary reflection of characteristic points in another work, whether understood or not, that is, imprinted in the memory of the creator. In literature, this method is called remission event. The following phenomenon differs from mastery and imitation. Since the expression is not clear, it is also a bit tough to understand. It can be cited many examples of this from contemporary Uzbek novels. In particular, I. Yakubov [1,2,3] draws attention to this relatively study of Uzbek literature, artist literal person Alisher Mirza's "Kallaxonalik yigitcha" (a young man from Kallakhan), "Musavvir" ("Artist").

- a) Classics such as Navoi, Mashrab, Furkat, Muqimi and G.Gulam, S.Zunnunova, A.Oripov, E.Vakhidov, T.Sulaymon, R.Parfi, H.Davron, U.Azim, Sh.Rakhmon and poems from famous work of XX century poets and their comments;
- b) Scientific and theoretical opinions of art critics;
- c) Quotations of philosophical-aesthetic, socio-political, spiritual-moral, literary-artistic content.

Observations show that such kind of event is used in Omon Mukhtor's novels too. Of course, in one article, all issues are not possible to discuss, we try to explain the problem in his novel "Ffu" as well as clarify some feedbacks. Omon Mukhtor's "Ffu" novel was written as a narrative form, there was shown kindness of eternal theme as well as the struggle of evil. The writer achieved to originality by using elements of poetic expression specific to folklore and motives in modern novel. [4]

Many parts of the novel-narration remind the reader of some familiar places of folklore, classical and modern literature. Because a dialogic relationship emerges between events. In the novel Omon Mukhtor, fragments from different works appear in different forms:

1. The quoted poetic texts are given directly, without quotation marks.
2. Poetic verses are given in quotation marks and adapted to the content of the work.
3. The content of some work is remembered.
4. Some poetic texts are repeated.

In the process of telling fairy tales about the life and work of the writer father (Mulla Toshpulat) and son (Toshtemir), many poets and prose writers, such as Alisher Navoi, Pushkin, Nodira, Muqimiy, Hamza, Qodiriy, Oybek, Gafur Gulam works are remembered too. It is not in vain that when the professional and creative memory is activated, the writer's inner experiences, texts that are ideologically-thematically and aesthetically-emotionally close to his thoughts, are unconsciously poured. As noted, this process can be sometimes occurred consciously as well. In both cases there is a natural flow of thought and experience. This not only expands the symbolic content of the novel, but also creates a dialogical relationship between the reader and the author. Only this attitude depends on the breadth of the student's memory, the depth of his/her worldview, the height of his/her imagination. It is known that the hero of the novel "Ffu" - Toshtemir chose his way of life, gathered around him young craftsmen and began to live a royal life. There have been intermittent conversations between the son and the father, of course in such conversations Mulla Toshpolat calls his son to the right way, not to oppress the people, to refrain from sins. Although he responds madly to his father, Toshtemir is heartbroken for ten days a week:

He suffers in the grip of such thoughts such as what is my purpose in life? Why did I come in the world? Who am I and where is my land? At such times, O. Mukhtor, remembers the classic poetess Nadira's :

Мақсад на эди – жаҳона келдинг, What the aim was- you were born,

Кайфиятингни баён этиб кет... Explainto us your mood...

But there are nothing about author of lines on the top. This points that the reader should learn him/herself independently, think as well as guess because there is no author of poem as mentioned. At this point, the author commented: "It would be easy to define the purpose and express the mood!, and connects the quoted passage with Toshtemir's inner experiences, his spiritual world. As a result, the work, which originally belonged to Nadira, now, along with the poet's commentary, leads to another aesthetic goal, namely, a deeper understanding of the psyche of the protagonist of the novel.

In some parts of the novel, the writer quotes the poetic text in quotation marks as a confirmation of the ideas he expresses. While talking about the relationship between Mulla Toshpolat and his son, who is living with his only son, handing over his two daughters after the death of his wife, the writer describes their household. He writes about a parent-child who does household chores together: Anyway, they called the house: "Damn everything which didn't touch the broom!" - They didn't say! In general, they would lean on each other and live in harmony! ” [5]

In the above passage, the writer introduces the family life and livelihood of the heroes by pointing to the content of the poem taken from the poem "Woman" by the academic poet Gafur Gulam. The reader has a clear idea that the parent and child are living in harmony. In some parts of the novel, a direct passage from another work is not quoted, but refers to an artistic reality that already exists in another work, but it is at some points related to the event being narrated. In particular, O. Mukhtor recalls the story of Abdullah Qadiri's "The party of Demons" while describing the life of Toshtemir during his reign:

“Apart from wandering among the artisans, Toshtemir's work was mainly a pastime. Day by day feast. The party of demons ... The calf. Alcohol. Slaves played the flute, maids danced; Toshtemir:

Qumri (name)! Here's my knee ... Qunduz (name)! You are ... Guys take turns singing ” It is clear that the memory of Abdullah Qadiri's story, by pointing to the reality of the essence of the plot of the story, vividly depicts the meaningless, even restrained life of Toshtemir in the novel "Ffu".

In the novel, O. Mukhtor refers not only to Uzbek literature, but also to rare examples of world literature. In particular, the Great Russian poet A.S. Pushkin's "The Tale of the Fisherman and the Fish" (1833), the poet expressed his views through the fate of an old woman. After all, the unfortunate old woman, who had easily become the ruler of the whole world, was left with the same old bathroom, the same old pelvis, not only she did not care about her old age, but also because she was so greedy that she could not control her unbridled desires. [6,7]

He returned to an old woman

It turns out: the same basement again

An old woman was sitting on the threshold,

There is a hole in front of him

Omon Mukhtor did not quote this passage. Yet, when the protagonist of the novel, Mulla Toshpolat's son Toshtemir, went too far, he went to Haydar Makhsum, who had sold his half-mind, and allegedly bought the "better" part of his mind. He encountered an interesting situation on his way home from Haydar Makhsum. The old courtyard stood in front of it. In place of the palace lay an empty square. Mulla Toshpolat saw this scene and lost himself. After all, someone had demolished the planet, which Toshtemir had rebuilt, without even leaving a single brick.

In the landscape, the writer A.S. Pushkin recalled the above work: "it is like a fairytale of Gold fish ... The old woman was sitting in front of the tub had reached the level of ownership of the palace, and then again the hole was left with the tub!"

By comparing the similarities in the deeds of an old woman and Toshtemir, two work that are revived and spiritually connected in memory, the symbolic content of the novel was strengthened and its convincing power was increased. If A.S. Pushkin was one of the collectors of Russian folklore V. Dal. If we remember that it was based on the plot of the story, it became clear that O. Mukhtor's interpretation was in fact based on the wisdom of the people.

Some of the poetic passages used in the novel "Ffu" as a phenomenon of remission are repeated several times in accordance with the moods of the protagonists. While this may seem repetitive at first glance, it is actually a new ring in the plot that serves to explain another situation. For example, in the novel, Muqimi's lines from the satire "Tanobchilar": "Pleasure to others, pain to me" or from the folk epic "Amorous person and Shokhsanam": "I need him, the wealth does not need" is repeated several times in this way. In particular, the verse "Pleasure to others, pain to me" is first quoted when Toshtemir, a teacher who taught him to work since childhood, apologized to his teacher when he was beaten by his students and visited his house. When Master Mahmud rejects Toshtemir's offer to work together, as he leaves the house unable to come to an agreement with her, a pair of eyes from the window of the adjoining room notices that he is being hated. This was Nigor, the daughter of the master Mahmud. O. Mukhtor writes here: "A pair of eyes in the window. Toshtemir's heart sank! For some reason, he was constantly thinking: "Others are happy, I'm in pain"

Toshtemir remembers the above line as he returns from the capital, before the king. Interestingly, this time, for some reason, he remembered the same pair of eyes that Nigor was looking out of the window. It is clearly that he remembers his spotless times again and again. He cannot forget those eyes even if he was in the times of richness and orgy. "Toshtemir is in a state of intoxication and vigilance. Shaking in the courtyard of the palace, now he only remembers as a dream occasionally: Nigor! "A pair of eyes on the window!" Others are elated and I'm suffering." As the image shifts

from time to time, the virginity, which has begun to be forgotten over time, is a sign of sincerity. Because the principles of honesty and justice were trampled on in Toshtemir's way of life, the spirit of greed was dimmed, and the angel he admired was moving away from him. Toshtemir is locked in the same room with the young poet Ilyos, whom he has defied before. Then he has a heart-to-heart talking with Ilyos and thinks. He begins self-inspect: "Toshtemir was sad. Then, all of a sudden a pair of eyes on the window! "Others are elated and I'm suffering He remembered Nigor" [8,9]

Toshtemir, who is worried, lost and wants to be saved, is described as having two tears in his eyes. So he is not in a whirlpool of thoughts. Perhaps he realizes that the path he has chosen is the wrong one, and he finds himself in a state of torment, in a whirlpool of regret. At the same time, the recollection of the verse: "I need him, I do not need the wealth" served to reveal the hero's psyche on the basis of folklore motives and increase sensitivity. Omon Mukhtor is a man of great talent in prose and poetry. In the novel, he could move freely from prose to verse and vice versa from verse to prose. At times when it was necessary to saturate the experience with lyrical warmth, he often referred to poetic passages, expressing his feelings in the language of symbols, metaphors, and gestures. This gave the poet's novels a poetic metaphor. [10,11,12]

In the literary text of the author's novel "Ffu" there is a literary phenomenon of remission, which, in our opinion, is directly related to the breadth of memory of O. Mukhtor, the fact that he never tired of receiving lines from other artists expressing feelings for their inner experiences. This indicates that the creator believes that the novel will increase the expressiveness, increase expressiveness.

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