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Ulugmurod Sultonovich Amonov

Senior researcher,

Bukhara State University

ulugmurod.amonov@mail.ru

998-90-298-78-48

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FOLKLORE IN THE WORKS OF ABDURAUUF FITRAT

Abstract: *The article discusses Abdurauf Fitrat's attitude to folklore and his skills to use folkloristic events in the literal works such as stylization, image stylization and synthesized folklore.*

Key words: *drama, folklore, text interpretation, fairy tale, fable, fortune telling, dream, witch, applause, curse, Uzbek drama, theme, idea, image, style, image stylization, synthesized folklore.*

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Introduction

Fitrat has played a great role in the formation and literal development of 20th century Uzbek dramaturgy. His dramas are distinguished by their high artistic value and are loved by people. Fitrat's folklore plays an endless role in it.

Folklore in Fitrat's dramas firstly opened the way for further development of Uzbek dramaturgy and unveiled that he was a writer with a certain artistic style in the sphere of folklore.

Different types of folklore can be met in a series of Fitrat's dramatic works. By means of them it can be seen how the writer skillfully used folkloristic theme and ideas, subject and images, literal devices and the style of expression in his plays. For instance, in his drama "Temur's tomb"(1918) while exemplifying Amir Temur's words to his nation standing on his grave, he indicated on his convictional beliefs about not disturbing and offending ghosts. In this drama he expressed that these beliefs were damaged, and the deceased Amir Temur was disappointed at his land being occupied by invaders and his nation was afraid to struggle against them. Maqsud Shaykhzoda has also used this most impressive episode in his tragedy "Mirzo Ulugbek" and included the image of Amir Temur's ghost in his work. Obviously, Fitrat's artistic experiences in creating plays turned into a means of enriching next generation skills.

Materials and Methods

In twenties century dramaturgy in creating works based on folk tales and legends, Fitrat's

artistic experiences are particularly noticed as with the help of this he managed to absorb analytic folklore into the nature of dramaturgy and he produced synthesized folklore for the first time.

In his work written in poetic form "Devil's revolt to God"(1924) Fitrat used traditional religious mythological images in a particular way and revealed the concept of the work in a symbolic method. In this work which is created based on the Koran's sura "A'rof" (ayat 11-12) describing the legend of Satan and Adam's creation, Satan was pursued from Paradise for not obeying the human and opposing God. By the means of Satan's rebellion, Fitrat intended to reflect the image of fighter struggling for freedom. He planned to brightly reveal the main concept of his work by means of the religious mythological image. It can be noticed that through this method Fitrat stylized the image of Satan mostly in his poems, literal and dramatic works. In his works Fitrat reworked the religious mythological image which is often met in religious works and the subject connected with it, strengthened satirical sense in it and tried to open the concept of unfairness in social life.

One more stylized images in Fitrat's works is Olbosti (a witch). Through stylization of this image Fitrat tried to expose the appearance of colonists. In folklore a witch is used as a symbol of evil and cruelty; by stylizing it the author meant to describe through its appearance the symbolic image of cruel invaders. The witch is usually described in the religious legends and fairly tales of the nation. Using this epic image, Fitrat tried to unveil the cruelty of



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the invaders. For example, the main character of the drama “Indian revolutionists”, Rakhimbakhsh says “Chasing away Englishmen from Indian land is destroying the witch that has taken the earth under her wings”. From this speech it is not difficult to understand that English invaders are compared to the witch.

The comparison of the invaders to the witch can be met in many episodes of the drama. For instance, such comparison is used by English spy Marling. He addressed to Mavlana Numon saying: One day two witches frightened Indian Muslims. One is Germany, the other is Indians who are not Muslims. We will save you from these witches and give you India back. [5. 58].

Mavlana Numan wanted Imam Mahdi to be instead of those savers. In this case by mentioning imam’s name from the Muslim world, Fitrat hinted at the subject of the legends. According to the legends, Imam Mahdi is a justice settler during the doom’s day.

Introduction of legendary images into written literature form one hand helps to impressively express the writers thoughts in symbolic way, on the other hand, it assists to comprehend his thoughts widely and deeply. By this way, it enriches the world of images as well.

Unlike others, it can be noticed that Fitrat skillfully uses fortune telling motive in his dramas. Particularly, in his drama “Arslan” describing peasants’ life, in order to impressively express the events happening in the life of the main character, as an analytical folklore, the fortune telling motive is given. The image of a gypsy fortune teller in this work drives one’s attention. In this drama a gypsy’s fortune telling of Norkhola is described. The gypsy girl says, “Do you have an invisible man? Do you have an illness? I will fortune tell. Give me an old dress. I will tell you what you have in your heart. I am the best fortune teller. If my fortune telling turns out wrong, I’ll give your dress back.”

At this moment Tulgun’s mother Oynuksa supported her and convinced Norkhola to let her foretell. Norkhola desperately agreed. The gypsy’s fortune telling is described in the form of a dialogue. The gypsy addressed to Norkhola saying, “Which of you should I foretell? Tell me your name, mother! After Norkhola told her name, she started speaking looking at her hand. “May Norkhola’s fortune telling, condition and happiness be full. Let grief abandon her. I see Norkhola sad and asked her problems. Do you have anyone disappeared? Do you have an illness? Which of them to see?”

Norkhola asked to tell about both of them. The gypsy girl continued saying, “I have seen both. One of them is sick, another one is vanished.” In her fortune telling she told about Arslan: “One young man, the face like the moon, the eyebrows are like a bow, the eyes are black, the hair is black, but pale

and sad. He thinks about something, worries about something, his worries are useless, the wealth accompanies him, he has three marriages in his life. One is in the nearest future. The wedding things are ready. He wants to come back to you, but some people don’t let him come. His way is open. He will come either in a day, a week, a month, or a year. He will come. He is on his way.”

Satisfied by her nice words, Oynuksabibi blessed her saying, “May God bless you, gypsy girl. May the sand you take turn into gold, you said true things.” Inspired by her words, the gypsy girl tried to get more things. Norkhola gave her more money to please her. After this, women asked the gypsy “Will my illness be treated?” and the gypsy answered “Your illness is serious, you will not recover soon. For this you need to bring one sheep, or one black hen. I will get blood from them and only then you will get well.” By saying this, she asked for more money. But sick Tursunbibi soon passed away. The gypsy’s fortune telling was partly true and partly untrue. [7. 142-143].

It can be seen that the fortune telling is based on the conversation between the fortune teller and a person being foretold. As dramatic works are built based on the conversation between characters, it is convenient to absorb fortune telling in the subject of the work. Moreover, in this way the sense of popularity among readers. Taking into consideration these facts, Fitrat created analytic folklore by introducing fortune telling motives into his woks.

To support this view, Fitrat brings a fairy tale “A fortune teller without freedom” as an example in the chapter “Nation literature” of his work “The rules of literature” and explains the nature of fairy tale genre. It drives one’s attention that the writer in this book notes “The most harmful worms of our nation fortune tellers are important only for smiling beautifully” [6. 73] which shows his dislike towards fortune tellers. That means that he did not just use fortune telling motive in his dramas. He used them for strengthening satiric sense of his work, hinting at some selfish people soiling the spiritual sense of the society, revealing their bad deeds, exposing how they used ordinary people for their interest.

As we know, fortune telling can be in prosaic or poetic form. Fitrat’s examples of fortune telling is given in prosaic form and it attracts one’s attention as it is written in “sa’j” form as it helps to increase its impressiveness.

Fortune telling is mostly used to predict about disappearance, sickness and happiness. The fortune teller usually asked the person which of them to foretell. After that the fortune teller asked money for the work. At the beginning they asked unworthy things but later they increase the price for their service making it more expensive. Observing this procedure of fortune telling, Fitrat used the fortune telling actions by the character of a gypsy girl in his

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works. The fortune teller asked the name of the person. Some of them asked their age as well. In asking person's name we can observe convictional beliefs of the nation connected with names and the custom of treating names as taboo.

In the drama "Arslon" there are given two examples of fortune telling. In the second one there is given information about how the wealthy man's wife Sharofat asked to foretell her husband's future. "I went to a fortune teller who foretold my husband's future. She was right telling that he was going to marry," she said. "If we don't separate him with his wife, it will be bad for you." The fortune teller continued. She asked two hundred tenge for her work. I gave her. Then she asked to bring a head of dead woman. I found it from the graveyard and brought it to her. Now I have to pray day and night and stuck forty needles to it. After ten days that woman will get sick and die. [4. 152].

Fortune telling can be regarded as independent genre of folklore as it has its own literal form, expression and implementation style.

It can also be noticed that Fitrat used dream motives in his works as well. For example, in his drama "Indian invaders" he gives an episode with Granny Rodu's dream. In the drama one of the main characters helps Dilnavoz in her time in captivity by supporting her morally. That's why she had a dream connected with Dilnavoz's fate. Granny Rodu considers it as a good dream.

I had a good dream about you, my daughter, she said to Dilnavoz but the girl considers it just a dream and doesn't believe it. Granny cheers her up and interprets her dream. "I saw in my dream. You were sitting under the lime-tree in this yard. You were as sad as now. Suddenly, I saw a big yellow snake which was going to attack you. I couldn't kill it. I prayed as I could but useless. Just at this moment I heard some loud noise. There were three falcons and they cut out the snake's eyes. They saved you and took you away with themselves.

The old woman's dream announced about goodness. Yet, Dilnavoz said to the old woman: "Mother, those falcons which saved me is death". The old woman denied her prediction saying that death should be one, but there were three of them. By the image of the yellow snake Fitrat hinted at the head of the police of Lohur city Englishman Ukunar who was the enemy of Indians and through the image of three falcons he described three masked rescuers who saved Dilnavoz from the hands of Ukunar. Rodu's dream came true the events of the story. Three masked men worn in black killed Ukunar and saved Dilnavoz. Rodu's dream unraveled in this way.

In the act four of his drama "True Love" the main character Nuriddinkhan's dream is described. His dream was the result of thinking about his beloved Zulaykho. Being in dungeon, Nuriddin had a nightmare. In order to describe his spiritual condition

more real, it can be noticed that the writer expresses the dream in short phrases. "Zulaykho!... Come... love flight... come! (The imagination goes away slowly.) Don't go... the nightingale ...don't go...oh!.. It has gone away... It has gone away as my hope... Has gone away as my unfulfilled wish... go away... my beloved, go away. You are an angel... don't walk in the bottom... You are the sun... your light is enough for us... fly...fly... the god of beauty... fly... fly high... You are the sun!.. The higher you fly, the more you will light up the earth ..."

In the drama "Abulfayzkhan" there is given the dream of Mir Vafo and the khan. The drama starts with Mir Vafo's dream about the khan. "This night I saw our khan in my dream. He was riding a horse with a sword in his hand and looking far away," he says. [8. 126].

It is obvious that the dream motive serves as the main theme of the drama. Riding a horse among the nation can be interpreted in two ways: positive and negative. The positive interpretation is promotion but the negative is death as in ancient times in many nations there was a custom to put the deceased on the horse and take it to the grave. [1. 259-266]. That's why dreaming about the horse meant the symbol of death. The writer also hinted to the khan's tragic death while using the horse symbol in the dream.

In the drama Abulfayzkhan's dream has also got its certain place and role because in this way the character's spiritual condition of the main character is revealed. Abulfayzkhan had a nightmare because of his unsettled state. [9. 132-133].

The samples of such folkloristic motives used in Fitrat's works shows both his certain individual stylistic ability and testifies having his own folklore. His folklore was carried out by not only oral epic subject motives but also by including small sized genres of folklore into the content of dramas. For example, in his plays sample of praise and curse are mostly used as analytical folklore. It is notable that the samples of praise and curse used as analytical folklore in his work were mainly addressed someone. In the drama "Arslon"(The lion) gypsy woman's words addressing Norkhola and Oynuqsa "Keep from evil's eye. May Bahovuddin be always with you", the rich man's words to the man "May your wealth be more productive and have long life" are examples of praise.

In his work "True love" while greeting his friend Rahmatulloh says "Let your work be prosperous, dear khan!" and wishes him luck. [10. 16].

In Fitrat dramas curse served to reveal the characters' personal qualities. The writer included the words of curse mainly into the speech of older woman. For instance, in his drama "Arslan" (The lion), Tursunbibi, beating the ground, cursed the greedy rich man with the following words, "May his house be on fire! May his children die, may the

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ground take his wealth to its depth,” [7. 112-113]. In the same drama Oynuksa also cursed the rich man wishing him death by words “may his house be on fire, may his soil fill his eyes, may he not be in piece in his grave”, but the rich man’s wife Zaynab feeling that her husband was planning to get married again, cursed the woman he was going married saying “Let your evil take your life” [7. 139-151].

The writer was concerned about the present and the future of the Uzbek language and in order to show his concern in practical activities, in his works Fitrat tried to use the expressions revealing the beauty and the richness of the language effectively. That’s why can be met several phraseological expressions and proverbs in his works. For example, in his drama “Indian invaders” Rakhimbakhsh words “When nation unites, mullas (religious people) get hungry”, Abdusubbuh words “Many words are burden to a camel”, Dilnavoz words “Empty words do not have the end”, “Those who are scared of birds, will not sow millet”, Barinat’s words “Full person does not understand the hungry person’s condition”, in the drama “Arslan” (Lion) the rich man words “One person is not for many, many is not for the world”, from his son’s words “If the head is well, the skullcap can be found”, in his work “True love” the main character’s intelligent friend Sarvarkhon words “father words are: “The work done by two hands cannot be done by one” and many other proverbs.

The usage of the proverb “The mouse’s death is the cat’s feast” instead of the most popular proverb “The horse’s death is the dog’s feasts” cannot be left unnoticed.

An outstanding literary man and folklorist B. Sarimsoqov considers the usage of proverbs in written literature as “simple folklore”. [2. 37-45].

L. Sharipova who researched the theme of “Folklore in the Uzbek poetry of the 70-80 of XX century” considers the folklore used in a work to point out the nation’s traditions, conventional beliefs as “social-ethnographic folklore” [3. 12]. Such samples of folklore can often be seen in Fitrat’s dramas. In the drama “Arslan” (The lion) after the death of Tursunbibi both Oynuksa and Norkhola words as “Oh dear sister, You died without seeing your son, what shall we say to your son?”, “Oh my sister who died without her drams come true!” can be the examples of such folklore [7. 145]. In this case we can see that Fitrat used the expressions of funerals which are mainly said by women.

Conclusion

In conclusion, Fitrat is one of the devoted patriotic writers of Uzbek literature. This can be seen in his attitude to our nation’s folklore because Fitrat not only carried out researches in folklore but also played main role in popularizing our national traditions and customs through his works. Folklore samples used in Fitrat’s works served to strengthen its sense of national spirit. Furthermore, the great writer was able to use skillfully popular themes and ideas connected with the nation, the nation’s flourishing, characters and motives in order to deepen these ideas into the nation’s soul. In Fitrat’s works folklore is noticed as a certain form of artistic feature and convention.

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