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THE TRADITIONAL MOTIVES IN THE PLOT AND COMPOSITION OF REALISTIC NOVELS

Abstract: One of the traditional motives of Uzbek literature is adding dream motives into the plot and composition of realistic novels and in the novel “Ulug’ saltanat” by Muhammad Ali that motive and tradition possess an essential role in the plot and attracting readers’ attention. The author was able to elaborate every peculiarity, features and principles of each character of his novel by using traditional aesthetics of the world literature.

Key words: dream motive, realistic novels, traditional motives, writer’s outlook, socio – psychological factor, literal point of view, folklore novels, and spiritual state.

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Introduction

One of the peculiarities of realistic novels is building the plot in accordance with the dreams of main characters in order to prove many sophisticated events with regards to the author’s intention. Since these motives function in not only the plot of the novel, but also assist to provide the novel with psychological as well as moral spirit together with being helpful point in opening the inner world of every character. These motives can be witnessed in many realistic and folklore writers such as O.Yokubov, U.Hoshimov, T.Malik. [2]

Investigating the dogma of dreams in folklore and classic novels is meanwhile investigating socio – psychological factors that caused them. Observing the aesthetical and functional role of dreams in literature makes obvious the function of the motive. Moreover, by the help of these researches, investigating the inner and psychological world of characters of novels and assessing writer’s talent are possible.

Analyze of referenced literatures

The primary factor that reveals the Muhammad Ali’s attitude towards Miran Shakh in novel – tetralogy “Ulug’ saltanat” is sura “Alaq”, one of the biggest suras of Koran. There mentioned that

excessive wealth and authority are likely to lead their owners to crudeness and feebleness. For instance, Miranshah’s letter that is dedicated to Amir Temur is written beyond the disciplines of etiquette. And this rationale becomes real handicap in front of Akhi Jabbor, who takes the responsibility of delivering the letter to great Amir Temur. Undoubtedly, he possesses the incomparable version of loyalty to his master and as a consequence he is obliged to accomplish his master’s order. Hence, his shame and respect towards Amir Temur overweighs his loyalty to Miranshakh and he stands out with no choice before the matter. Since:

-*firstly*, delivering that letter to Amir Temur requires great strength;

-*secondly*, due to this tiny fulfillment, not only Amir Temur or Miranshakh’s destiny, but also the future of entire country could be in jeopardy;

-*thirdly*, he is no longer capable of obeying Miranshakh, as he should reveal the loyalty and respect towards Amir Temur;

-*fourthly*, Akhi Jabbor could no longer get rid of those torments in that situation and in the novel, the author has found a poetic means, that is peculiar to the Orient, for exiting that calamity.

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In the novel, as we encounter the extraordinary occurrence that happens in Sheikh Zayniddin Abu Bakr Tayobodī's khanaka, we can witness that the subsequent events could be foreseen him through his dream. Akhi Jabbar tears up the letter as he considered that letter as a toxic snake that might poison the kinship between father and son. And this event occurs in the khanaka under weird circumstance and therefore can be linked with Sheikh's dream. In the novel, the author analyzes the people with regards to four issues; they are good features of human's soul that God provides everyone: honesty, gratefulness, justice and tolerance.

Owing to his loyalty towards his master, disobeying his order and tearing up the letter is regarded as a great sin for Akhi Jabbar. Since according to his faith, God always tests the people with making them undergo a myriad of handicaps as His scales are always almighty and fair. Sheikh's spirit is troubling. He is blessed by God and for this reason he is fervent to become as shield to the arrow that is devoted to Amir Temur.

Undoubtedly, any reader that is not from the Orient or the person who is not aware of the spiritual fundamentals of oriental literature can scarcely acknowledge those mental powers. It should be emphasized that Muhammad Ali proves that evil desires of the mankind such as unfaithfulness towards the power of God or ungratefulness, getting beyond the humanitarian disciplines are always feeble before God and consequently Miranshakh's letter that is full of disrespect that can jeopardize the entire nation could be torn up and burned easily and its tiny ash cannot fill even a timid hole. Obviously, the afore written four issues grown from esthetic concept of author's outlook cannot be collapsed.

Research methodology

The author regards the dreams as the event that is connected with human's spiritual world, personality and behavior. His belief concerning the existence of divinity in dreams indicates that he examined the works of well-known scholars in this field (ibn Khaldun, Jalaliddin Rumi and etc.)

Several dreams mentioned in the novel possess their historical proofs. In the novel dreams have an invaluable role in building the plot as the author separates them neither from our nation's mythological conceptions nor the esthetic hypothesis about dreams that have been examined by the nations of Orient through ages and this factor connects the novel with another traditional classic eastern novels. Dreams are the essential chain in connection of the events of the plot. Dreams mentioned in the novel:

- Foretells the events;
- Reveals the plot through symbols;
- Plot is build according to the motive of dreams;

- As dreams are main part in the plot, they are portrayed as travel, cooperation, calamity, childlessness, death and etc.

In general, the significance of dreams in folklore are widely investigated and therefore this matter is unnecessary to discuss.

In the novel, people are divided into two types:

1. *Intelligents*, Nizomiddin Shomi, Temur tosh governor of Khalab, Sharafuddin al Ansoriy, ibn ash –Shihna an etc.

2. *Cruels*: Saidi Sudun, Kal'atur and many characters in opposite position like this can be added.

Analyze and results

Author reckons that God is the owner of great wisdom and Creations (people) must admit the Creator. And for this reason author attempts to expel any doubt towards God and His almightiness from the reader's mind. Meanwhile, author tries to express every delicate motive in human's mind, human's decisions, spiritual conflicts and he takes advantage of the means of world literature. And author:

- Regards a human- being as the most wonderful creation of God and dedicates attention to man's every tiny emotion;

- Describes the heroes' acknowledgement of themselves as a link between mental and emotional factors. Characters in the novel try to limit their requirements;

Abovementioned situations can be witnessed in the love between Khalil Sultan and Shodumulk. Albeit Shodumulk was the wife of another person, Amir Temur's one of closest friends Amir Sayfiddin, Khalil Sultan sees her in the funeral and suddenly falls in love with her and takes the identical response from her. It is obvious that love is such a powerful and fabulous emotion that can easily weaken the mind.

And another extraordinary event is seen in the novel: the voices of the dead in Amir Temur's dreams and those voices have the role of being a propeller that pushes the great Amir to go on in sophisticated situations. In one of his dreams, he hears his mother's voice and feels lovesick and alone. And at that moment, another person, Said Baraka also sees Amir Temur in his dreams, and feels Amir Temur's necessity for himself and immediately goes to aid him and his spiritual wise advice supports Amir Temur to accomplish a great number of goodness.

Conclusion

When his first son Jahongir Mirzo is born Amir Temur is embraced with great happiness and out of it he rides his fastest horse and goes to boundless valleys, as his felicity is more enormous then the world. And he prays and begs God for the cure of his son's disease when he gets ill.

At the end of recapitulating the whole abovementioned, the novel – tetralogy "Ulug' saltanat" is one of the greatest treasures of Uzbek

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literature that embraces ethnic values and traditions of the nation, holy advice and statements from Koran and the novel meets any requirement of the world literature.

This opinion is supported not only by Uzbek literary scholars and philosophers, but also by representatives of world science.

In particular, Professor A.Kh. Saidov, director of the National Center for Human Rights of Uzbekistan, writes: "Muhammad Ali occupies a special place among poets who are trying to combine the rich heritage of our great ancestors with the achievements of world civilization... It is noteworthy that the language of the work is fluent, easy to read and artistic, in addition, the spirit of the Amir Temur era is very clearly visible in this work.

Having shown almost seven centuries ago a story that reflects the social processes of our people of that time on the basis of vivid colors and concrete historical facts, during historical events the author showed the image of the great Amir Temur, a great figure of a noble, fair, honest, brave and patriotic person.

It is worth noting that the novel of this writer is another significant step in creating the image of Amir Temur in our literature." [6. 13-17]

Indeed, fluency of the language, ease of reading, a vivid reflection of the spirit of the period in the artistic image - the result of a brilliant synthesis of oriental motifs with Western traditions in the plot and composition of the novel.

Academician B.A. Nazarov, who rightly recognized this idea, indicates that the novel meets the requirements of modern world literature: The tetralogy "Ulug' saltanat" of Muhammad Ali meets all the basic requirements of the historical epic novel and is the first tetralogy in the history of Uzbek literature...

He writes "Ulug' saltanat" - this is a great era in the history of the nations and peoples of Central Asia, and the new epistemological realistic image of the novel, based on the requirements of world literature, brought new experience to Central Asian and Asian literature as a whole." [7. 164]

In the article "Our duty to Great Ancestors", of Ilza Laude-Sirtautas, an American translator and scientist at the University of Washington in Seattle, USA, one can find such lines: "I think that the deep creative research of Muhammad Ali can serve as a model for Uzbek poets and writers who want to write historical works." [8. 164]

In general, the methodology used in the post-Soviet era did not allow the creation of epics that could compete with important historical landmarks of our people, poetic perception of national problems and works such as Virgil (Eneyda), Tasso ("Freedom of Jerusalem"), Voltaire ("Henryada"), Balzac ("Human Comedy"), A. Franz ("Modern History"), L. Tolstoy ("War and Peace", "Anna Karenina"), N.V. Gogol ("Dead Souls"), F.M. Dostoevsky ("The Brothers Karamazov"), M. Gorky ("The Life of Klim Samghin"), M. Sholokhov (Tikhiy Don), A. Tolstoy ("Peter the Great") and others in world literature. [9.63]

Because the totalitarian literary policy was not interested in a comprehensive depiction of the heroic past of the peoples, the selfless fighters of the nation for their liberation and solidarity. Therefore, the writing about cultural and everyday life, customs, socio-political life and beliefs of the peoples of the past was regarded as "idealization of the past" and "denial of the present." Impossibility is also confirmed by clashes around the millennium epic Alpomish. Naturally, such a dangerous situation encourages creators to be vigilant.

Thus, it is no coincidence that Uzbek prose did not have a real epic until the period of independence. This does not mean that we did not have talented or potential writers. [10.125] On the contrary, some of the talented leaders of our nation were physically destroyed. Another group was strongly warned that they should be careful. Fear and caution were rejected, religion and philosophy were violated, ancient values were violated, and human tendencies dominated - the artistic prose of a classic, socially dependent environment could only reflect the dominant social mood of the time.

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