

<p><b>THE USE OF ANALYTICAL FOLKLORE IN THE NOVEL “SULTAN JALALIDDIN” BY ERKIN SAMANDAR</b></p>		<p><b>Anthropology</b></p> <p><b>Keywords:</b> Erkin Samandar, writer, novel, analytical folklore, stylization, Najmiddin Kubro, Jaloliddin Manguberdi, Majididdin Baghdadi, Shamsulmuluk, legend, legend, myth, mastery, art.</p>
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<p><b>Atajanov Sarvar Samandarovich</b></p>	<p><b>Researcher of Urgench State University. City Urgench, Uzbekistan.</b></p>
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<p><b>Abstract</b></p> <p>This article discusses and compares the analytical and stylistic folklore elements used in the novel <i>Sultan Jalaliddin</i> written by Erkin Samandar and the writer’s skill in using them. It presents exact excerpts and examines the adaptation of folk tales about Najmiddin Kubro, Sultan Jalaliddin, Majididdin Baghdadi, and others in their original form and in a modified, elegant way in the novel. It emphasizes that folklore is a key tool in the development of novel art. There are also clear examples of variants of folk tales in the scientific work. The similarities and differences are also contrasted. In particular, it discusses writing skills and unique style of expression of thought by Erkin Samandar.</p>
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The use of analytical folklore covers a wide range in written works by Erkin Samandar. One of the main reasons for this is that he was born and brought up in the ancient land of Khorezm, which is rich in legends and myths. This can be understood from the spirit of the folklore works chosen and creatively used by the writer.

“The tradition of applying analytical folklore has passed from our classical literature to modern literature, and today it is widely used in our artistic and creative literary practice in connection with the requirements of the period, as well as the skills of our writers and poets” [4, p. 42].

The reasons for the writer’s appeal to ancient fables, legends and myths are explained by the demands of the creative fantasy, the world of artistic thinking.

“Myths and legends are very ancient, but at the same time they are also very lively forms of creative fantasy with its fascinating events, it penetrates into the inner textures of the plot of the work of literary art, which in many ways stimulates the creative thoughts of the writer in the written literature. It is widely used in written literature as an artistic tool to move it” [2, pp.27-28].

Certainly, every myth and legend is embedded in the work by the requirements of certain events. “They have a strong impact on the feelings of the reader, increasing reader’s ideological and artistic height even they do not fall within the scope of the plot of the work, in stark contrast to the author’s text” [5, p.15].

The perfect representation of the work is determined first of all by the author's skill of writing. First of all, the artist must be able to select and use artistically mature, original works of

folklore, to draw philosophical conclusions. Otherwise, an incorrectly embedded myth or legend may look like a “malapropos patch” to the plot of the work.

The writer makes more use of the fantasy world each time when he refers to the myths and legends. Enter the inner world of characters’ psyche the author allows the myths and legends to emerge through the ocean of inner emotions of the characters.

One of the main reasons for the use of analytical folklore in the novel "Sultan Jalaliddin" can be explained with the fact that the lives of the great historical figures such as Jalaliddin, Najmiddin Kubro were rich in myths and legends.

It should be noted that “Analytical folklore is fully involved in the artistic texture of the work, but does not blend organically with it. It serves to describe in detail the adventures of the protagonist. In terms of function, they are close to stylized folklorisms, but differ from them in terms of embedding the folklore material to the background place in the ideological and artistic content of the work” [6, p.58].

Erkin Samandar has perfectly mastered the myths and legends of Khorezm, as well as examples of folk art. The novel “Sultan Jaloliddin” [1, p.286] can fully prove our point. In particular, the analytical folklore units are widely used in the play. For instance:

When Jaloliddin could not reach an agreement with his father on the issue of the struggle against the Mongols, he left Urgench with his soldiers. Along the way, new troops joined his army, bringing the number of his troop to a thousand. One day a group of allian Guris joined his army, too. Jalaliddin began to observe them and wanted to know the purpose for which they came. Three days later, the Guris begin to sow the seeds of panic in the hearts of the army. They told various tales and myths about the bravery of the Mongols, their relentlessness, their bravery. Of course, even if one doesn’t believe, one does. Jalaliddin became angry and gathered all the soldiers together.

He lined up the soldiers on the field. Jalaliddin in the middle, vizier Shamsulmulk on his right, and the commanders on the left.

Vizier Shamsulmulk was a man of wisdom and knowledge. He was given the floor. The vizier said:

“ ... Alexander the Great marched between the two mountains and met a clan of people. They complained about the disaster by strange Gog and Magog people behind the mountain. It is said that the Gog and Magogs roared out of the mountain and devoured the crops as if they would ate up all of their food. They would take away souls from their bodies. Then they enter the cave and disappear again. Even the gate of the mountain cave is closed, they would pierce them. Neither the arrow nor fire or water could kill them. Oh you, Alexander the Greatest, the God blessed you with incomparable power, could you save us from these Gog and Magog, please?!

Alexander ordered. Pieces of iron were piled high, and molten copper was poured over them. It became as high as the cliffs. From the mixture of iron and copper, a sky-high wall was erected. The wall was named after Alexander the Great. Neither Gog, nor Magog, nor a giant, nor a devil can drill a hole on it. The Gog and Magog people were trapped behind a wall in a dark cave. They are not able to leave until the Day of Resurrection.”

The traitors among the Guris were questioned:

“What does Gog and Magog look like?”

They bit their tongues. (Sultan Jaloliddin, p. 9)

After his speech vizier Shamsilmulk boasted and laughed at the soldiers to make it clear himself that the rumors about the Mongol soldiers were nothing more than a myth: “The ears of the Mongols were up to their height, and when they slept, they covered themselves with one of their ears and used the other as a mat to lay on.” After this speech, Jalaliddin ordered to bring the imprisoned Mongolian soldier. They did. “See if their ears are different from yours”, - he says.

After this incident, whoever spreads the rumors, the gurus themselves began to punish the traitors for their manners. Embedding the tale of the events into the plot of the novel had a positive effect on its ideological height and literary art. Vizier Shamsilmulk chooses the effective tale correctly and narrates it masterfully. The soldiers are reminded that panic is a half-defeat in any case. In the end, the scene of showing the Mongol captive to the soldiers is to prove that they are a man just like them. It is self-evident and can be concluded that a man is no different from another. The skill of the writer is that the narration here is narrated not by Jalaliddin but by vizier Shamsilmulk. As vizier Shamsilmulk was a wise man with old age and a person with great life experience. For this reason, he acted as an adviser to Jalaliddin.

In addition, that sage was a person of oratory art. had the art of preaching. The soldiers who listened to that narration became completely positive by the power of the given speech. The Gurians in particular were strongly influenced by the narration. The novel “Sultan Jaloliddin” is a complex part of the history of Khorezm, which is inextricably linked with different places, different regions, mostly in link with the capital Urgench. For this reason, the unique legends suitable to each event took place in the plot of the work and enriched its literariness.

The myths and legends selected for the novel by Erkin Samandar also serve to vividly express the image of the main characters. The latest events of the work are connected with the occupation of Urgench, the capital of Khorezm. There are many myths and legends about the tragedy.

Some legends describe the Mongol invasion of Khorezm, the tragedy of Khorezmshah and the conquest of Urgench in connection with Najmiddin Kubro's curse towards the Khorezmshah.

In this regard, the story of Jamiljon, a follower of Najmiddin Kubro, popular in Khorezm, is of particular interest. This narration was written by G.P. Sneryov from Sheikh Abdiyoz Qori at Najmiddin Kubro khanaqah (mausoleum).

Erkin Samandar skillfully adapted the content of the story to the plot of the work through the words of a soldier.

The legend is remembered in the memory of Khonsultonbegim, the daughter of Khorezmshah, who was captured by Chingiz.

The Mongols sent Khonsultonbegim to Urgench as an ambassador and she was to persuade the city to surrender. She was in trouble and dives into the sweet memories of early youth: "... A handsome young man comes to Urgench. Introduces himself to those who ask as a young scientist. After a short rest, he takes the chess out of his bag and starts the game with the claimant. His fame reached the palace by defeating the people of Urgench one by one, even the guests of the city - the Greeks, the Indians, the Germans, the French, other scholars and merchants, and interpreters. Now the gate of the Khorezmshah's palace opens for him.

The guest makes a pre-match bet and said "If I win, Urgench will be mine, and if I lose, I will be its slave."

Sheikh Najmiddin Kubro, who was famous for his knowledge and wisdom in chess, was invited to the royal palace. Sheikh Hazrat agrees to the game. Each of the three times the game ends with the defeat of the guest. The guest shook hands with the reverend and went to his service. Soon the name of that handsome young man, Majdiddin Baghdadi, who was unique in science and etiquette, became popular all over and everywhere. Urgench became his homeland.

Khonsultonbegim was fifteen at that time, whose fame of intellect, eloquence, etiquette was passed on by word of mouth, and the Arabian and oriental kings sought to marry her, and the matchmakers of grooms occupied the threshold of the palace. The lady was also a chess fan. The desire to play a game of chess with Majdiddin Baghdadi did not leave her mind in peace.

The lady was taught chess by Najmiddin Kubro. Her daughter's wish reaches the shah and allows her to play a game. She starts the game wrapping herself in a silk scarf and. But Majdiddin Baghdadi (Jamiljon) loses the game out of pity for the girl intentionally.

After that, the girl's heart begins to feel uneasy. A warm feeling like love emerges between them. The author tells the story in an interesting way in the context of love:

Chess was just one aspect of the young man's talent. He became a bright star of the Qubroviya sect, founded by his teacher Sheikh Najmiddin Kubro, as the inventor of not only the science of earth and sky, religion, but also the human heart and psyche.

At the same time, the number of his enemies was growing as his popularity. The nets of envy surrounded him. He also used to recite famous lines at night. While Baghdadi wandered the streets and recited the praise of Allah, the awoken hearts would rest and the people of love would love it.

One of such evenings, Jealousy spoke up to the drunken shah “Oh, the most respected shah, Baghdadi is reciting his famous lines at your daughter’s door, and your beloved daughter is fascinated with it.”

Indeed, Majdiddin, unknowingly, went to the sides of the royal house, was ignorant of worldly affairs, and his heart was filled with the pleasures of idleness.

The shah, who did not understand that, orders. “Let his head be cut off and thrown into the river.” They did so. The waves of the river were stained with the blood of Baghdadi’s head.

At that time, young lady Khonsultanbegim was reciting the Qur’an in her resting place. In the morning, the shah, who knew the truth, regretted for his nightmare order and sent a plate of gold and jewels to the sheikh, asking him to forgive his awful sin.

The sheikh said that the price of his vendetta was not worth gold and jewels. Maybe it will stand for the head of the one who killed and my own head and the head of thousands of people.

Thus the shah and his kingdom were cursed. Khonsultonbegim’s grief ascended to the sky. (Sultan Jalaliddin, pp.120-121).

G.P. Snesev recorded two versions of the same legend in 1962 in Old Urgench.

Although the narrations he wrote are generally consistent with the above events, they also have some differences. In particular, the above narration from Abdiyaz Qori states:

“The son of Khorezmshah informs his father that Najmiddin Kubro has a pleasant servant and that there is an intimate relationship between them. Upon hearing this news, the shah became angry and ordered the child to be killed. Jamiljon was executed and his body was thrown to the river. It later became clear that the incident was a provocation, and the shah agreed to pay a ransom for his actions. He offers Najmiddin Kubro a jug of gold. The sheikh replied, “Not one jug of gold is enough for his head, but a hundred jugs of gold would not be enough. A day comes and the head of yours and mine, the cities of Andijan, Margilan, Tashkent and others are all together will not be enough to pay the vendetta of Jamiljon’s head. The fact is that Jamiljon was a great man who would reach the level of a great pir in time.”

G.P. Snesev wrote another story from Vafo Vaisov, a resident of Old Urgench in this context in 1962.

According to this version, Najmiddin Kubro had a twelve-year-old student, whose name was Jamiljon. Taking advantage of the sheikh's departure, the king's executioners took the boy to the banks of the Amudarya, beheaded him and threw his body into the river. The sheikh comes home looking for his disciple, goes to the river and calls him there. At that moment, when Jamiljon heard his teacher's voice, he went out to meet him, carrying his severed head in one hand and a jug filled with water for his master to perform ablution in the other. The disciple's faith was so high that even after his death he considers it an honor to serve his master. Khorezmshah apologizes to the Sheikh for his deed.

He presents him with gold and a sword, asking for forgiveness. However, the Sheikh refuses to accept these gifts and curses the governor.

Speaking of these legends, G.P. Snesev draws attention to the historical events before the Mongol invasion of Khorezm, and speculates whether some events that took place during that period led to the creation of these legends. To substantiate his hypothesis, the scholar refers to some events described in V.V.Bartold's works "Turkistan during the Mongol rule", "History of cultural life of Turkestan".

According to V.V.Bartold, based on historical evidence, on the eve of the Mongol invasion, in 1216, Khorezmshah made a big mistake by killing Majiddin Baghdadi, a talented follower of Najmiddin Kubro. The brutal execution of such a well-known sheikh could not fail to shake the hearts of the people [3, p.14].

The details in all of these narrative variants go to a single point, and goes back to the historical figure Majiddin Baghdadi. The prototype of Jamiljon's image is the same person. Of course, it is natural for folklore works that each variant undergoes certain changes in connection with the performer's ability.

Erkin Samandar is familiar with all variants of this narration. The writer adapted it to his creative purpose, made a creative approach to the subject.

The novel also focuses on the narrations related to the personality of Sheikh Najmiddin Kubro. Najmiddin Kubro was a great man, the founder of the Kubroviya sect, a man of religious and secular knowledge, a talented poet, a great patriot. It is impossible to imagine the siege of Urgench without his personality.

Erkin Samandar visited the tomb of Najmiddin Kubro in Old Urgench several times, where he spoke in detail with the well educated elders there. He listened to many narrations about the sheikh and read the books about him. He selected the events in them and chose them for the novel. The original content of the legend was skillfully incorporated into the series of events described in the novel.

“Initially focusing on the symbolic image of birds flying over Iron Pile Garden is told by Jalaliddin. He gradually begins to narrate the tales about the sheikh:

“The garden in front of the castle. Just like the news of the days of holiday, everywhere is tidied up.

Sheikh receives the envoy of the Chingiz’s sons on a comfortable carpeted terrace.

The envoysaid that the princes didn’t want that the sheikh would be trampled underfoot. It is on his will whether he wants to join their service, and be the most respected person of the great Genghis Khan, or leave the fortress and go to the place wherever he wants.

Hazrat Sheikh was sitting in silence, staring at the ground. His thick eyebrows covered his eyes. What content in it, the ambassador pays attention but can’t see. Finally, the question was answered. The Sheikh did not look at him and said softly: “I am not alone.”

The ambassador went to the prince. It’s clear to the Sheikh that he would return soon for a clear answer. The birds were fluttering over the garden. The clerks and servants are silent inside the khanaqah. There is Hazrat Sheikh’s house in the courtyard, and the women are crying silently in it with their handkerchiefs in hand wet from tears.

The envoy returned with the princes’ “compliment” to the sheikh:

- They agreed, you can go out with a hundred people.

Sheikh Hazrat said seriously.

- We are more than that.

Not knowing what to say the envoy returned again,

The envoy came back with more “compliment” than before to the sheikh.

- Well, you can go to any poll with a thousand people. Then Hazrat said:

- I will never leave my people who were with me for better or for worse. We were born in this land, we die in it!

Only then the envoy could guess the meaning of Sheikh’s words told at the first talk “I am not alone.” He said to himself, “The citizen of this land will not flee even if the shah of the nation flees” (Sultan Jalaliddin, pp.130-132). The author has refined the content of the narration, filling it with various details. He brought to life the mythological plates of the legend written down by G.P.Snesaryov.

The qualities of wisdom, patriotism, loyalty, courage and bravery in the image of Najmiddin Kubro are further enlivened. His leadership of the people in battle, tearing down the enemy’s flag, and terrorizing the Mongols are depicted in the scene of battlefields described in the novel.

The most important thing is that the image of a brave sheikh is placed in a concrete way against the coward shah.

When Khorezmshah fled the capital, the old man in his seventies, despite the mercy of his enemy, overcame him and became a martyr in a fight with an evil enemy.

In the narration, the author elevates the idea of the narration by the confession of the enemy's envoy by saying to himself: "The citizen of this land will not flee even if the shah of the nation flees".

While Sultan Jalaliddin became world-famous as the protagonist of the work, Hazrat Kubro became famous all over the world for his courage in one episode during the struggle for the capital.

The author incorporates this narrative into the events of the novel, showing that the Khorezmians are a brave people who are ready to sacrifice their lives for the sake of war for patriotism and motherland, and could fill the general idea of the work with a beautiful plate.

The narrations about Majididdin Baghdadi and his mentor Najmiddin Kubro are the most touching scenes in the core of the novel.

Erkin Samandar's elaborate reworking of these legends stems from the nature of analytical folklore. As they have been used in two different ways in the work:

a) Folklore unit in its full form, as in folklore;

b) Folklore is presented in a modified, often abbreviated, processed form, even if the content is preserved. In both forms, they serve for a more complete expression of the idea of the work [4, p.42]. Consequently, the writer was able to prove once again the superiority of his artistic skill by absorbing and polishing these narratives into the events of the novel.

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