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Abstract: *The article analyzes on the author's unique poetic style on the example of the novels "Xotin podshoh" and "Ffu" by Amon Mukhtar, one of the great representatives of modern Uzbek literature.*

Keywords: *poetic style, existentialism, folklore, novel, myth, narrative, contrast, realism, absurd, chronotope, modern literature.*

Each artistic work has its own poetic style of the author – it is felt the worldview, individual approaches, thoughts, the influence of the reasons specific to the time and place in which he lives. In addition, the writer can turn to the past, historical traditions and values along with the life of the period in which he lives in order to realize his identity [1:127]. In this view, the works of the writer Amon Mukhtar, there are many pictures of historical events. Literary critic D. Kuronov said that: "The most acceptable aspect of O. Mukhtar's creative research is that a high level of creativity is observed in the acquisition of methods and views typical of his modern literature. In particular, the writer takes as a basis the non-realistic methods typical of the national folklore, religious narratives and Eastern classical literature and enriches them with modern methods, as a result of which they leave the impression of a purely national aesthetic phenomenon, as if they grew out of the national literary soil itself..." [2:228]. The novel of writer named "Xotin podshoh" ("The wife is the king") is proof of our opinion. The novel contains historical facts, information written down by historians, poetic passages whose author is clear, ancient legends, legends, anecdotes, stories told by narrators – an examples of folklore can also be found.

The novel notes that the invasions of the Arab caliphs in Bukhara and all of Turkestan, the promotion of Islam and at the same time, the wars and rebellions of the local rulers against the Arabs, sometimes united and sometimes scattered [3:431].

The novel consists of three parts, the first part is entitled "Turkestan" and in it, the history of the emergence of the Turkestan region, how Bukhara and it is depicted that the surrounding towns and villages came into being, the lifestyle of the countries of Khorasan and Turan located on the two banks of the Omul (Amu Darya) river, which divides the territory into two. The main character of the play is Khatin podshoh (Wife of King). This name comes from the Arabs. Her real name is Aynur, she is a sixteen-seventeen-year-old girl-bride with youthful innocence and beauty. Her husband Bidun Bukhorkhudot was killed in the battle during the defense of Bukhara and Aynur was forced to sit on the throne with her still-nursing child. The events of the work begin with the image of Aynur - Khatin, the Xotin podshoh, hearing the news that the enemy is crossing the river Omul, and because of this, she can't sleep at night and spends a restless night awake and thinking. The writer clarifies who the enemy is under the pretext of the Khatin podshoh thoughts: during the height of Jahiliyyah in Makkah, the emergence of Islam, the life of our prophet Muhammad and the caliphs who became the leaders of Muslims after him ("khulafa ar-rashidin", i.e. "the right way") the caliphates of Hazrat Abu Bakr, Hazrat Umar, Hazrat Uthman and Hazrat Ali, followed by Caliph Muawiya and precisely during his reign, Khurasan and Turan, among other things, it will be known that the enemy who is preparing to attack Bukhara, ruled by Khatin padshoh, is the Arabs. In addition, in the exposition of the work, facts and information on the climate, conditions, fauna and flora of Bukhara and its surrounding towns

and villages give the reader the impression that he is reading a memoir and the style of “Boburnoma” involuntarily comes to mind, firstly. The author explains as follows: “Who can call this work historical, who can call it educational. It is a modern novel and the rest is the work of literary critics... While working on the work, I had to study long history records, old folk narratives and songs, Narshakhi, Vamberi books, historical articles of master Sadridin Aini, and some observations of academician Ibrakhim Muminov....” [3:4-5]. In fact, in the process of reading the work, the reader receives aesthetic pleasure as well as “educational” food, as the author said. In addition, they are also acquainted with many legends and myths belonging to the oral tradition of the people. The skillful integration of these myths and legends into the plot of the work ensured that the work was read as easily as a fairy tale without excessive strain. It is expressed in the course of events that comparison of the Xotin podshoh with the legendary Tomaris [3:10,25], the lack of courage of the Bukhara princes through the description of the bravery of Shirak [1:10], the image of a wise storyteller – folk storyteller with the image of Ovy [3:5]. In addition, the legend about the creation of Bukhara by Alp Er Tonga (Afrosiab) [3:12-16], the Iranian prince Siyovush trusted Alp Er Ton (Afrosiyob), married his daughter and eventually was executed as a result of his betrayal of Alp Er Ton (Afrosiyob) and the people mourned him [3:12], the narration of various traditions (for example, slaughtering a rooster) along with historical and educational information, leads the reader to folklore. The first part of the novel is mainly about these, in which the reader does not fully understand the idea and theme of the work.

The Xotin podshoh “come into action” is seen in the second part called “Birds without Wings”. In it, the Arab caliph Muawiya’s viceroy of the eastern lands, the emir of Khurasan, Sayyid ibn Osman, marched to Bukhara, the details of the battle that took place in the middle, the Xotin podshoh was forced to make peace with Sayyid ibn Osman, and for this she had to go to his reception and it talks about the painful suffering of lovers because of the fact that they fell in love, during the meeting, a warm relationship appears and gradually turns into love, but there is no meaning in this love. As a result of these relationships, the Xotin podshoh is not only a brave ruler, but also the feelings and weaknesses characteristic of women, in a word, the inner spiritual world is revealed. In this place, the reader-rediscovers the king for himself. Warm relations between the two nations will spread to both nations, and the war will end. Sayyid ibn Usman took 80 of Bukhara’s most prominent officials with him as a condition of the negotiated peace in return for their later return. Sayyid ibn Usman’s failure to fulfill his promise in a situation that is not clear to the reader, whether it is due to the pride of the amirship or some other reason, hurts the Xotin podshoh. In the meantime, a conspiracy broke out and 80 captives attempted to assassinate Sayyid ibn Usman and executed themselves along with him. While these events were taking place in Bukhara, something unusual for local traditions was that clowns and porters came from Ferghana and were performing in the Khysar (palace) of the Khatin king. At the climax of the spectacle, the Lady brings the unpleasant news to the king about what happened. In these regard, we can see that the folk art was once again referred. A 40-day mourning period is announced at a time when jokes and jokes are in full swing. In our opinion, these images are described through the method of contrast, the writer wants to warn the reader that good and evil, joy and sadness always walk side by side. Having lost both her lover and 80 siblings at one point, Khatin, the king, was left in a whirlwind of suffering and handed over the throne to his grown-up son, Taghshoda. His son will not be the ruler he thought he would be. He surrenders his homeland – Bukhara to Qutayba ibn Muslim, the emir of Khurasan after Sayyid ibn Usman, without a fight. He even named his first child – a son – Qutayba in her honor. Even though such cases have abdicated, the Xotin podshoh, popularly known as “mother” and “momo”, causes the king to suffer even more and at the age of forty, his hair turns gray, he grows old and sinks day by day. At this moment, the same dreams begin to torment him. In his dream, his people were being dragged in chains in the desert, his hands and feet were shackled, and the wounded Sayyid

ibn Usman was walking ahead of him, increasing his discomfort even more. In the meantime, Qutayba ibn Muslim, the Arab emir, also had a dream and was given similar signs, and Khatin encouraged him to establish a warm relationship with the king. Through the depiction of these events, we witness a situation that often occurs in folklore - the elimination of a problem with the element of a dream. As a result of their dreams, the two rulers meet and negotiate with each other. Qutayba ibn Muslim Khatin witnessed the king's potential and wisdom. After the negotiation, the Xotin podshoh went to sleep in her room, but did not wake up and died. He was honored, and even though he did not convert to Islam, Qutayba bin Muslim personally led the funeral prayer during the Friday prayer.

In some places, as the author himself noted that lines from the poems of Alisher Navoi, Boborahim Mashrab, Muqimi, Hamid Olimjan are quoted [3:5]. But these passages seem to distract the reader from the main idea rather than providing additional aesthetic pleasure, in our opinion. In general, this unique style can be found in other works of the writer, such as "Man in front of the mirror", "A thousand faces", "Love is stronger than death". In these novels, as well as in the novel "Khatin podshoh", the productive use of folk traditions and examples of folk oral creativity is evidence of the writer's poetic style.

Depicting the truth of life as it really is, without extra embellishments, as it really is, is reflected in our national literature under the influence of world literature. Such works show the human's desire to find his "I", the meaninglessness of life, the desire to be controlled in people ("the philosophy of slavery"), the desire to free his life from stereotypes, but in the end, no innovation. It is characterized by not being able to get used to (updates) and other similar topics [5:161]. Such topics can be found in the novel "Ffu" by Amon Mukhtar. It describes the main character – an ordinary builder Mulla Tashpolat and his only child Toshtemir – their desire to find meaning in an absurd (meaningless) life and the changes in their psyche as a result. Based on the similarity of the events of the novel "Ffu" to the narrative, it can be said that in the analysis of the work, as in Camus, the reference to long history is visible in Amon Mukhtar. Focusing on the plot of the novel Ffu, the author himself calls it a "narrative-novel" and explains it as follows: "The world that seemed new one day - tomorrow begins to become old" [4:5]. Mullah Tashpolat, the main character of the play, is dissatisfied with the current situation of his grown-up son Toshtemir. At this moment, he happened to be among the sellers in the market, "a chubby-faced breed with a crooked hat on his head" [4.12]. – He meets Haydar Makhsum. Unlike other sellers, he was a smart seller. Mullah Tashpolat buys half of his mind from Haidar Makhsum, hoping that his foolish son Toshtemir, who is wasting his life and "spit" on all the traditions left by his ancestors, will benefit from it. Toshtemir usually used only three words – "Oh-oh" when he was happy, "Iy-y" when he was surprised, and "Ffu" when he was angry. After his father buys him a brain from the market, he suddenly becomes speechless. Now, he doesn't use the words "Oh-oh", "Iy-y", but he always uses "Ffu". Toshtemir, who has always lived in his own world, returns to a "normal" life like ordinary people in society. He even says about himself: "A person is a bird that frees itself from a cage" [4.20]. Mullah Tashpolat is grateful to his son for taking the lead in the construction-architecture profession like he and his ancestors. However, his joy did not last long. His son Toshtemir, who quickly grew in popularity among the people, gathered all the builders and young men around him, did not look down on ordinary people, and even began to consider himself worthy of the head of the country - the kingdom, turns into a cruel person. He gathers young men around him and begins to commit various acts of violence. The advice of master Mahmud does not fail either. He treats Nigor, the teacher's beautiful daughter and lover, unfairly. Tired of such situations, the father - Mullah Tashpolat, as a last resort, looks for that chubby-faced breed - Haidar Makhsum and begs him to buy back the mind he bought for his son. Haidar Makhsum's redemption of his mind will have dire consequences as he warned: Toshtemir will be imprisoned. Now the palace built by his son for Mullah Tashpolat does not enjoy a luxurious life. It will not help if his son goes

to the king to ask for his sin. The danger of losing even his only son caused him a thousand pains and at the moment, he was helpless.

Toshtemir, who is in prison, “runs out of his mind”. The oppression of his father, teacher and lover makes him suffer. He starts looking for meaning in meaningless life. He remembers what he once said to his teacher: “When you get angry, you lose your mind”. Don’t worry, leader. If I have done something wrong, tell me, let me hear... For me, man is the crown jewel of the universe, the king of existence! He believes in his own mind and strength! Blessings from heaven, do not wait for donations! Knowing that the world is four days long, he walks around saying “Ffu”. He spends the life he has been given once, not afraid of hardships, but enjoying it... I aspired to it. I didn’t fit into the mold you made. I went my own way! Is this my sin?” [4.26]. Toshtemir realizes his existence in life - existentialism. The fact that Toshtemir’s existence was atheistic before his imprisonment can be seen in his dialogue with his father, Mullah Tashpolat, who tried to dissuade him from this path at the height of his violent activities:

– ... Zulfizar (M.I.: Toshtemir’s deceased mother) enters the dream! What will I say to your mother on the Day of Judgement?!

- Is there a curse on the doomsday?! Ffu! What should you say to my mother?!
- If your mother sees you like this...
- Am I that bad?!
- Ruined... The building is also a man’s property. Clothes! You destroyed what monuments and put everyone in a cage! There is no such thing as craft! You can’t find a person called a craftsman by lighting a lamp during the day! [4.32]

The search of Toshtemir, who cannot find a specific mission in life for himself, becomes more concrete in the following places: “Why did I come to the world?! Why am I living?! Is there any meaning in life or is it an unknown destiny?! Who I am?! Where is my place?! What is the destination I am wandering like a hare?! Toshtemir was thinking about these things.

What was the purpose – you came to the world?! – express your mood ... ”[4.33]

These same questions come to Toshtemir’s mind on the eve of his imprisonment [4.45] and create the impression in the reader that this situation happened as a result of Heydar Makhsum’s buying back his mind. Toshtemir’s situation in prison and his thoughts cause changes in his psyche. Now his atheistic existentialism has shifted to religious existentialism. In the work, a similar narrative is presented under the pretext of Toshtemir’s thoughts: “The devil says that if you live in lust, you don’t need to worship an idol! I will lead them astray in three ways:

1. By resorting to illicit, unjust gain.
2. By spending what they lost on unworthy things.
3. By refraining from spending on worthy activities” [4.48] This narration was the exact model of Toshtemir’s life until the prison. However, it can be said that his life in prison caused radical changes in his mentality. His thoughts on the search for meaning in life and the transitory nature of the world can be seen in the following places:

“I don’t know that this world is mortal and evil.

The good always need the bad”. [4.50]

“The world itself is dust in the palm; taking a deep breath, ffu! - if you say, it will fly away!”[4.54] “I am a disobedient servant, I have many sins! Now I'm shaking the world. Ffu... The world is not worth loving! I want to protect myself from oppression and crookedness and purify myself. After all, everything has an answer...”[4.58]

Like Albert Camus's *The Legend of Sisyphus*, Ffu ends well: all the prisoners, including Toshtemir, who was put on the gallows, will be saved from punishment due to the joy that the daughter of the king of the country gave birth to a son. Toshtemir's next life will be spent doing good things to people. So, the writer Amon Mukhtar tries to express the ideas of a person's desire to find his existence in life – "I", the transience of life, and the struggle to find meaning in an absurd life, using the example of Toshtemir, the hero of the work.

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