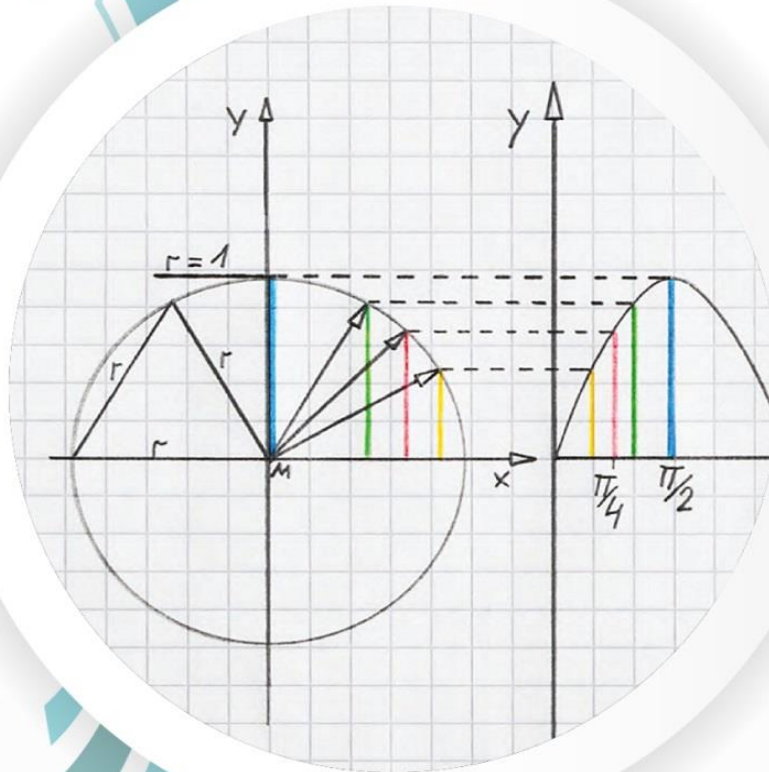


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**Folklorism in historical novels (in the case of Pirmkul Kadyrov's novel
"Ona Lochin Vidosi")**

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The spiritual riches of our country is determined by its national thinking. Folklore preserves examples of our predecessors' traditional oral compositions. Whether the artist writes in prose or verse, using and processing traditional components represents a sort of folklorism. Folklorisms left in the writer's work are retained for artistic reasons. Similarly, our writer Pirmkul Kadyrov, who was able to apply folklorisms in the correct places, wrote his novel "Mother Falcon's Farewell" during the independence years, with Gavharshodbegim as the major character. The name of the artist's work has a significant significance. Gavharshadbegim, the mother falcon. The name of the artist's work has a symbolic meaning. Mother falcon Gavharshadbegim. It can be seen that the author referred to the element of folklore in the title of his work. We know that metaphors are often used in examples of folk art. In fairy tales, riddles, proverbs and other genres, for the similarity of certain qualities, the human image is hidden and another image is used instead. For example, in the fairy tale "Wolf and the Fox" there is an image of cunning people. It is not for nothing that Gavharshodbegim is called mother falcon in the novel. In the process of reading the work, we are convinced that she left a bright mark in the Timurid dynasty, that she was one of the leading women of the time, with a rich spiritual world and intelligence. Strict when necessary, but kind and sincere. Gavharshadbegim's relationship with Mirzo Ulugbek, Husayn Boygaro, Alisher Navoi is vividly embodied in raising princes in Timurid, discovering new talents, taking care of them like mothers with kindness. In order to enrich the art of the work, the writer skillfully used some examples of folklore. The novel begins with the image of Gavharshodbegim's bridal period. "On the days of Navruz, Gavharshodbegim remembers with excitement how she greeted her father-in-law Sahibkiran in this garden. On that day, she was in white headscarf and saw Amir Temur up close for the first time. She remembered the words he said in a fatherly kind voice:

-Congratulations on your entry into our house, my child! The word "my daughters" from the majestic father is still heard in the ears of Gavharshodbegim. On that day, his father-in-law gave him a pair of golden earrings with large lales. Her mother-in-law, Bibi, put these secrets into the bride's ear:

- "This faith has a deep meaning," he said.

- Now you always listen to the words of the owner of the house and do what he says without a word!"¹ "Kelin Salom" ceremony is a ritual that has become a tradition to this day. Through this passage in the novel, we can see Sahibkiran Amir Temur's respect for women. That person accepts Gavharshodbegim as a daughter, not a

¹ Pirmkul Kadirov. Ona Lochin Vidosi. Tashkent: Youth Press, 2022. 4 p.



daughter-in-law. Nowadays, this tradition has lost a little place among people. A new bride is seen as a slave, not a girl. Fiction is a force that can delight the human heart. If all people could use this power, such traditions left by our ancestors would not be broken. In the morning after the wedding or on the day of the wedding, the ceremony of "Kelín Salom" (Greeting with the bride)is held. This ritual is preserved in almost all regions of our country. Not many people participate in this ceremony, only relatives and blood relatives participate. People from the bride's side do not participate. The groom's party will perform the ceremony. The man who married the bride will give her "kurmana". Let's say someone wants a cup, someone money, someone else. The bride bows to them and greets them. What is the purpose of this ceremony? This tradition strengthens the love between relatives and blood relatives. Encourages people to do good to each other. The meaning of Bibikhanim's advice to her daughter-in-law is that you will follow all the traditions of the family without saying a word. The artist's artistic goal of bringing this ceremony was to show the reader that Gavharshodbegim was well received by the Temur family. Another tradition is mentioned in the novel. This tradition is preserved in some families in our country. "They agreed Mulkat aga to marry Shahrukh Mirza, the owner of the property. There was a long-standing custom of giving the widow of a brother who died young as a wife to his younger brother. When Jahangir Mirza, the eldest son of Sahibkiran, died at the age of twenty, his widow, who was the mother of two sons, was married to Miron Shah, the younger brother of the deceased. Then Khalil was born from this marriage. Mironshah Mirzo did not like his older daughter-in-law, Khanzoda Begim. Gavharshodbegim saw the consequences of forced marriage to a close relative"². We have traditions and customs that we want to be passed down from generation to generation, but there are traditions like the one above that we want to be loved. Unfortunately, it is difficult to be with a relative even when his brother takes him. The cases of marrying his wife to his brother still exist in our society. Gavharshadbegim also emphasizes that such tradition has many harmful properties. The novelist revealed that even the mother of Timurids was against this tradition.

The character of Khizr is mentioned by Gavharshadbegim in the novel. Ulugbek built madrasas in Bukhara and Gijduvan. Shesays, that Khizr Alayhissalam taught Abdukhalik Gijduvani.³

We have given detailed information about the image of Khizr in our previous research works.⁴ Researcher Nurmonov Furqat thinks about the genesis of the image of Khizr in his research work⁵. The image of Khizr is reminiscent of the positive images of heroes of epics and fairy tales, who help them when they are in a difficult situation. Such a process can be observed in the epics "Birth of Gorogli", "Alpomish".

² Pirimkul Kadirov. Ona Lochin Vidosi. Tashkent: Youth Press, 2022. 32 p.

³ Pirimkul Kadirov. Ona Lochin Vidosi. Tashkent: Youth Press, 2022. 38 p.

⁴ Tosheva Nilufar. The poetic function of folklore means in modern Uzbek prose. Tashkent: Bookmany print, 2024.

⁵ Nurmonov Furkat. The genesis of the image of Khizr and its interpretation in Uzbek folklore: Candidate of Philological Sciences... dissertation. 2007



There are many stories about Khizr among our people. The image of Khizr is mentioned in the Holy Koran. Therefore, it is definitely a mistake to consider this image as a mythological image. But it cannot be exaggerated to say that the image of Khizr created by our people, in their minds, is the imagination of a nation. Our people have turned Khizr, who appeared in fairy tales and epics, into their savior. The image of Khizr created by our people can be called a mythological image. Just like Alexander the Great and Alexander mentioned in the Holy Koran are different people. If there is Khizr, why is it not visible to the people of today? That's all there is to it. It shows that the image is a product of the imagination of our people.

"Regardless of the type of novel, the style and expression of each of them may not be the same, but the fact that the period is aimed at perceiving the different conditions of society through the human medium makes them unite, belongs to one genre."⁶

In the novel, Gavharshadbegim deals with the education of princes. The role of creativity created by our people in the perfect growth and enrichment of the child's spirituality is incomparable. In the 19th century, our ancestors told their children fairy tales, anecdotes, epics. What about today's man? He spends a lot of time with his children. First of all, parents are responsible for the deterioration of a child's spirituality and the failure of his upbringing. Gavharshadbeg used to tell many stories to the Timurid princes.

The novel contains narrations on various topics in several chapters. Although they belong to one genre, the work is on the way to a certain goal by the writer. Ulugbek tells Abdulatif a story about the Star of Javza. According to legend, the twins Hasan-Husans fought with demons in ancient times and showed great heroism. But in one last battle Hasan dies. His younger brother Husan suffered a lot and did not want to live. God had mercy and granted him eternal life. Then Husan said: "O God, I can't live without Hasan, either take my life or resurrect Hasan, let's live together even for one day." God rewarded Husan's kindness and turned the twin brothers into bright stars that will shine forever in the sky."⁷ In the novel, life events are told through fiction. The narrative genre is part of the author's work and is a form of folklorism. The narratives in this novel are also important in revealing the artistic nature of the work. The story of Ulugbek is also related to the man-eating giants, who sent Eagle to protect them. Lightning strikes the giant, and the giant burns to ashes. In this way, the eagle destroyed the man-eating giants and saved the human race from the scientist. In return, God turned Eagle into a very bright star and gave him an eternal place in the sky.

The purpose of quoting these narrations of Ulugbek and emphasizing that the stars live in harmony is that Abdulatif lives in a state of compromise with Aloudawla. Adib also incorporated this narrative into the composition of the work. Narratives are

⁶ Dilmurod Kuronov. Some comments about the novel. Star of the East. 2011. No. 5. p. 115

⁷ Dilmurod Kuronov. Some comments about the novel. Star of the East. 2011. No. 5. p. 70



built on the basis of life experiences, that is why Ulugbek tries to explain to Oglie how they always live in harmony with his blood relatives through narratives. The narration about Ona Bori is also in this regard, and through these narrations, it reveals to the reader how the social and political life is lived. In the composition of the novel, there is a narrative about the mother falcon, which played an important role in the development of his artistic idea. This narration Gavharshadbegim tells the story. "There was a mother falcon like Gavharshodbegim shooting in the mountain. Poisonous snakes lived near her nest. When they were in danger, the falcon grabbed the snakes by the tail and threw them into the sky. The rest of the snakes hid in the mountain belts and devised a way to take revenge on the falcon. The mother falcon every year When the falcon went to hunt, the snakes came and ate the eggs, and the mother falcon left her eggs , lay down on them for a few days, the eggs burst and the mother falcon screamed and cried goodbye to the snakes⁸. She gave all her love to her grandchildren. but the Timurids could not stand the evil they were doing to each other because they could not agree with each other. Just as the mother falcon could not withstand the tricks of snakes, she describes her situation.

The narrations left in the work served different purposes. The narrative about the mother falcon helps the reader to get to know the character of Gavharshodbegim better and closer. Through these narratives, the author revealed the mental state of the hero. Understanding the falcon in the narrative as a mere symbolic image narrows its essence. In this place, there is not only the image of a falcon, but also a detail of artistic comparison that acquires a symbolic meaning. "Mother falcon lays down on her eggs with all her warmth", "when snakes are in danger, she grabs them and throws them over the rocks" symbolically, the falcon is a symbol of all mothers. The meaning of a mother always protecting her child from bad dangers and sacrificing her life for them is reflected. There is an expression that everyone lives in harmony, no matter how many children they have. Aloudavla indicated that the snake was doing its work and was worrying Gavharshodbeg. If the other narratives presented in the work are presented in accordance with the plot network of the work, the narratives presented in accordance with the plot network of the work and the construction of the entire novel composition can be evaluated as one of the artistic details forming the plot of the novel "Mother Falcon's Farewell".

Narratives given in the novel have the following tasks for the art of the work done by:

1. Strengthening the symbolic importance of the novel and ensuring that the plot of the work is interesting;
2. Allowing the story depicted by the artist to be embodied in the reader's thinking;
3. Quickly understand and analyze the psyche and character of the heroes of the work;
4. Such as comprehensively illuminating the historical reality that needs to be expressed;

⁸ Dilmurod Kuronov. Some comments about the novel. Star of the East. 2011. No. 5. p. 79

A legend about Qaqnus (Phoenix) is mentioned in the novel. Look at him as the majestic bird called Qaqnus leaps into the flames to start the flames of war. After opening the fire, it straightens its wings from the ashes and dances with such a wonderful sound that its melodies revive and wake up the creature lying in the scientist's sleep.⁹

Alisher Navoi and Husayn Boygaro are the figures similar to the Qaqnus bird in the legend. Fire also has a symbolic meaning. It is a difficult political situation at that time. Alisher Navoi and Husayn Boygaro fight against this harsh policy. Alisher Navoi gave information about the Qaqnus bird in "Lison ut-tayr" and Faridudin Attar in "Mantiq ut-tayr".

In the "Annotated dictionary of the language of Alisher Navoi's works" there is a short explanation "Qaqnus (Phoenix) is the name of a legendary bird". "In the dictionary of Navoi's works, we have more detailed information: "Qaqnus is Persian-Tajik. An abstract bird. According to the legend, there are many holes in the beak, and the sounds coming out of these holes seem to make music." ¹⁰

The narratives and legends mentioned above are the artistic sources that form the basis of the plot structure and composition of the work. The use of narratives and legends in order to achieve an artistic goal, assimilating them into the plot of the work, shows the artist's skill. These folklore genres in the novel are brought to prose by the creator and reworked, so they get the status of folklorism. They are a complex form of folklorism.

While researching folklorisms in the historical novel, there are cases that have been preserved to this day, and the preservation of these traditions was caused by our religious views.

"In gratitude for the fact that the king's life was saved and he began to recover, in Herat, Samarkand, Balkh and other cities, God's food was given to the country, alms were distributed to widows, and taxes Farmers and artisans who had difficulty paying were registered and their debts were waived."¹¹

This tradition is directly related to our religion. Even today, people give alms to the people when they have a serious illness or some kind of hardship. According to people, charity saves a person from many bad things. Our people believe it because it is mentioned in the hadiths. Such a form of tradition presented in the work creates human feelings in the reader, leads to an increase in the feeling of gratitude, with this passage, the creator also gives information about the beliefs of the people of that time.

In the novel, we encountered another form of complex folklorism. "Gavharshadbegim drew a heavy 'uh': It's a pity, Ulugbek Mirza did not agree with my words. If Abdulatif was not released from prison which is Ikhtiyoriddin, today's

⁹ Dilmurod Kuronov. Some comments about the novel. Star of the East. 2011. No. 5. p. 279

¹⁰ Murod Khoshimov. Qaqnus: attarona, navoiyona. "Tafakkur" magazine, 2019, No. 3.

¹¹ Murod Khoshimov. Qaqnus: attarona, navoiyona. "Tafakkur" magazine, 2019, No. 43.



wars would not have happened. But now this "dev ko'zadan chiqdi" Abdulatif evaded the prison. Don't come back and don't obey his father!"¹²

The "dev ko'zadan chiqdi" in this passage is a folklore element. Among our people there is a fairy tale called "Alauddin's magic lamp". Alauddin, the hero of this tale, unknowingly frees the owner of the lamp, who has been trapped in it for a long time. This giant will fulfill Alauddin's wishes in return.

Abdulatif is "ko'za ichidagi dev" (Giant in a Jug) in a fairy tale. Abdulatif can do anything for the reader through this image. He tries to explain that no one is strong enough for him. This element of folklore was left in order to clearly show Abdulatif's strength and what he is capable of.

The work contains poems of respect to the teacher, that is, very wonderful poems about one of the characteristics of humanity. Ulugbek's respect for his teacher and his respect for him are commendable. In our people, the proverb "The teacher is as great as your father" is quoted in the work. Hamza ibn Ali, his first teacher, visits Ulugbek. Great king. Although he was a king, he respected his teachers. The fact that his teacher stood up and greeted him with open arms when he entered is a proof of how perfect a person he is. When his teacher comes to him, he remembers his thoughts about good and bad. "- But I wish you a long life from God!

Thank you, Maulana! According to the stories I told you when I was young, the creatures who received God's favor turned into stars and built an eternal space from the sky. The sinful body is one after all the sun will come to the earth, grass will sprout from our graves. But our spirit, if only our spirit could soar to heaven! Since I am fed up with the worries of this mortal world, a desire reawakens in my heart..."¹³

Ulugbek supports people of science. It creates conditions for their free creativity. But Ogli Abdulatif does the opposite of these things. The tradition of apprenticeship continues to this day, and will continue to do so. As the teacher treats his student like a little child and teaches him everything he has, how much he suffers on this way. Even then, he does not get tired of teaching his students and does not give up. The artistic purpose of bringing the relationship between Ulugbek and his teacher in the work is to show the true respect of the king to the teacher to the creative reader. Unfortunately, this value is increasing among people today.

In short, the folklore elements and motifs used by the writer in the novel "Mother Falcon's Farewell" show the artist's individual creative skills, and each folklore element in the novel is significant because it has a certain poetic function.

Elements of folklore, whether used in poetry or prose, are used by the creator with a specific purpose. But how to use it depends on the skill of the creator. Pirmqil Kadirov also used folklorisms in the creative laboratory for certain artistic purposes.

¹² Murod Khoshimov. Qaqnus: attarona, navoiyona. "Tafakkur" magazine, 2019, No. 89.

¹³ Murod Khoshimov. Qaqnus: attarona, navoiyona. "Tafakkur" magazine, 2019, No. 96.

