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Three Friends in the Novel "Muvozanat" (Equilibrium) by Ulugbek Hamdam

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ANNOTATION

The article highlights the fact that the image of three brothers found in folklore, especially in fairy tales, was also used in the works of artists in different periods. Prose works belonging to new Uzbek literature were analyzed for analysis. The article uses the method of comparative-typological analysis.

KEYWORDS: folklore, fairy tales, image of three brothers, archetype, subject, novel.

Most fairy tales feature three brothers. In the fairy tales "Qilichqora" (Black sword), "Uch og`a-ini botirlar" (The Three brave Brothers), "Etik kiygan mushuk" (Cat in Boots) it is observed that the heroes bravely overcome various obstacles. The peculiarity of this archetype is that it often coincides with the test motif. In the examples of folklore "Qilichqora" (Black sword), "Cho`loq bo`ri" (Lame Wolf), "Uch og`a-ini botirlar" (The Three brave Brothers), various tests are given to the heroes, and the little heroes take the lead or remain in the vortex of difficulties. As an invariant, the archetype of the three brothers produced various variants.

The version of friends of this archetype can be found in the novels "Oq qushlar, oppoq qushlar" (White Birds, Birds white as snow) by Odil Yaqubov, "Er boshiga ish tushsa" (If the Work Happens) by Murad Muhammad Dost, "Galatopaga qaytish" (Return to Galatopa), and "Muvozanat" (Equilibrium) by Ulugbek Hamdam.

In Ulugbek Hamdam's novel "Muvozanat" (Equilibrium) created at the end of the 90s, the archetype of three friends acts as a driving force for the subject. Friends who studied together at the Faculty of History later work in different fields.

After gaining independence in the 90s, great changes took place in the lives of scientists. Due to the market economy, the importance of science decreased, and the day of trade and commerce was born. As a result, most of the intellectuals also sell themselves. The novel "Muvozanat" (Equilibrium) covers the events of this period.

As we mentioned above, the events of the transitional period are written in the novel, and the image of three friends plays a key role in reflecting the image of people working in different parts of the society. Mirazim is a merchant, Said is an official, Yusuf is an intellectual. The image of Yusuf as an intellectual represents the position of the author.

From the beginning of the novel, the writer emphasizes the difference between them: *Mirazim is tall, strong, but rude. Yusuf is of medium height, but agile and determined. Said had a mind like lightning* [page 1, 68]. Their character was also different. Mirazim is a indifferent who "does not care if the world is flooded and career interesting, trade is her father's heritage. Yusuf is the smartest among friends, Said is a leader who reaches his goal through different ways.

Young men who were once friends diverge in their goals, and a significant wall appears between them, and this is natural. Yusuf feels uncomfortable in front of Mirazim, who is superior in terms of wealth, and Said, who is in the office, seems to be distant from him.

For Mirazim, Yusuf is seen as the only conscientious person in the world. He (Yusuf) stands out from his friends and others because he does not give up his field even when it is difficult, he is not interested in career. Yusuf's steadfastness in his point of view awakens Mirazim's still undead conscience. But Mirazim's sudden disappearance, his interest in money-making fields, gives him comfort. That is, Mirazim Yusuf, who since his childhood believed in his father's words that "*if you become a scientist, the world is yours*" is a lie, "*the world is for those who have money*", from this incident, he tries to imbibe the primary evaluation of materiality and lead the impure soul to happiness, as "*Human always reaches for bread before books.*" But when he reaches the peak of materialism, he realizes that his heart is empty: *just as humanity needs buttered harvest bread, the song of leaves, understanding and feeling it, two poems written with heart's blood are just as necessary.* [1, page 197].

This can be seen in his life, which is materially empty, but does not reflect love.

Said, as a respected official, rises one after the other. He considers *MONEY and POWER as the main force that drives both society and people* [1, page 69]. Marrying the daughter of a wealthy official will speed up his rise to a higher position. He is one of those people who take the honor of the country and the future of the nation as a mask. Said is also the opposite of Yusuf. Yusuf's neck stiffens when the society turns to that side and talks empty things about the national history and the great country. He doesn't listen to his wife and call his friend. When he lost his job, it will be different.

The main character of the novel, the historian Yusuf, faces difficult trials in the transition period: first of all, society was forcing him to turn his soul in a different direction (he had to choose either a poor income or his favorite profession, in this respect, his "I" comes into conflict with), besides, he lost his closest friends (Said and Mirazim), his closest people (his son Muhammadjon dies, his brother Amir becomes a madman), and his family is in disarray. The selection of the author's characters from different sections of the society made it possible to describe the new environment in full: Yusuf is an intellectual, Said is a management employee; Mirazim is a merchant, Amir is "follower" of religion. Through the image of Yusuf, we clearly see the socialization of the teacher's personality.

Dilmurod Kuronov says that the main idea of the novel is the greatest point of the aesthetic ideal of the writer that is show "to strive for an advanced world, to ensure the strength of the country by adopting aspects similar to our own national and geographical features from their positive aspects."

Yusuf analyzes the state of society as an intellectual. The problem that made him think was of general importance, so it was necessary to find a way to solve these problems that would be convenient and correct for everyone, no matter how hot or how hot it is: - "*Nuri, let's stop the work that people like us are doing, have you ever thought about how much harm it is to the state if we don't work in our field? After all, how much money was spent, how much labor - skin on the forehead, lives were spent for us to become historians,*

mathematicians, economists... But the result?... Nothing! We are not historians, but sellers and marketers. What about tomorrow Tomorrow, when we leave, won't the vacant seats become a huge cliff? Won't it hinder the development of the society?...Wouldn't more victims be needed to fill the chasms?!"

Yusuf makes a deep observation of the situation. He deeply understands the factors that hinder the development of the society: the Uzbek people themselves have a shortcoming. *Because an Uzbek who has built a building, held a wedding and a funeral ceremony, both his dreams and his life will come to an end* (p. 57).

What was difficult for him was that he entered into a conflict with his "I", even then he did not give up: *"If God was unjust, he would have given both knowledge and wealth to one person. . First of all, in order to maintain balance inside and outside of mankind - on the earth, he gave intelligence to one, wealth to another, happiness to another, and patience to another"* (p. 139).

How right it was when the great encyclopedist Farobi said that **"one who enters science should be calm about the issue of livelihood"**! Yusuf, like the people around him, went through different paths: he hated people, he rebelled against the devaluation of man and the rise of "cloth" to the sky, he wanted to lose his beloved profession. But he wished that "now generations, like him and his elders, would not see life in the same color, but as a whole, have their own opinion, their own words" and made it his goal to take part in it. Put only he can and must write the true history that Yusuf wants to write. For this reason, he returned to his favorite profession:

"You and I have a huge task and responsibility: we are, first of all, educators. Tomorrow you will also teach in higher educational institutions and lyceums. Always remember that every word you address to the reader's mind and heart contains the fate of our future, the fate of equilibrium, the fate of the entire universe. Therefore, today each of you should ask yourself a question: "Do I have the moral right to teach a new generation about equilibrium and its necessity?" That is, first of all, do I have that equilibrium inside me?" If not, stop, how can you give something you don't have? If you continue, dozens and hundreds of young men and women listening to you have filled their stomachs not with empty nuts, but with bombs that will inevitably explode one day and destroy many others along with it. So until you find equilibrium within yourself, plow a hoe, sell a hoe, just don't teach!" (p. 260).

In general, Yusuf believes that enlightenment is the way to achieve equilibrium: *From hope and enlightenment. In my opinion, it is necessary for the whole world to go back to school, study, and finally understand its own situation and the future of creation. As for me, I would call the first hundred years of the third millennium the Age of Enlightenment. Because it is impossible without it, without it the world will lose its equilibrium and destroy itself"* (p. 259).

It seems that in the novel Yusuf is in the position of a small hero in a fairy tale. Said and Mirazim (Yusuf's friends) served to reflect the main character as an ideal hero in the eyes of the reader. The turning of his brother Amir into a madman, the death of his child, and his relationship with Zahra serve as tests for Yusuf. He will not be destroyed like his friends Mirazim and Said because he keeps his equilibrium, but will rise to the top.

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