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“HOTAMNOMA”–A STORY BASED ON FOLKLORE SUBJECTS

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ABSTRACT

The article reflects on the plot structure of the “Hotamnoma”, the composition of motives, the nature of the images. The plot of the story has also been compared to that of Uzbek folk tales, proving that “Hotamnoma” is a folk tale based on folklore. To get rid of the suitors, she suggests seven difficult questions on the advice of the nurse, and announces that whoever answers these questions will get married accordingly. In order to save the life of a prince, he goes to the king of Herat in search of a cure for witchcraft. The king said, “Whoever saves my daughter from the dragon, I will give her medicine”.

KEYWORDS: *“Hotamnoma”, Generosity, Folklore, Epic Plot, Test Motive, Adventure Motif, Talisman, Fairy Tale, Magic Objects.*

INTRODUCTION

There are a number of traditional images in Eastern literature, such as Noshiravon, Jamshid, Qarun, Luqman, Hotam, each of which serves to express and promote a particular human quality. While the symbol of justice is Noshirawa with the image of justice, wisdom and high intellect, Luqman is mentioned as the ruler, while human qualities such as open-handedness, tolerance and generosity are associated with the name of Hotami Toy. In Oriental literature there is a work about the adventures of Hotam, which in Persian-Tajik literature is called “Seven Journeys of Hotam”, “Seven fair deeds of Hotam”, in Kazakh folklore “Hatimtayjomart” and in Uzbek folklore “Hotamnoma” or “Hotamnomyi Turkish”. “Hotamnoma” is a folklore work; the author and date of creation are unknown. The events in the work took place between slavery and feudalism. Although Hotam is said to belong to the Thai tribe in Yemen, his adventures take place not only in Arabia, but also in India, Iran, Central Asia, the Caucasus, and China.

THE MAIN FINDINGS AND RESULTS

“Hotamnoma” was translated into Turkish at the end of the XIX century. One of the first translations is kept in the manuscript fund of the Leningrad branch of the Institute of Oriental Studies of the USSR Academy of Sciences under the number s-172. This copy was translated from Persian in Aksu by Muhammad Hasan Alim and copied by Mirza Abdulkadir Axun in 1311 AH (1893-1894 AD). The manuscript consists of a total of 182 pages, of which about 10-12 pages are missing [1, p. 4]. In 1988, Akbar Matgoziyev published the book “Hotamnoma” based on this manuscript. He filled in the missing pages in a book published in Tashkent in 1900 by O.A. Porsev under the title “Hotamnima y Turkish”.

The “Hotamnoma” is one of the rare examples of folklore, which reflects the breadth of human thought, the beauty and infinity of dreams, goodness and incomparable love for life. Through the amazing adventures of Hotami Thai, a symbol of generosity, generosity and kindness, friendship and love, purity and loyalty are promoted. The work attracts the reader's attention with its richness of fantasy, logical observations, beautiful and picturesque images, optimistic attitude to life. The fact that the work is written in a puzzling way, like “Totinamo”, “Forty Ministers”, “Alif Layla” (A Thousand and One Nights), with a story in it, shows that the author has followed the traditional way of Eastern literature [2, pp. 32-34].

“Hotamnoma” is an adventure story. The composition of the work is in the form of a story within a story, using the traditional method of molding. It consists of seven independent stories. But within each single story, a number of small-scale stories are also given. In this sense, it is similar to the composition of such works as “A Thousand and One Nights”, “The Four Dervishes”, “Kalila and Dimna”. However, the composition of “Hotamnoma” differs from them in some respects, in the above works the main narrator is the protagonist of the story, but in “Hotamnoma” the protagonist is not the narrator, Hotam is an active participant in all events. Moreover, in many works of storytelling, there is no unity and integrity between the myths and stories told in the different chapters. The presence of the protagonist in all the stories and legends in “Hotamnoma”, as well as the connection between them, strengthens the compositional unity of the plot.

The “Hotamnoma” glorifies such noble ideas as generosity, honesty, love and devotion, friendship between people, kindness, peace and prosperity. Many of these ideas are also reflected in the terms given by Husnbonu. That is why in the play they are conditionally taken as the title of each chapter: 1st time “I saw a career, I want to see again”, 2nd time “Kiss, throw in the river”, 3 Journey “Do not do evil, if you do it, you will find evil”, 4th time “Truthfulness is always in front of pleasure”, 5th morning The 6th time is called “Looking for a pair of pearls like a duck egg”, the 7th time is called “The secret of the Bathroom Bodgard”.

The protagonist of the work is Hotam. He participates from the beginning to the end of the work. The preface of the work lists seven of his ancestors: Hotam bin Tay bin Qahlan bin Rasan bin Nahshab bin Qahtan bin Hud. It also mentions Hotam's mother, the daughter of Aden on horseback, the daughter of Thai's aunt [1, p. 9]. The preface is followed by “The Story of Husnbonu, the Daughter of Kurdonshah, King of Khorasan and Barzakh Bazargan”.

It tells the story of a girl named Husnbonu, the main culprit in the chain of events, her father Barzakh, a merchant, and Kurdonshah, the king of Khorasan. When the girl was 12 years old, her father died on the journey, and Kurdonshah showed her kindness. Because of her beauty, many princes began to marry her. To get rid of the suitors, she suggests seven difficult questions on the

advice of the nurse, and announces that whoever answers these questions will get married accordingly. Many who are in love with Princess Husnbonu cannot answer her mysterious questions and return to their homeland in despair. One of them, Munirshah, the prince of Khorezm, went out into the desert after he could not answer Husnbonu's questions and complained and moaned around him. One day he goes to the borders of the state of Yemen and meets Prince Hotam of this country. She recounts her experience: Hotam makes a pact of friendship with her and goes to help the young man reunite with his lover. To this end, he and Munirshah left Yemen for Husnbonu. Then the main events of the story begin.

Several motives led to the activation of the subject of the work: heroic journey, adventure, conditional test, and dream. It is worthwhile to dwell on the concept of motive in folklore. The Russian-Uzbek Glossary of Literary Terms states that "motive" is one of the links in the subject. If the plot is a system of events that make up the content of the work, the motive is the main element that creates this reality. That is, the structure of an epic cannot be imagined without motives. Scholars differ on the subject and motive of epic works. However, most folklorists rely on the views of the Russian scientist A.N.Veselovsky. Emphasizing that motives are the main link that creates the plot, he says, "Motives come together to form a plot circle". He analyzes motives as the smallest integral part of the plot [3, p. 105]. It is well known that as long as the subject of an epic work really takes place in a space and time, this movement is undoubtedly accomplished through the movement of motives. The presence of several motives in the plot of the protocol also ensured the continuity of the whole plot.

The conditional test motive has a special significance in the subject of the work. There are two types of test motives in the plot: a) puzzle test; b) Plates in the form of hand-to-hand combat tests played a significant role. While the puzzle test serves to glorify the human mind by testing the hero's mental strength, the hand-to-hand race test serves to test the hero's physical strength and honor human physical perfection. Every epic creature has its own device. And the motive plays a key role in this device. Therefore, the analysis of folklore works should be done through the analysis of motives. Identifying motifs in epic works, analyzing the aspects of each motif in relation to other motives, internal movements and features, artistic and aesthetic functions is one of the important issues in folklore.

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The conditional test motive has a special significance in the subject of the work. The beginning of the story, the answer to Husnbonu's 7 questions, is a test of the intellect and will of the protagonist, Hotam. There are also small stories within the story, most of which are based on a test motive. For example, when Hotam Yusuf came to Chin to fulfill the wishes of the bazaar, Bedod entered the city on horseback. The princess would ask three questions to test the intelligence of the strangers who came to the city, and whoever could not find the answer to this question would lose his head. The protagonist Hotam is also asked the following three questions:

Question 1. Which river is the river from which the creature emerges? Hotam answers: that river is the head of man; it is the drop of man that makes man appears.

Question 2. What kind of fruit is it, sweet, that it tastes so good that it can't be tasted by anyone? He replies that he is a child.

Question 3. What is it that no one needs and it will definitely come? It's death, says Hotam. So, because of his intelligence, he successfully passes the test and saves the princess from the spell.

During his adventures, Hotam uses a number of magical objects (a seal given by the daughter of a bear, a staff made by the king of snakes, Khurjun, which does not blind the poison, does not come close to the fire when caught, and a magician can destroy it [1, p. 102]. Their magical properties are manifested in the fact that the protagonist of the story is in a difficult situation: surviving in the belly of a fish, boiling oil, getting rid of snake venom in the woods, crossing a huge river, overcoming cancer in the river. However, it should be noted that in the full depiction of the image of Hotami Toy, these magical tools only play the role of auxiliary motives. Because even in the most difficult situations, Hotam acts mainly on his intelligence and courage (he finds the answer to the Queen's 3 questions) and achieves the triumph of justice.

The magical items mentioned in the story have a special character: a seal given by the bear's daughter, a staff and a seal given by King Khurjun, and a seal at the mouth of the morisurkh. For example, there is no drowning in the river that holds the seal; the venom of the serpent and the scorpion does not blind; does not burn in the fire, blindness is eliminated; whoever catches it wins the battle; all savagery will mute him; the mind will increase, the wealth will be fully accumulated [1, p. 112]. It should be noted that these magical items have a special significance in the story as a symbol of the centuries-old dreams and aspirations of the people. For example, it helps Hotam not to burn in fire, not to drown, to survive in the belly of a fish, and to heal the sick in the abode of giants. There is a special symbolism in the inclusion of these details in the subject of the story. They express the age-old dreams of the people: the availability of drugs to cure chronic diseases, the elimination of various natural disasters, and the simplification of people's lives through these magical objects.

It is noteworthy that the subject of the stories in the "Hotamnoma" can be found in Uzbek folk tales. Evidence of this can be seen in the preface. The plot of Husniyabonu, a collection of Uzbek folk tales called the "Golden Cradle" [5, 256], is almost identical to that of the story of Husbonu, the daughter of the Kurdish king of Khorasan and BarzakhBazargan, in the Hotamnoma. In the fairy tale Husnbonu is given as Husniyabonu, Kurdonshah - Gardonshah. It also depicts Husniyabonu as the grandson of Gardonshah. The story mentions 40 servants of a false sheikh who believed in Kurdonshah, while the tale mentions Eshan and 400 murids.

There is also another story about a hypocrite sheikh who was the spiritual teacher of the Kurdanshah and who robbed people with his disciples. As a result, the Kurdish king expelled Princess Husnbonu from the city. Husnbonu faced difficulties until the secrets of this fake sheikh were revealed. Although this story is educational in nature, it has nothing to do with the structure and overall plot of the work, so it can be concluded that it was later added by the narrator.

Hotam, a 16-17-year-old boy from a poor family, is featured in Volume 3 of the Uzbek Folk Tales Collection. The young man shows a series of heroism. In order to save the life of a prince, he goes to the king of Herat in search of a cure for witchcraft. The king said, "Whoever saves my daughter from the dragon, I will give her medicine". Then, out of pity for Hotam's young life, he tells her to take some medicine and go back. But Hotam kills the dragon and saves the country and the king's daughter, saying, "Mard's job is to help the needy, to save the needy from hardship" [6, p.305].

A similar plot can be found in Chapter 3 of the People's Book, "Do Not Do Evil, If You Do It, and You Will Find Evil". According to him, a seven-headed creature, one of which looks like the head of an elephant and six the head of a lion, inflicts damage on a village. "Hotam was trying his best, and I saw him, he knew that he was a hashtag, and he heard that if someone wanted to repel him, he would shoot a bullet in the eye, like an elephant's head. If he is blind, he will run away and never go to the welfare of the people" [7, p. 73]. So Hotam kills the creature and saves the villagers. In both sources, Hotam is portrayed as a brave, courageous hero who risked his life to save the nation from disaster.

CONCLUSION

In conclusion, it can be said that the "Hotamnoma" is a work that reflects the lofty thoughts and aspirations of the people. as well as the fact that a significant part of the subject of the work is similar to the subject of Uzbek folk tales, which means that it is a folk tale based on folklore subjects.

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