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WOMAN IMAGE AND FOLKLORISM IN THE POETICS OF THE HISTORICAL NOVEL: ARCHETYPAL FOUNDATIONS OF THE IMAGE OF MA'SUMA

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Abstract. This article analyzes the artistic interpretation of the female image in the poetics of the historical novel based on the theories of folklorism and archetypes. Using Isajon Sulton's novel "Ma'suma" as an example, the study reveals the role of folklore elements, mythological views, and archetypal structures embedded in collective consciousness in shaping the protagonist's image. The research demonstrates how the female image in historical novels serves as a means of expressing national identity and social transformation.

Keywords: historical novel, folklorism, archetype, female image, Ma'suma, mythological thinking, artistic transformation, national identity, Jadidism, neomythologism.

In the literature of independent Uzbekistan, the historical novel has become one of the leading forms for expressing national self-awareness, restoring historical memory, and artistically interpreting socio-cultural processes. Writers strive to represent historical reality not merely as a sequence of facts but as a profound poetic system closely connected with national thinking and cultural layers. In this context, folklorism has become an essential component of the poetics of the historical novel, enriching the semantic and aesthetic potential of literary works through the integration of folklore elements.

Modern literary studies examine folklorism not only as the use of folklore motifs but also from the perspective of their artistic transformation, functional meaning, and semantic activity within the text. Particularly in historical novels, the stylization of folklore elements, their reinterpretation in new contexts, and their transformation into instruments for expressing social ideas require special scholarly attention. Therefore, studying folklorism in connection with archetype theory provides an effective methodological approach for revealing the deeper layers of literary images.

The image of woman occupies a special place in the poetics of the historical novel. Through it, society's spiritual values, social views, historical consciousness, and cultural identity are expressed. In contemporary Uzbek prose, the female image increasingly appears not as a passive figure within traditional perceptions but as an active and conscious subject capable of influencing social processes. This tendency necessitates a reconsideration of the folklore roots of female images, the identification of their archetypal foundations, and the determination of their place in modern artistic thought.

Isajon Sulton's novel "Ma'suma" is an important literary source for investigating these issues. The female image depicted in the socio-cultural environment of the Jadid period is created through a synthesis of folk thinking, mythological views, and archetypal models. Ma'suma is not merely an artistic interpretation of a historical person but a complex image reflecting the socio-cultural transformation of women during the period of national awakening. Therefore, analyzing this image through the perspectives of folklorism and archetype theory allows for a deeper understanding of its artistic essence.

This study identifies the folklore roots, archetypal foundations, artistic transformations, and semantic functions of the protagonist in the novel. It also substantiates the role of the female image in expressing national identity and its functional significance within the poetics of the historical novel.

The scientific novelty of the study lies in interpreting Ma'suma not as an analogue of a particular folklore heroine but as a multilayered archetypal system. This approach offers a new theoretical perspective for studying female images in historical novels. Furthermore, the functional possibilities

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of folklorism within literary texts are systematically analyzed through the example of the female image.

In the novel, Ma'suma represents a reinterpretation of the folklore archetype of the "faithful woman of the Barchinoy type" within the social consciousness of the Jadid era. She emerges as a new type of woman—active, conscious, and capable of social transformation.

Traditionally, women in literature are portrayed as symbols of beauty or sources of inspiration. In "Ma'suma," however, the protagonist is neither merely a symbol of beauty nor a muse; she is an active subject and central character. When her father-in-law, brother-in-law, and husband are imprisoned as "enemies of the people," society's attitude toward her changes dramatically.

The motif of patience occupies an important place in the novel. Although Ma'suma is isolated and deprived of opportunities in the theater, she does not abandon her profession. She endures every hardship with perseverance. The motif of patience is characteristic of folklore and can be found in narratives about childless mothers, stepdaughters, and oppressed communities. Characters such as Barchinoy from "Alpomish," Huroyim from "Rustamxon," and Kuntug'mish and Kholbeka from "Kuntug'mish" function as archetypal predecessors of Ma'suma. Thus, the folklore motif of patience is artistically transformed within her image.

When Ma'suma's sons attend school, they are treated as children of an "enemy of the people." Unable to endure such treatment, they leave school and begin working. During the war, they volunteer to defend their homeland in order to clear their family name. Initially opposed, Ma'suma eventually consents. The image of a mother who sends both sons to war and lives only in the hope of seeing them again embodies the stylized folklore motifs of contentment and gratitude.

Ma'suma never lives solely for herself. Even though her family is branded as enemies of the people, she never turns away from her nation. Instead, she devotes herself even more deeply to serving society. She cultivates land allocated to the theater and helps poor families through tireless labor.

Although the war ends, her sons never return. Traveling to Moscow in search of them, she learns that they died heroically defending their homeland after removing the stigma attached to their family. Having endured every hardship in life, Ma'suma cannot withstand the loss of her children and dies there.

Folklorism in historical novels is a significant component of artistic thinking. It involves the transfer, adaptation, and reinterpretation of folklore elements within written literature. In "Ma'suma," folklore motifs, folk beliefs, and archetypal images enrich the female image with profound artistic meaning.

The concept of archetype forms one of the theoretical foundations of this research. Archetypes are universal images embedded in humanity's collective consciousness and cultural memory. In folklore and mythology, women appear in various archetypal forms: mother, beloved, devoted woman, source of inspiration, and symbol of spiritual purity. The protagonist of "Ma'suma" is shaped as a synthesis of these archetypes. On the one hand, she remains connected to national traditions; on the other, she embodies ideas of renewal and social awakening.

The traces of folklorism are clearly visible in the novel's plot and composition. Folk speech, proverbs, beliefs, rituals, and customs illuminate the female image within a social context. These elements help reveal the heroine's character and inner world. Through Ma'suma, the social role of women and the process of self-awareness are expressed in harmony with folklore-based thinking.

Another important aspect of folklorism is artistic transformation. Folklore elements in the novel are not copied directly but are reworked, stylized, and adapted to new contexts by the author. As a result, archaic images acquire modern interpretations, while mythological elements merge with a

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realistic plot. Consequently, the female image reflects not only historical reality but also achieves the level of artistic generalization.

Analysis of Ma'suma's archetypal foundations reveals her as a multilayered character. First, she represents the archetype of the devoted woman, characterized by patience, resilience, and perseverance. Second, she symbolizes renewal, embodying the ideals of national awakening associated with the Jadid movement. Third, she serves as a symbol of spiritual purity and beauty, closely connected with folklore traditions.

These archetypal qualities are harmoniously combined with her individual characteristics, demonstrating the writer's artistic mastery. While folklore characters are generally generalized types, the protagonist of a historical novel possesses individuality. In "Ma'suma," these two layers merge to create a new type of female image representing a balance between nationality and modernity, tradition and renewal.

Religious and belief-based folklorisms also play an important role in shaping the female image. Folk religious views, beliefs, rituals, and customs help reveal the heroine's spiritual world, inner experiences, and emotional state.

The semantic function of folklorism deserves special attention. In the novel, folklore elements are not merely decorative; they carry deep meanings. Through them, the author highlights social problems, the position and status of women, and the significance of national values. This expands the functional possibilities of folklorism within literary texts.

Conclusion.

In Isajon Sulton's novel "Ma'suma," the female image is constructed as a complex artistic system based on folklorism and archetype theory. Through Ma'suma, the author explores such important issues as national identity, women's freedom, and social awakening. Folklore elements serve as the principal artistic means in this process. The findings demonstrate that female images in the poetics of the historical novel can be interpreted more profoundly through folklore and archetypal foundations. This approach contributes to a new stage in the study of folklorism within Uzbek literary scholarship.

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