

PARODY AND PASTICHE IN GAFUR GULOM'S "SHUM BOLA": AN
INTERTEXTUAL READING

Bafoyeva Rokhila Valijonovna

Scientific supervisor: (Phd).

Asia International University

Department of Foreign Language and Social Sciences.

Assistant Teacher.

Qurbonboyeva Mokhinur Matnazar qizi

Researcher. Asia International University

1st-Year Master's Student.

<https://doi.org/10.5281/zenodo.19488060>

Abstract. *This article examines parody and pastiche in Gafur Gulom's Shum Bola, a landmark of Uzbek literature. Drawing on intertextual theory, it analyzes how Gulom employs these devices to construct a two-layered narrative: an adventure story for children and a subtle social critique for adults. Parody operates through caricatured figures (the wealthy Sariboy) and the child protagonist Qoravoy, whose perspective defamiliarizes adult hypocrisy. Pastiche integrates folk jokes, fairy-tale motifs, and three distinct speech styles-children's, adult's, and authorial-into a unified literary language. The study concludes that parody and pastiche served as essential artistic strategies for navigating Soviet-era ideological constraints while addressing universal moral questions, securing the work's lasting significance.*

Keywords: *parody, pastiche, intertextuality, Gafur Gulom, Shum Bola, Uzbek literature, Qoravoy, Sariboy, critical difference, And then, defamiliarization.*

Introduction. Gafur Gulom's *Shum Bola* is celebrated as a classic of Uzbek children's literature, yet its sophisticated use of humor, satire, and intertextual play has received limited systematic analysis. The work draws on the author's childhood memories to depict early twentieth-century Tashkent through the eyes of a mischievous boy, Qoravoy. Beneath its entertaining surface lies a sharp critique of class inequality, adult hypocrisy, and the failures of education. This article examines how Gafur Gulom employs parody and pastiche- repetition with critical difference and the blending of styles- to construct this dual structure. Drawing on intertextual theory (Hutcheon, Jameson), it argues that these devices enabled Gafur Gulom to navigate the ideological constraints of 1930s Soviet Uzbekistan while creating a work of enduring artistic and moral significance. The analysis focuses on three manifestations - social parody, characterization parody, and the pastiche of folk traditions and speech styles.

Main Body. Gafur Gulom's *Shum Bola* (1936) occupies a distinctive place in Uzbek literary history: it is simultaneously a beloved children's adventure and a sophisticated work of social critique. This duality is achieved through the strategic use of parody and pastiche- intertextual devices that allow the author to speak in multiple registers to different audiences.

Following Linda Hutcheon's foundational definition, parody is understood as "repetition with critical difference"-a form of imitation that creates ironic distance and often serves a satirical function. Pastiche, in Fredric Jameson's sense, involves the neutral or affectionate blending of styles, genres, or traditions without the critical edge of parody, resulting in a playful homage.

In *Shum Bola*, these devices operate across three interconnected dimensions: social parody, characterization parody, and stylistic pastiche, all of which contribute to the work's two-layered structure. The most conspicuous instance of parody is the character of Sariboy, a wealthy merchant whose verbal tic-repeating the question "And then?" - caricatures the greed and suspicion of the propertied class. Gulom exaggerates this single trait to the point of absurdity.

Sariboy ends nearly every sentence with the phrase, reducing complex human interaction to a mechanical expression of self-interest. The parody here is not merely comic. It performs a critical function. By making Sariboy's behavior grotesque, Gulom invites readers to recognize the moral bankruptcy behind his wealth. When Sariboy demands honesty from children while himself lying to protect his possessions, his hypocrisy becomes self-evident. This indirect mode of critique was essential in the 1930s Soviet Union, where direct attacks on class privilege could lead to censorship or worse. Through parody, Gafur Gulom could expose injustice while maintaining a veneer of innocent humor. If Sariboy represents the adult world's failings, the protagonist Qoravoy represents their inversion. A mischievous boy, Qoravoy repeatedly outwits adults through elaborate lies, literal interpretations of figurative speech, and an uncanny ability to expose logical contradictions. Viktor Shklovsky's concept of *defamiliarization* illuminates this device.

Art's task is to make the familiar strange, thereby renewing perception. Gafur Gulom adopts the child's perspective precisely to defamiliarize adult behavior. When a teacher speaks in hollow platitudes, Qoravoy's naive questions reveal their emptiness. When Sariboy's suspicions escalate absurdly, the boy's calm lies expose the rich man's foolishness. The parody lies in the inversion of expected roles: the child becomes the knowing observer, while adults appear irrational and self-deceived. This technique does more than generate comedy-it systematically dismantles adult claims to wisdom and authority.

Beyond parody, Gafur Gulom employs pastiche to absorb folk traditions into his modern prose. The apple incident-in which Qoravoy, caught stealing, invents increasingly preposterous excuses-directly echoes the structure of Mulla Nasriddin jokes, a beloved genre of folk humor where witty, illogical answers deflate authority. By pastiching this form, Gafur Gulom achieves multiple effects. First, he grounds the narrative in a familiar cultural idiom, making it instantly accessible to Uzbek readers. Second, he draws on the folk tradition's inherent subversiveness. In Nasriddin tales, the clever underdog routinely outsmarts the powerful, a motif that aligns with the work's social critique. Third, the pastiche allows Gafur Gulom to embed serious commentary within a structure perceived as mere entertainment-again, a strategic advantage under censorship.

Fairy-tale motifs further enrich the pastiche. Qoravoy's repeated triumphs over wealthier, stronger opponents evoke the folk motif of justice prevailing against oppression. Like the clever fox in animal tales, he wins through wit rather than force. Yet Gafur Gulom does not simply reproduce these motifs; he recontextualizes them in a realistic, historically specific setting-early twentieth-century Tashkent, with its class divisions, schools, and markets.

This blending of the fabulous with the everyday is a quintessential pastiche move: it creates a literary language that feels both traditional and modern. The most sophisticated manifestation of pastiche appears in the work's handling of language. Gafur Gulom weaves three distinct speech registers into a unified literary discourse. Children's speech is simple, direct, and literal.

Qoravoy and his peers use short sentences, folk expressions, and unadorned observations that cut through adult pretension. Adult speech, exemplified by Sariboy but also by teachers and other authority figures, is marked by repetition, self-interest, and formality. Sariboy's mechanical "And then?" reduces interaction to a single suspicious question. Teachers speak in didactic tones that often betray their own ignorance. By exaggerating these features, Gulom parodies the artificiality of adult social performance. The authorial voice mediates between these extremes, combining observational irony with the rhythmic simplicity of oral storytelling. This synthesis creates a distinctive narrative tone—one that can shift effortlessly between childish simplicity and adult irony, thereby addressing both audiences within a single linguistic fabric. Together, parody and pastiche produce the work's defining formal feature: a two-layered structure.

On the surface, *Shum Bola* is a lively sequence of comic episodes—a boy stealing fruit, outwitting a rich neighbor, navigating school. Beneath this entertaining surface lies a sustained critique of social inequality, educational failure, and adult hypocrisy. The episodic plot, far from being simplistic, allows each scene to function as a self-contained satirical tableau. Sariboy's obsession with his apple tree becomes a metaphor for class exploitation; the school scenes expose the authoritarian failings of an unjust system. Qoravoy's lies parody the larger falsehoods of adult society. Through this structure, Gafur Gulom conveys enduring social conclusions. First, injustice is exposed not through polemic but through humor that invites reflection. Second, the contrast between children's sincerity and adult artifice highlights the moral decay that comes with social power. Third, the integration of folk traditions affirms the value of national identity and collective wisdom. Finally, the child's perspective suggests that true intelligence is not a function of age or status—a democratic lesson embedded in every episode. By employing parody and pastiche, Gulom navigated the ideological constraints of his era while creating a work of lasting artistic and moral significance. The fusion of these devices transforms *Shum Bola* from a children's adventure into a sophisticated literary text that continues to resonate across generations.

Conclusion. This analysis has demonstrated that parody and pastiche are foundational to the artistic structure of Gafur Gulom's *Shum Bola*. Through social parody, the author caricatured class inequality; through characterization parody, he defamiliarized adult pretensions; and through stylistic pastiche, he integrated folk traditions and distinct speech registers into a unified literary language. These intertextual strategies enabled Gulom to embed a sharp social critique within an ostensibly children's narrative—a crucial maneuver under Soviet-era censorship. The work's two-layered structure, simultaneously entertaining for young readers and provocative for adults, secures its place not only as a classic of Uzbek children's literature but as a sophisticated example of intertextual artistry in twentieth-century prose. Its enduring relevance lies in its universal engagement with hypocrisy, injustice, and the complexity of human behavior.

References:

1. Gulom, Gafur. *Shum Bola*. Toshkent: Adabiyot va san'at nashriyoti, 1978. - 250p.
2. Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. New York: Methuen, 1985 – 288p.
3. Jameson, Fredric. "Postmodernism and Consumer Society." In *The Cultural Turn: Selected Writings on the Postmodern, 1983–1998*, 1–20. London: Verso, 1998. – 314p.

4. Mamajonov, S. *Shoir va zamonaviylik*. Toshkent: Fan, 1963.
5. Shah, Idries. *The Exploits of the Incomparable Mulla Nasrudin*. London: Octagon Press, 1974. – 118p.
6. Sharafiddinov, O. “Xalq baxtining otashin kuychisi.” In Gafur Gulom, *Asarlar*, 10 vols., 1:180–229. Toshkent: Adabiyot va san’at nashriyoti, 1978.
7. Shklovsky, Viktor. “Art as Technique.” In *Russian Formalist Criticism: Four Essays*, edited and translated by Lee T. Lemon and Marion J. Reis, 3–24. Lincoln: University of Nebraska Press, 1965. – 13p.