



SUBJECT SCOPE AND ARTISTRY OF N. FOZILOV'S STORIES

Musayeva Shakhlo Kuhratovna

Doctoral student of Navoi State Pedagogical Institute

| Article history: | Abstract: |
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| Received: 1 st January 2023 Accepted: 1 st February 2023 Published: 6 th March 2023 | As a result of this small research, we have considered the comments on the theme and art of the stories of Nasir Fazilov, one of the great representatives of Uzbek children's literature. |
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In world literary studies, the story genre, its emergence, formation, development stages, unique theoretical nature in the literature of the people of the world have been studied in various aspects. In this sense, the creative experiences of story writers, artistic skills, in particular, image, idea, modernity, the life-giving influence of folklore traditions on their work, artistic space, scientific substantiation of the issue of philosophical symbolism, our modern literature, in particular, the artistic heritage of great writers of this period, storytelling skills, their scientific research carried out in such directions as showing the contribution to the development of the art of speech is also of great scientific and theoretical importance.

The heroes of the stories of writer Nasir Fazilov, who has a special place in Uzbek children's literature with his stories, and is one of the most prominent representatives of Uzbek children's prose of the next half century, are children of his time. Also, the writer describes what he has seen, the reality of the time he lived in, and the appearance of people with the eyes of a child. This aspect can be seen in many stories of the writer. His stories reflecting the life of Kazakh and Uzbek people of Turkestan during the war and post-war years, and the inner world of the children living there, are mainly based on the experiences of the writer. This served to strengthen the style of realistic depiction in his works.

"That's why from the stories and stories of N. Fazilov, you can feel the fiery breath of that time, the heat of the steppe sun, the sad eyes of children who miss their fathers who went to war will not go away from your eyes, their suffering will make you suffer, excite you, inspire you. In Nasir's works, the unique language, image, and customs of the Uzbeks of Turkestan are very clearly noticeable..."¹ his words are characteristic.

Stories about animals: "Tushovli toy", "Kukyo", "Kuyoncha", "Kulkanot".
Stories on household topics "Essay", "River", "Friends", "Honesty", "Guest", "Don't call us small", "My dad is a communist", "Stone", "Ring", "Grandson",

"Poly", such stories as "My birthday", "Fear", "Speechless", "Malchik Uncle", "Meet", "My beauty", "Sixty cents", "Kingir ishning Kiyig", "Good boy".

Literary etudes, true stories, stories in the series of essays-memoirs, talk about the branches of our literature, the life experiences and friendships of the workers of our science, which will serve as an example for the reader. All the stories from collections such as "Circle of teachers", "When the teacher speaks", "Bright Moments" and "I found it, I didn't lose it" are all stories belonging to this series.

Analyzing the relationship between time and space in an artistic work, M. Bakhtin writes: "The artistic chronotope has a strict genre essence. It can be said that genre and genre-specific features come to the surface precisely through the chronotope. Also, the leading feature of the artistic chronotope is seen in time. Chronotope as a form-content category also determines the essence of the human image in literature. Because an artistic image always acquires meaning on the basis of chronotope."²

In the writer's story "My Beauty" we can find aspects specific to the above chronotope. The events of the story take place during the Second World War. The story originated from the author's recollection of the events that took place in the 60s of the 20th century, twenty-two years ago.

The events begin with the image of Haidar and the narrator returning from the city to the village on donkeys on hot summer days. A railway barrier blocks the road on the way out of town. The skill of the writer is that through the image of the train returning to the interior of the country from the place where the war is taking place, we get an idea of the horror of the war going on in the distance: "The tired scream of the train was heard in the distance. We waited for the train to pass. After a while, he 'oh-uh' passed us and entered the station. We are watching; wounded soldiers on crutches with their hands and feet tied in red wagons..."³ Some are standing, some are sitting. The

² Bakhtin M. Forms of time and chronotope in the novel. - Tashkent: Akademnashr, 2015. - P. 44.

³ Fazilov N. Don't call us small... Short stories. - Tashkent: Young Guard, 1977. - P. 14.

¹ Yakubov O. Childhood in the pen of a writer / Fozilov N. Don't call us small... - Tashkent: Young Guard, 1977. - P. 2-3.



soldier, who tied his head with a white gauze and wore a dumpling cap, was in full swing. The wagons went by with a thud. The distant "tired scream of the train" in the image seems to express the mood of the people who are tired of the divisions caused by the endless war. And the train "oh-uh" entering the station further enhances this mood picture. Especially through the image of the wounded soldiers coming from the war on the train, it seems as if the writer has placed the tragedy of the time on the wagons. Children watch this scene with tears in their eyes. The reason is that one's father and the other's two brothers are at the front. Directly through this image, the image of the war in children's psyche is revealed. Especially the photo of a white-haired woman dressed in a large cloth on the side of the road after crossing the railway, looking seriously ahead and standing with folded hands, and under the photo "How did you contribute to the front?" It is written that it has a strong effect. In this way, the writer creates a cruel picture of the war period by means of various details in the story. These events instill in the innocent hearts of children a feeling of hatred for war and fascism. Children go from house to house in the village to collect donkeys and form a "donkey caravan". They put the covered wheat on them and begin to

transport it from the village to the city warehouse. This method of transporting grain to the threshing floor is skillfully described in the narrative of the story "Jamila", which is called the most beautiful love story of the great Kyrgyz writer Chingiz Aitmatov, with a quiet village night. So this is the real-life story of N. Fazilov. is enriched by events. The image of the people of the time is reflected through the image of grandfather Khaliq, "polnomosh" (representative) in the story. During the harvest, the portrait of the representative attached to the village from the region is depicted in the following lines: "He wears a white kolomenka cap, a white shirt, a thin belt around his waist, and he hangs his anklet next to him. Galife pants, boots. When I got closer, I saw a mustache as if a beetle had stuck it under his nose..."⁴ The images of "Kolomenka cap", "Galife trousers, boots" which became a tradition of their time served as a detail that realistically and realistically reflected the appearance of people during the war. This serves to bring the reader into the reality of the time, while ensuring the vividness of the portrait image. Especially in the story, the image of the landscape combines with the image of selflessly working schoolchildren and brides. The detail of the "brichka cart" played an important role in the true expression of the spirit of the time given by the landscape image. A scene of a field during the war

with the harvest in full swing. The harvest has just begun, the work is intense." When Nasir Fazilov describes the environment, he does not forcefully insert beautiful words, there is not even an excessive landscape image. Nevertheless, the reader feels the freshness of the wheat harvest season from reading the story, and imagines himself in the image of children serving the Motherland. the sequence of events is also told in the stories "Anger and Mercy" and "Cancer".

The reader who saw that the writer's stories about animals are listed may, after reading the above comments, think that the writer, who raised herds and grew up among livestock, has so few stories about animals. However, in almost every story, N. Fozilov referred to the image of animals that eased the burden of people. For example, although the plot of the story "Essay" is devoted to writing an essay in a literature class, the events are related to the life of shepherds. Uncle Juman comes and tells Otabek that he wants to wash the lambs together today and takes him to feed the flock. "Aren't you going to take a look at me today, Otabek?" - he said coming in front of me"⁵. In the course of events, it is stated that Otabek's white lamb was taken away by a wolf due to Otabek's neglect, that Juman and his brother searched for the lamb, and Otabek himself saved the lamb from the wolves. Thus, as the literature teacher said, it is said that Otabek took his experience as the subject of his essay. At the same time, if until now Otabek thought that raising herd was an easy job, in fact, it helps to understand that any profession has its own difficulties and hardships. So, although the story tells directly about the events related to animals, in fact, it is closely related to the fate of man.

Let's look at the story "Kukyl" given in the textbooks of the second school. The story is about an abjir wolf, and it is very believable that the wolf named "Kukyl" senses every action that people do, prepares for it, and behaves like a trained dog.

It is explained that the story happened in the first days of spring when the weather started to warm. The story is told in the language of the hero of the work, Mansoor, and it begins with the image style of the narrator and his uncle going hunting. while describing, another hero of the story, the shepherd Isa Baba, says that other wolves can eat this poisoned corpse and die, but the cunning and clever Kukyl will not fall for this trick. Although three wolves actually died after eating the poisoned carcass, Kukyl was not among them:

"Grandpa Iso turned around and saw the three wolves and said: - Look, didn't I tell you?" He shook his head. He was cunning here too. What have we

⁴ Fazilov N. Don't call us small... Short stories. - Tashkent: Young Guard, 1977. - P. 17.

⁵ Fazilov N. River. P.4



*done now? - We will go down. He can't leave the wolves far. When you say why, it's the place where he grew up,' said brother Kochkor. "On top of that, the bodies of their children are here."*⁶

Why is the story called "Kukyl"? According to the customs of the herdsman people, various animals were named. For example, let's remember Boychibor from the epic "Alpomish". We mentioned earlier that Kukyl is the name of a wolf. This name was used by the shepherds to refer to the fiercest of the wolves, distinguished from the others, with a thick mane covered with wool and a blue upper part.

As a result of research, we come across the image of a wolf of the same breed in the story "Tushovli Wedding". The story is told in the author's language. The hero of the story is a 12-year-old Kochkor, and the Saman horse, who fell down due to his carelessness and carelessness in his childhood, would have been prey for the Kukyl wolf.

"Saman screamed and scattered into the sky. A wild wolf - an eagle-wolf mouthed his barra umrov....

Immediately blue mole appeared from somewhere. He flew like a snail and threw himself at the wolf. Wolves, who had left their den, fell in front of the goat and ran away."⁷

Through such a style of description, the author convincingly enlightens the readers about the most ambitious and distinguished wolf in the generation of wolves, and expresses his attitude towards the danger that shepherds always face.

In this place, you will witness that the writer's image style is focused on children. "A hay bale with a thin, but thick woolen thread from its forelegs, let alone finding grass in the winter night, was confused by fear. In the dark cloudy night, every grain and every rustle appeared to the hay's eyes as a wolf." Reading the story, the reader immediately feels as if he is alone in the dark night, not the horse but some relative. The confusion of the horse is directly transmitted to the child.

When referring to the writer's stories about animals, it becomes clear that he calls animals by their names and describes their characteristics as if they were special people. For example, in "Tushovli Wedding" Saman, Blue mole, Kukyl, in the story "Point" there are Torik biya, and in "Kukyl" Akshunkor.

True interpretation of reality based on childhood images, effective use of image compactness in the interpretation of time and space are

characteristic aspects of Nasir Fazilov's style. The image of children in the stories of Nasir Fazilov has found a realistic interpretation. Along with reading the characters of the work, we witnessed the life of children who tried to help their village in some way for the sake of the Motherland.

Literary critic U.Zhorakulov noted, "Any good story is born with its own shape and size. A writer cannot intentionally make it small or large. In a word, it would be more correct to determine whether this small genre is small or large depending on how much it contributes to large literature. "Great literature, in my opinion, is the literature belonging to Navoi, Cervantes, Shakespeare, Goethe, Pushkin, Tolstoy, Dostoevsky, Kadyri"⁸.

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⁷ Fazilov N. Playful Boy's grandchildren (Short stories). - Tashkent: Young Guard, 1985. - P. 203

⁸ Dzhorakulov U. Issues of theoretical poetics: author, genre, chronotope. -Tashkent: Publishing house named after G. Ghulam, 2015. -P.236.