



THEMATIC SCOPE AND ARTISTICITY OF STORIES

Musayeva Shakhlo Kudratovna

Acting Associate Professor of the Department of Philology,

Renaissance University of Education

Email: musayevasahlo81@gmail.com

ORCID ID: <https://orcid.org/0009-0008-1160-5634>

<https://doi.org/10.5281/zenodo.15496708>

ARTICLE INFO

Received: 18th May 2025

Accepted: 22nd May 2025

Online: 23rd May 2025

KEYWORDS

Story, everyday stories, prototype, image, essay, train, war, Turkestan, space.

ABSTRACT

As a result of this small study, we examined the themes and artistry of the stories of one of the great representatives of Uzbek children's literature, Nosir Fozilov.

In world literary studies, the genre of short stories, its emergence in the literature of the peoples of the world, its formation, stages of development, and its specific theoretical nature have been studied in various aspects. In this sense, the scientific research conducted in such areas as the scientific substantiation of the creative experience of storytellers, their artistic skills, in particular, the image, idea, modernity, the life-giving influence of folklore traditions on their work, the artistic space, the issue of philosophical symbolism, the artistic heritage of our modern literature, in particular, the artistic heritage of the great writers of this period, storytelling skills, their contribution to the development of the art of the word, is also of important scientific and theoretical significance.

The heroes of the stories of the writer Nasir Fazilov, who occupies 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 last half-century, are children of their time. The writer also depicts his experiences, the reality of his time, and the appearance of people through the eyes of a child. This aspect can be seen in many of the writer's stories. His stories, reflecting the life of the Kazakh and Uzbek people of Turkestan during and after the war, and the inner world of the children living there, are based mainly on the writer's experiences. This served to strengthen the realistic style of depiction in his works.

"Therefore, from N. Fozilov's stories and novellas comes the fiery breath of that era, the heat of the steppe sun, the sad gazes of children who miss their fathers who went to war do not leave your eyes, their suffering bothers you, excites and excites you. In the prose's works, the unique language, image, and customs of the Uzbeks of Turkestan are very clearly felt..."¹

Stories about animals: "Tushovli toy," "Ko'kyol," "Quyuncha," "Qo'lqanot."

Stories on everyday themes include "Insho," "Irmoq," "Döstlar," "Rostgöylik," "Mehmon," "Kichkina demang bizni," "Mening dadam kommunist," "Tosh," "Qo'ng'iroq," "Nabira,"

¹. Yoqubov O. Childhood in the Writer's Pen / Fozilov N. Don't call us small... - Tashkent: Yosh gvardiya, 1977.- P. 2-3.



"Polizda," "Tug'ilgan kunim," "Hadik," "Indamas," "Malchik amaki," "Tanishuv," "Mening husnim," "Oltmish tiyin," "Qiyin ishning qiyigi," "Yaxshi bola."

Literary studies, real-life stories, that is, stories in the series of essay-memoirs, talk about the life experiences and friendships of the masters of our literature, the hardworking people of our science, which serve as an example for the reader. All the stories in collections such as "The Circle of Teachers," "When the Teacher Speaks," "Bright Moments," and "I Found and Didn't Lose" belong to this category.

When analyzing the relationship between time and space in a literary work, M. Bakhtin writes: "The artistic chronotope has a definitive genre essence. One can say that genre and genre-specific features are manifested precisely through the chronotope. Furthermore, the leading characteristic of the artistic chronotope is visible in time. The chronotope, as a formal-semantic category, also defines the essence of the human image in literature. This is because the artistic image always acquires meaning on the basis of the chronotope."²

In the writer's story "My Beauty," we encounter features characteristic of the above-mentioned chronotope. The events of the story take place during the Second World War. The story arose from the author's recollection of events that took place in the 60s of the 20th century, twenty-two years ago. The story begins with the depiction of the author and Haydar returning from the city to the village on donkeys during the scorching summer days.

At the exit from the city, the railroad barrier blocks the road. The writer's skill lies in the fact that through the depiction of a train returning to the interior of the country from a war zone, we learn about the horrors of the ongoing war in the distance: "A tired shout of a train was heard from afar. We waited for the train to pass. Shortly after, he passed by us with a "oh-uh" and entered the station. We watched intently: in the red carriages - wounded soldiers with bandaged arms and legs, leaning on crutches... Some are standing, some are sitting. A soldier with a white bandage on his head and a dumpling hat pulled down on top is in full swing... The cars rattled past."³ In the image, the distant "weary cry of the train" seems to express the mood of people weary of the separations brought by the devastating war, the end of which is unknown. And the train entering the station with a sigh intensifies the image of this mood. Especially through the depiction of wounded soldiers returning from the war on the train, the writer seems to have placed the tragedy of the time in the carriages. Children observe this scene with tears in their eyes. The reason is that one's father and the other's two brothers are at the front. The children are especially struck by the photograph of a white-haired woman, painted on a large piece of fabric, standing on the side of the railway after crossing the railway, with a serious look ahead, pointing her finger, and the inscription "What contribution did you make to the front?" Thus, the writer creates a brutal picture of the war period through various details in the story. These events awaken in the innocent hearts of children a feeling of hatred for war and fascism. Children go house to house in the village, collecting donkeys and forming a "donkey caravan." They load the covered wheat into them and begin transporting it from the village to the city granary. This method of transporting grain to the threshing floor is also skillfully

² Bakhtin M. Forms of time and chronotope in the novel. - Тошкент: ЎзМУ, 2020. - P. 44.

³ Fozilov N. Don't call us small... Stories and novellas. Tashkent: Yosh gvardiya, 1977. - P. 14.



depicted in the narrative of the story "Jamila," which is called the most beautiful love story by the great Kyrgyz writer Chingiz Aymatov, with a quiet village night.

Through the image of Kholiq bobo, "polnomosh" (representative) in the story, the image of the people of that time is reflected. The portrait of the representative, assigned from the district to the village during the harvest, is depicted in the following lines: "On his head is a white colomenka cap, on his shoulders is a white shirt, his waist is tied with a thin belt, and he hangs his fringe on his side. Pants and boots. As I approached, I saw: a mustache, as if a beetle had stuck it under his nose..."⁴ The images of "kolomenka cap," "galife trousers," and "boots," which became fashionable in their time, served as details that truthfully and realistically reflected the appearance of people of wartime. This, along with ensuring the vividness of the portrait image, serves to introduce the reader to the reality of the time. Especially in the story, the image of the landscape harmonizes with the image of selflessly working schoolchildren and girls. In the truthful expression of the spirit of the time, conveyed through the image of the landscape, the detail of the "brichka cart" played an important role. The scenery of the war-time harvested field "The scent of fresh, fragrant wheat that tickles the nose has filled everywhere. The harvest is just beginning, the work is in full swing." When Nasir Fazilov describes the environment, there is no forced imposition of beautiful words, not even an unnecessary description of the landscape. Nevertheless, from the reading of the story, the reader feels the freshness of the wheat harvest season, as if he himself imagines himself in the image of children serving the Motherland.

Referring to the writer's stories about animals, it becomes clear that he calls them by their own name and describes their peculiar features as distinct characters. For example, in "Tushovli toy" - Saman, Kok qashqa, Kokyol, in the story "Nuqta" - Toriq biya, in "Kokyol" - Okshunkor, etc.

Authentic interpretation of reality based on childhood impressions, the effective use of figurative conciseness in the interpretation of time and space are characteristic features of Nosir Fozilov's style. The image of children in Nosir Fozilov's stories has found a realistic interpretation in realistic depiction. We witnessed that the characters of the work, while reading, tried to help their village for the Motherland.

As literary scholar U. Jurakulov noted, "Every good story is born with its form and size. A writer cannot intentionally write it in small or large volumes. In short, it would be more accurate to determine whether this small genre is small or large based on how relevant it is to great literature. And great literature, in my opinion, is the literature of Navoi, Cervantes, Shakespeare, Goethe, Pushkin, Tolstoy, Dostoevsky, and Qodiriy."⁵ N. Fozilov's stories show that he has become acquainted with all representatives of great literature.

References:

1. Bakhtin M. Forms of time and chronotope in the novel. - Тошкент: ЎзМУ, 2020.
2. Yoqubov O. Childhood in the Writer's Pen / Fozilov N. Don't call us small... Tashkent: Yosh gvardiya, 1977.

4 Fozilov N. Don't call us small... Stories and novellas. Tashkent: Yosh gvardiya, 1977. - P. 17.

5 Jo'raqulov U. Issues of Theoretical Poetics: Author, Genre, Chronotope. -Tashkent: Publishing and Printing Creative House named after G. Gulyam, 2015. -P.236.



3. Jurakulov U. Issues of theoretical poetics: author, genre, chronotope. -Tashkent: Publishing and Printing Creative House named after G. Gulom, 2015.
4. Fozilov N. Don't call us small... Stories and novellas. Tashkent: Yosh gvardiya, 1977.
5. Fozilov N. Grandchildren of the Mischievous Boy (Stories and Stories). Tashkent: Yosh gvardiya, 1985.
6. Qurbonova O. Specifics of Speech in Teaching Elements of Speech Competence. Scientific and Methodological Journal of the Ministry of Preschool and School Education of the Republic of Uzbekistan.T.2023.No. 1.P.60.
7. Musayeva Sh. A story created on the basis of an image of an adjacent prototype. International Journal of the Art of Words.Volume 4, Issue 2.T.2021.P.71.