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INTERPRETATION OF THE PERIOD AND HEROES IN UZBEK CHILDREN'S STORIES

Abstract: The article is devoted to the description of the period and heroes' interpretation in the stories of N.Fozilov and L.Makhmudov. The author of the article analyzes the main characters of the stories through the children's language and vision. The unique features of depicting the inner world of the stories' characters are shown. The writers' skills of creating the portraits in expressive language are revealed. Furthermore, the abilities of revealing the moral and ethical features of the people through the simple use of language are thoroughly analyzed.

Key words: genre, story, artistic skill, author's world outlook, children's literature, humour, style of description.

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Introduction

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The heroes of Nosir Fozilov's stories are the children of his time. The writer portrays what he saw, the reality of the life, and the people through the eyes of children. The national writer of Uzbekistan Odil Yakubov wrote: "Nosir Fozilov's childhood coincided with the war. Like his heroes Khaydars and Ganisher, he sowed wheat in the steppe, picked up the grain on the soil, made a "donkey caravan" in order to transport the wheat to the state warehouses. That is why his stories and narratives, which are full with the hot breath of the flames of that time, the warmth of the steppe sun, and the miserable and sad looks of the children who miss their fathers, who were in the war, cannot be forgettable, the reader can be impressed and touched by their sufferings. It is appropriate to use O.Yokubov's comment: "The original language, appearance, customs and traditions of Turkestan Uzbeks are clearly reflected in the works of Nosir ... " [2, 2-3].

The events in the story "My morals" also happened during World War II. The story is the author's recollection of the events happened twenty two years ago in the 1960s. The story begins with the

depiction of Khaydar's returning from the city to the countryside on a donkey on a hot summer day.

Outside the city, the railway crossing bar closes the road. The writer skillfully described the train returning to the country from the battlefield so that the reader can really imagine the horrors of the long-running war, which can be felt even in the distance. "From afar the fatigued shout of the train was heard. We waited for the train passing. A little later it passed by, loudly screeching and directed to the station. We could not take our eyes off the train; in the red carriages the wounded soldiers with bandaged arms and some of them were walking on crutches...Some were standing, some were sitting. The soldier, with his head bandaged in gauze and in the cap with wide brims, which looked like a dumpling on his head, was striking a note with his accordion...The carriages were rattling away"[7,14].

Children watched this scene with tears in their eyes, as their father and two brothers were in the front. After crossing the railroad the children were even more impressed by the picture of a grey-haired woman with a serious look and raised finger on a large cloth on the side of the road, which has also a notice on the bottom of it "How did you contribute to the front?" In this way the writer creates the scene of the war period by different details in the story. These incidents

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evoked the feelings of hatred in children's hearts to the war and fascism. The children walked from house to house in the village, collecting donkeys and creating "a donkey caravan". The wheat in the sacks was transported to the city warehouse. But it turned out that Rozik, the son of the farm manager, transporting the wheat with them, was stealing.

In the story, through Khaliq Bobo¹, the epitome of an authorized person, the period and its problems were depicted. During the harvest period, a portrait of a delegate attached to the village is depicted as follows: "A white cap of Kolomenko on his head, a white shirt, and a waistband tied around his waist with hanging fringes on the side. Galife pants, boots. As I approached, I saw a mustache, like a beetle beneath his nose...[7,17].

The scene of harvesting during the war: "There is a smell of fresh, sweet wheat all over the place. The harvest time has just begun; the work is in full swing. After reaping the wheat, when the field turned yellow the schoolchildren would pick up the wheat ears and brides with shawls on their heads would lay the harvest on the light carts on the other side of the road"[7,15].

The old men replaced those who went to war. They worked tirelessly to contribute to the victory. The representative of the elderly is reflected in Khaliq Bobo's image: "The barefooted Khaliq bobo turn the harvest in order to air it. He wore a yahtak², lost its colour from the sweat, which he tied around his waist and wrapped around his belt...On his head a Kazakh cap. A few drops of sweat fell from his dusty face. Even when there is no wind, Khaliq bobo winnowed the wheat in the air with a wooden spade [7,15].

The writer says that even in the difficult situation of war, the children did not stay aside. "Khaliq bobo's little grandson prepares the grain for planting, spreading it on the floor. His elder grandson, Ganish, leads the four or five horses in a row in the backyard, riding one of them. This field camp seems to be new. The harvest is brought in the carts to keep there"[7,16].

The number of donkeys collected by children exceeds twenty. The storyteller and the other children Khaydar, Roziq, Agzam and Ganish made a "donkey caravan". Early in the morning, they began to transport the wheat to zagotzerno³. But it turned out that the farm manager's son, Roziq, was stealing wheat. Even though children expelled him from their company they did not openly acknowledge his guilt. Those days young children were harvesting cereals and having brought three times to the field station they had the right to take the fourth home. Khaydar's little sister was taking her share to the house; Roziq chased

after her and grabbed the grain she had collected. In this way he seemed to take revenge on Khaydar. Children disclosed that Roziq was always stealing the wheat. Khaliq bobo expressed his indignation on this situation: "I was worried about your regular goings home. It turns out that every time you go home you have so much wheat! Do not defile the peasant's boots, the farm's dearest, take off them! " He trembled with indignation. -"Halal⁴ is at the six feet distance and haram⁵ is at one inch...Take off."

The part of the story, acting as an epilogue, depicts the story twenty two years later, the 60s of the 20th century. This description urges children not to forget the history, to cherish the memory of their grandparents: "Since that period the wheat has been harvested for twenty two times. Donkeys were needed very much at that time. But now, not saying about the donkey, even the cart has become an eyesore at the machine age. From time to time I think "Is our life happy due to the hard work we did at nights and day, the hardships we had when some of us lost their fathers, while the others their brothers?" Are those years of anxieties not a prerequisite for our current respect, our might, our love and appreciation?...[7,22].

At the end of the story we can see a lot of years have passed since that, the storyteller grew stout and worked as a manager of warehouse. When he met Roziq, he said: "So many years passed. You have even wrinkles on your face!.."

The story concludes: "No, how can he know that every wrinkle on the face of a man is the seal of his hard work and his joy? How he can know that each wrinkle gives the special beauty to a man, showing the experiences of happiness, love and the needs of life? This truth can be known only to a person who has the bitterness and sweetness of the life!" [7,23]

In this regard, it is necessary to point the ideas of the doctor of philological sciences U. Jurakulov: "The ethical, educational, psychological, social, economic relations between them and the God, the man and the man, the man and the nature, the man and the past, the man and the future are the main factors in the birth of the literary work, in particular, the genre of the story. As long as there is a need of listening and telling, the story will live. The genre of the story is a synthetic form of all literary genres. Along with the usage of the lyrics, drama and epic poems it is rich in universal, literary, philosophical and divine elements"[3,320].

One can meet the same features in children's stories by Nosir Fozilov. In his "Uncle Malchik" story, events take place in Mirzachul. The protagonist, Musa, is a teenager. He loves to graze sheep. He is 15 years old. His brother, Vali, at the age of 13, hates the

¹bobo-grandfather (is used in order to show the respect to the elderly people, even if they are not in family relations)

²a national men's wear without buttons

³purveying centre - barbarism from the Russian

⁴ acceptable according to Muslim religion

⁵prohibited

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chairman's dog because it chased him the previous night. And Musa hates the devil Salim and the uncle Malchik.

In the story, the writer begins a series of events in the way peculiar to children, thus, evoking the interest in readers. He introduces closely the heroes of the story Salim-devil and the uncle Malchik. While the author depicts the portrait of Salim-devil and his past experiences we can imagine the inner and outer appearance of the hero: "Salim devil is the man, who has recently come to the village. There is no one else but his wife. He was probably sixty-five or seventy, the man, who did not do any hard work in his life. The old man with a beard and mustache, a rather slim. He used to be a salesman in the city. Lately there had been of drop off in trading. Once he sold to his neighbor the seeds of tomato, which turned out to be the seeds of the radish."

After a range of similar cases the people around him in the community and in the market nicknamed him "Salim devil". When the city became narrow for him, he then moved to a wider area, the 'Boston' collective farm of Mirzachul, where Musa lived, in order to be free from the rebukes and reproaches of people"[7,108]. Thus, when he moved to a new place, he became a mullah Salim because of his little literacy on religion issues. The cunning person can find the profit everywhere.

In the story, the peculiar feature of Nosir Fozilov's style is that the character is portrayed as a whole by combining the events with his character, portrait, and past. This feature can be seen in portraying the uncle Malchik. "The uncle Malchik was a very interesting person. He is a little taller than Musa and works as a timekeeper in the collective farm. If you watch his measuring the land, he moves around not reaching the measuring stick. His thin curved mustaches suit his little red face. He is always dressed spick and span. He likes to show his competence, after the two words using the Russian words. People in the village call him "Malchik⁶" for his habits and diminutive build, and may be, respecting his mustaches, add "Uncle". Otherwise, he has a name of Gaynullah"[7, 108-109].

The writer depicts the hero of the Soviet times, simultaneously revealing the policy of career makers, double-facedness and the people who forget their native language: "He has one more bad habit: when the two people are arguing, he sides the person from whom he can make a profit. The reason why Salim-devil loves him is because he understands the heart of Salim. He adapts the religious sermons by Salim among people to the time. In order to prove his thoughts he says that "the party is not против⁷ the thought"[7,109].

In the story the uncle Malchik takes one of Musa's lambs and tries to slaughter it. As the water gushed from spring in the desert, Salim ordered to sacrifice the lamb. Salim explains this: "We made an offering by slaughtering the cattle that day. This is its merit, respected people, yes, it is right. If you offer in God's ways, you will never turn away. Here are your witnesses... Oh, oh, the miraculous water..." [7,110]. However, it soon became clear that the water pipe was ruptured. The passengers laugh at this:

"- Don't be upset, Salim aka," Uncle Malchik finally said, trying to reassure him. "God knows who is прав, who is неправ⁸!"[7,11] From the first view it seems that the period of laughing at the religious ideas is reflected in the story. Through the speech of the uncle Malchik the character of a "politicized" person who has forgotten his language and habits is humorously portrayed.

The main character in the story "The stone" by N.Fozilov is Khadjimurat, the events in the story are retold by him. The story has unique prologue and epilogue, where we can see 43-44 year-old Khadjimurat, while the events in the story are retold by 13-14 year-old Khadjimurat. Khadjimurat came to the parents' meeting to the school, where he used to study and saw the thirty two kilo stone of weightlifters on the red velvet blanket used as the 'stand'. Then he recollected the events which happened thirty two years ago. When Khadjimurat was returning from the city to the village in a cart with two horses, he left his brother, Eshmat, who had some business on the way. Then he met a man on the road, "who wore pants, black velvet skullcap, and kersey boots on his feet and a black coat on his shoulder. He looked like a vicious, bad guy!" The man asked to take him to a neighboring collective farm. Frightened Khadjimurat tried to run away cracking the whips. But the man did not let the horse run, holding the cart at the back. The child, who had not any chances had to take the passenger.

The next day, at Khadjimurat's school, rumors were spread that Khadjimuran would come to the village. "Khadjimuran will keep twenty young men on his shoulders and threw the eight stones, weighing two poods at one time... He did not only make the shows, but also collected the warm clothes for our soldiers in the front"[7,11].

The writer reflects the events in the country during the war depicting the club and the crowd of people: "In the evening all the people were gathered in the dark club of our school: the youth, women, the elderly people and even those lads, who were injured in the war... So, the club was full. We, children, were sitting at the front on the mattresses. Some people came with the hand torches. The tenth lamp was

⁶boy (Russian)

⁷ against (Russian word)

⁸ right... not right (Russian)

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illuminated on the right and left walls of the club” [7,11].

The story is based on the true portrayal of the famous Kazakh fighter Khodzhimukon Mungaytpasov. The book convincingly describes the feelings of patriotism, sincerity and hatred of fascism. Some of the people give rings, some gold earrings, some headgear, shoes and clothes for Khodjimukon’s show.

He sent all the collected things to the front as the aid. In the story the writer reliably describes the kindness and tolerance of the people of the time. Khadjimukon presented to Khadjimurat one of his stones. It is known from the novel “Khadjimukon” by K.Abdukadirov that the real name of the fighter was Mukon. When he went to the wrestling competition and entered the big mosque of Istanbul, the Turkish eshan⁹ presented him the Turkish skullcap and said “this is a mother of all the mosques, those people, who entered here, will be khadji¹⁰, now you are Khadjimukon”[1,118]. It is also mentioned that he was called the Black Ivan in Russia.

Latif Makhmudov’s story “Seagulls” is also retold by the child, who went to Artek. There are children from different places - Kazakhs, Kyrgyz, Chuvash, Polish, and Bulgarian. Their chef, an old man Mazay, was on friendly terms with the boy Yanik from Bulgaria. Mazay’s character was defined as: “Mazay was a man of few words. When he ordered something, he would address it with a soft voice, as if begging, and a gentle smile that would suit him so well that we could not reject him.” He loved everything and everywhere to be neat. He even made us put the leftovers into separate dishes: potato, pasta. If we mixed everything, he would take the dishes without any words and put them apart by himself [5,5]. It turned out that Mazay and Yanik gave the food to seagulls. Before the war, Mazay’s wife and daughter came to the sea to feed the seagulls and watch them. Then, when the war broke out, Mazay went to the front. The Nazis shot his wife for refusing to serve them. One day the drunken enemy soldiers shot the seagulls and they fell on the ground as berries. The daughter of Mazay, who was so distressed, fell into

the sea and died. These events evoked the hatred in Mazay to the war and inspired him to protect the birds, which is a dominating idea of the story. In the story the author achieves a convincing, impressive depiction of the landscape and the characters through the artistic means, which reveal the inner world of the heroes of the story. The story is ended with the description: “...Even this year, when I arrived again in the Black Sea, I was sitting on the flat, big rock, hugging my knees and gaze at the seagulls. The gentle and ever-smiling Mazay is no longer there, he had passed away just a short time before I came. But those seagulls he loved are still hovering over the blue sea, fluttering in the air, pleasing the people. [5,8-9].

In this regard, the literary critic A.Sabrdinov compares the writer with Oybek in creating the portraits: “If Oybek’s poems of 30s were significant by depicting the psychological portrait, the poems of 60s had more the description of the outer world. Especially, Oybek is a master of depicting the portray in new colours and expressions in the process of transferring from one genre into another, thus, making the depiction of a portrait perfect” [6,15]. We can also observe this process in the stories by L.Makhmudov, when the depiction turned into the complex unity in different genres of his stories.

As academician S. Mamajanov correctly points out, “Latif’s success in storytelling is his way of analyzing the psychological state of children, describing the changes in their character and the causes that led to it. He is able to find a lively, but interesting and funny event to each of his stories, and is able to connect a child’s inner collision with a conflict. Latif can produce the important moral and social content from simple playing of children [4,5]”.

In short, N.Fozilov and L.Makhmudov’s stories can be expressed by vivid, authentic, truthful children’s language. The works of N.Fozilov are characterized by the accuracy of the period and heroes’ interpretation, avoiding the minor details, while L.Makhmudov’s works are unique in using the deep lyrics in harmony with the spirituality of his heroes.

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⁹a mosque attendant

¹⁰ person, who went to the pilgrimage in Islam

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