

Biographical Elements in Normurod Norqabilov's Prose

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Annotation: *The article discusses the role of biographical elements in the stories of writer Normurod Norqabilov. The formation of aesthetic principles of the writer as a creator is analyzed*

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Introduction

The history of the emergence and formation of the biographical method goes back to the work and creativity of its theoreticians such as Saint-Biove and Andre Morois. In Uzbek literary studies, A.Rasulov's "Ilmi g'aribani qumsab" (1998), U.Jorakulov's "Biographical method" (2005), N.Rakhimjonov's "Biography of a work of art" (2008), B.Karimov's "Methodology of literary studies" (2010), the criteria of the biographical method were concretely studied.

The role of biographical elements is important in the prose of the writer N.Norkabilov, especially in his storytelling, and studying the author's work based on the biographical method makes it possible to obtain new scientific conclusions. The virtue of enjoying the intricacies of nature, which is ingrained in his blood, defines the root of his work... In his works, the complex relationship between animals and humans is described, the writer sometimes looks into the world of nature (green nature), sometimes into the world of nature (mountains, rocks, hills)... Normurod Norkabilov imagines man, animal and nature as a whole¹, wrote literary critic A.Rasulov. Literary critic H.Fayzullaev, who worked on a monograph on the topic "Poetic interpretation of the problem of man and nature in Normurod Norkabilov's prose", said that "Normurod Norkabilov's works have not been noticed by many artists, a real, naturalistic, and at the same time, a deep philosophy characteristic of plants, animals, and nature." we will witness the tones. We can consistently trace such philosophical conclusions, which reflect the problem of man and nature, from the author's first collection "Zangori ko'l" to the novels "Dashtu dalalarda" and "Qoraquyun".

Such aspects characteristic of N.Norkabilov's work are his folk art, the lifestyle of the people of our villages, the nature of our country, besides, it is connected with deep knowledge of the creative traditions of world literature. Scientific expeditions conducted for many years at the Uzbek television and radio company, conversations with many of our compatriots who are in touch with nature, observations of nature's secrets in harmony with society and nature, childhood spent in the steppe fields, teenage life are the writer's thoughts about mother nature. We think that caused him to write original works. Also, the writer's creative world is formed in connection with the biographical, domestic, national, social and cultural-aesthetic past. Consequently, the emergence of Normurod Norkabilov's prose work is closely related to such foundations. Researcher V.Romanenko, who studied the issues of manifestation of the

¹ Rasulov A. Shaydolik. Bo'ron qo'pgan kun. T.: -Sharq, 2007. B-3.



problem of man and nature in fiction, in his candidate's thesis emphasizes that the problem of man and nature is written more and more clearly in the works of writers and poets of mountain origin. This aspect is characteristic of the creative laboratory of N.Norkabilov. The fact that most of the stories written by him are closely connected with a certain stage of the author's biography, the naturalistic image in them is proof of our opinion². As noted in the work of Kh. Fayzullaev, biographical factors play an important role in the formation of the aesthetic principle of the writer as a creator. The writer himself writes that the first examples of his work began with writing fairy tales. "...not all of us know how important this genre is in the fate of some people and even determines the fate of a person from childhood. For example, I would not be wrong if I say that Kamina's passion for writing was caused by fairy tales in his childhood. Fortunately, my mother Hanifa Amon's daughter was a storyteller," continues the writer. "...Later on, I got into the habit of telling stories among my peers. ... Later, not being satisfied with weaving fairy tales, I unknowingly took up the story genre... Look at how fate, as if sensing the difference in my attitude towards animals, brought me face to face with wolves many times. ...I was the young man who suddenly came across four of them in a narrow gorge of the mountain on one of the cold winter days and could not even take the rifle from his shoulder because of his fear....I will think about it now. Why did I start facing these situations and events as a child? In addition, I live in the city, why now half of my life is spent in the mountains and rocks, in the steppes and deserts? And the answer is only one - it's fate. This is the gift of fate to me. And my growing up in the world of fairy tales from childhood is a gift of fate³. "In fact, no creator who does not drink water from the spiritual-educational, literary-philosophical ocean of his people, no matter how hard he tries, no matter how much he claims to be a great literature, as long as he is cut off from the national foundation, he has no place in the world of literature. can't. N.Norkabilov grew up with a passion for folklore since childhood, and his essays about Chorshanbi Bakhshi Rakhmatillaev and Abdunazar Bakhshi Poyonov are proof of this. Perhaps, the fairy tale is from a fairy tale, in one of the stories of the writer, where all the skills of the writer can be felt, there is a character that seems to come out of fairy tales. This image is the character of Moses the farmer, the hero of the story "The Man on the Edge". He is embodied in the play as a person who is loyal to friendship, does not dishonor his friend's widow, and is generous to orphans, even though his friend has died. From time to time, he leaves sweets and everything necessary for his friend's orphans in the ravine below the yard. In the creation of the image of the farmer Musa, a significant influence of fairy tales, which the writer was familiar with since his childhood, can be seen. The writer reincarnates the image of Moses in the story "The Joy of Separation". Musa, the youngest son of Norboy old man, is portrayed as a real person, even though he is powerless in the face of the actions of his brother, sister and grandson. We want to say that the writer really knows folk art well. His works contain folk wisdom and lessons that a person who can see the work of the writer as a whole with the national literature can understand that these words are true.

The biographical method, which studies the writer and his works in synthesis, does not use the biography of the creator only as information, but the biography of the creator as a whole system serves to reveal the essence of creativity. It is such a system that incorporates many perfect systems in terms of its internal structure. It is also focused on covering the life and activities of the creator."⁴

As the writer himself wrote in many interviews, he worked as a journalist at the Uzbek Television and Radio Company for many years. The program "Between Two Rivers" written by him was not only about the nature of our country, but also about its places with ancient history. The writer's books "Traces of Amir Temur" (2016) and "Traces of Civilization" (2019) consist of essays about such expeditions across

² Fayzullaev X. Normurod Norqobilov nasrida inson va tabiat muammosining poetik talqini. F.f.f. diss. 2021. B.50-51.

³ Norqobilov N. "Yoshlik" jurnali. 2010 yil 7-son.

⁴ Jo'raqulov U. Hududsiz jilva. – T.: "Fan", 2006. – B.14.



our country. In these essays, the writer tells about Amir Temur caves, Nurota mountains and other places with ancient history. It was natural that his interest in learning about the mysterious history of our country, which reveals the long past, was reflected in his works. An example of this is the writer's stories such as "Yakkasuv" and "Qarovultepa". In these works, the writer skillfully writes about the emergence of love for ancient history, ancestors, the past, and mysterious corners of the country in parallel with revealing the character traits of his heroes, describing their emotional experiences. The hero of the story "Yakkasuv", Mirza, hears from his uncle that Yakkasuv is not just a place to rest, but a place of pilgrimage that informs about history. In the story, we see the following description of the spiritual experiences of a simple young man about the mysterious works of the past, which he suddenly realized. "After all, nothing happened in this place in the recent past, as the historian's uncle emphasized, educated people like Parda Mullah were killed and brave people like Yakub the Shepherd were martyred. During this period, the water of this spring did not wash the blood of some of the young men who took the word "country" to their heart and quenched their thirst... and we... he ends his story. On the other hand, as this phrase "and we..." was constantly beating in his mind and gnawing at his soul, Mirza was blushing with shame and honor and could not find a place to put himself..."⁵

Children are the heroes of N.Norkabilov's first stories such as "Chorraha", "Ro'mol", "Kapalak" and more than twenty stories, and the writer artistically describes their psyche.

The individual aspects of the writer's creativity are clearly visible in the depiction of children's images. There are a number of peculiarities of depicting the image of children in literary stories. The image of the child's psyche, the processes that take place in his heart can be observed in the stories of N.Norkabilov "Erkak", "Xish", "Oriyat" and others. The plot of these stories is based on one motive, and their heroes are orphans. As in life, they seem to be obliged to listen to the reproaches and work of their relatives without consequences, to "come up" to the widow of the poor ones, in short, to taste the turds of life. In the eyes of the author, only the Ariyat is left to them as an inheritance from their father. In the story of "Oriyat" the child wants to take "revenge" and in the story of "Hesh" they are close to each other in terms of their displeasure with unkind relatives, but the main plot line of these works is that the characters are men. evolution, growth. This, in turn, is unique in that it is based on national color and national psychology.

In the story "The Man", the writer begins the work directly from the point of view of the child who is left alone in the face of the worries caused by the death of his father. "Uh-f, the concern of these young people touched the pure soul, but!.. This cold-blooded slanderer chased after the boy before he could leave his aunt's gate, and shook his heart like a man and brought tears to his eyes."⁶

After that, the boy, who has been crying for a long time, returns home and is left alone with a bag full of grain. Each scene in the work, his aunt's house, the child's dreams and experiences in the street and yard, all episodes are connected by a sack of grain and details of the mill. In the story, we can count the following motives and details that cause the child's sudden change, "twisting", and psychological state:

- 1) father's death;
- 2) smallness of the child (not weakness);
- 3) unkindness of relatives;
- 4) the uncle lives far away;
- 5) helpless mother.

⁵ Norqobilov N. Tanlangan asarlar. T.: Ferdavs -shoh. B.26.

⁶ Norqobilov N. Tanlangan asarlar. T.: Ferdavs -shoh. B.191.



If we rely on the plot of the story, we will see that all of these things put the hero into action. The author carefully prepares the psychological ground for the character to mature from the inside. In literary studies, three types of conflict are distinguished, these are:

- 1) intercharacter;
- 2) character and environment;
- 3) types of internal (psychological) conflict⁷.

And in the work, we observe the types of conflict that come in a relationship and require each other. In this way, the state of drastic change that we want to talk about occurs. The boy suddenly remembers that he followed his father to the mill twice. He goes to the mill and tells the miller that he is a "man" and that he is "the head of the family".

"- Yes, are you the teacher of the blessed Sabir?" - Old man Shayim looked at him pitifully for a moment, then suddenly began to say:

- Yes, let the orphan's day be blessed! You are now an orphan, right?! The word "orphan" hit the boy very hard.

- I am not an orphan! - he said frowning disapprovingly.

- If not, who are you? - said the old man with a painful sigh.

- I am a man! - said the boy in shock. - I am the head of the family!."⁸

The psychological mood and state of mind in N.Norkabilov's stories "Ariyat", "Man" can also be seen in the works "Oğil" and "Hesh". As mentioned, the reflection of man and nature as a whole is one side of literary creativity. Of course, there are other signs, features, and principles characteristic of the writer's work.

In addition to our above comments, we can say that biographical elements are important in the creation of the author's stories "Chol va bola", "Yozning birinchi kuni" and "Do'ngkalla". In particular, Kh. Fayzullaev writes about the writing of the story "Do'ngkalla" "In one of our personal conversations with him, the writer said that in order to write this story, the hero of his work watched the mouse for a whole week."⁹

Summary. First of all, in the formation of the aesthetic principles of N.Norkabilov as a creator, the fact that he was transported by folk oral works from childhood became important, and as a result, he prepared the ground for writing a number of stories in his literary work.

Secondly, the writing of the writer's stories, especially the nature-themed "Chol va bola", "Yozning birinchi kuni", "Do'ngkalla" and several other stories, is primarily related to the writer's personal interests, observations, creative experiences, i.e. the laboratory of creativity, on the other hand, the adventures he had from childhood due to nature are more precisely related to his life experiences.

Thirdly, as another biographical element, it can be said that the writer lost his father early in his childhood. It is for this reason that the image of children, or more precisely, orphans, appeared in the work of the writer. We include such stories as "Erkak", "Oriyat", "Xish", "Yangi ertak". Also, this factor created sentimentality in the work of the writer.

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⁷ Fayzullaev X. Normurod Norqobilov nasrida inson va tabiat muammosining poetik talqini. F.f.f. diss. 2021. B.66.

⁸ Norqobilov N. Tanlangan asarlar. T.: Ferdavs -shoh. B.15.

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