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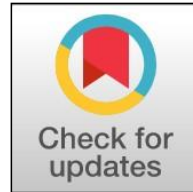
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THE POETICS OF JORA FOZIL'S STORIES

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Abstract: The article describes the peculiarities of the prose of Bukhara writer Jora Fozil. A number of stories have been analyzed in terms of language, style, theme, and structure. The author's stories are about the skill of creating a landscape.

Key words: prose, story, landscape, image, skill, hero.

Spiritual values, morals, and upbringing have always been important issues from the past to the present. In the works in which the complex aspects of human relations are interpreted, special attention is paid to the interpretation of the characters and their psyche. The work of Jora Fozil, one of the most famous figures of Uzbek literature, is noteworthy in this regard.

Jora Fozil was born in 1949 in Romitan district of Bukhara region. He graduated from Tashkent State University, Faculty of Journalism. He has published more than a dozen books. To this day, Romitannoma has been a major source of content.

The author's novels, short stories and short stories on historical and contemporary themes portray a person with a unique spiritual world and spirit, a complex destiny.

The story "Punishment", which we are going to analyze below, is from the author's collection of stories "Holidays of Love". This collection is the author's first book. This story is about the black evil in our society - the betrayal of women by their spouses, and at the same time, that every woman has the right to be happy and that happiness is given to people who deserve that happiness.

The following verses of Muhammad Salih are epigraphed in the story:

Har kim hech bo'lmasa, bitta odamni

Boshiga ko 'tarib bilmog 'i kerak.

Har kim toza bo 'lishi kerak bir qadar.

O'tirish-chun boshida bitta odamning.

When we get acquainted with the plot of the work, we deeply understand why the author chose these three verses as an epigraph to the story. The plot of the story is told in the language of a 16-year-old boy. At first glance, the work is based on a story that impresses the protagonist, and the work seems to be devoted to the depiction of his thoughts and moods. However, this incident, which affected the young man, also makes the reader think. Perhaps this story is based on a real event. After all, the author's collection of short stories "Holidays of Love" contains a number of stories based on childhood memories.

In the evening, "one is sweet, one is passionate - a trembling murmur" heard from the corn stalk, leads the young man involuntarily to the corn stalk. Recognizing the voice of his wife, Humor Yanga, who was nailed to the bed, and the neighboring village, master Karim, who was "famous for his ugliness and fluidity," he immediately ran to his friend Hamid. Here we can see the strong trust of friends in each other. Because when he calls his friend Karim, he follows him without asking any questions, because he knows that his friend will never lead him astray. They do their best to "punish" the master Karim.

Years later, the young man who told the story to his girlfriend received an unexpected response: "Poor."

The plot of the work is brief. Who is poor? Is it Hakim's brother, who has been bedridden for a lifetime and dependent on his wife's hand, or Humor, who spends his life looking at a disabled person and does not feel the happiness of a woman?! "The sick are not sick, the one who takes care of the sick is sick," said our people. Humor is not easy for a young man, he also wants to feel the happiness of a woman, to have a husband who is as strong as other men, a shield for his wife. But he forgets that all this is a test of Allah, and that the happiness that Allah has bestowed upon him is inevitable

only if he endures these trials with patience. Unfortunately, there are no such women in our society. Through the image of Humor, the author condemns the vices of infidelity, obscenity, indecency and dissatisfaction, which are alien to Uzbek women.

As for the name of the story "Punishment", in our opinion, the punishment seems to be Master Karim, who was stoned by young men, but inwardly Hakim aka, who was sentenced to life imprisonment for some sin, is disabled. Humor Yanga, who was punished with his wife, is Karim aka, who was discredited among the people.

The author does not go into detail about each of the protagonists. Perhaps the reader gets an idea of the protagonists through the expression of the young man's feelings. But as a writer's skill, the reader cannot be indifferent to the fate of any of the protagonists in the story. Naturally, Humor also begins to feel the emotions of the fire. Hakim also regrets his brother's fate. But in this case, in our opinion, there is no justification for the actions of Master Karim. Because only a man who is on the path of immorality and spiritual depravity can take advantage of the state of a woman who is in a state of helplessness, a state of instability at a certain time. Therefore, it seems that the writer wanted to punish such people. It can be said that the hatred of the protagonist and his friend Hamid and the punitive methods devised to call Master Karim to order also served to express the writer's resistance to spiritual depravity.

The idea behind the story is that whether a person is sad or happy, it is the person who is to blame. Because there are always two ways to choose. As stated in the epigraph of the work, everyone should make at least one person happy, but that person should be worthy of that happiness. These lines fully reflect the essence of the story. This demonstrates the artist's high artistic skill in choosing an epigraph.

As we begin to read the author's stories, we are struck by his skill in using words. The creator saves the word and tries to absorb many meanings into one sentence. In particular, when depicting landscapes in the works, we see that Jora Fozil took into account the inner and side meanings of each word. Landscape is not simply used in the writer's stories, it is created for some ideological and artistic purpose in the

work, and also ensures the integrity and charm of the composition of the work. The study of the problem of the depiction of man and nature has always been a topical issue in literature. After all, “the writer realizes his ideological intention not only through the actions of the protagonists, but also by depicting the landscapes that surround them. It also aims to influence the student through the image of the landscape, to cultivate a sense of beauty in him,” wrote the famous scientist M. Sultanova.

While creating a landscape, Jora Fozil tries to connect it with the spirit of the hero. In this case, two different situations can be observed:

1. The landscape is contrasted with the story or the spirit of the protagonist. This is evident in the author's story "Nastarin ifori". The story depicts the landscapes of World War II in one piece with the landscape. "Even though the green grass and the flowers were screaming under the tanks, they were still moaning," he said. Apples, cherry trees, and disobedient nasturtiums in the ruined gardens brought a sense of despair to the heart and gave hope for life in the midst of so much destruction, blood, and death.” [3,8]. The "military cemeteries" on the side of the road were depressing, but the gentle spring rains that began in the morning seemed to encourage them. In this language, the artist expresses the dream of the soldiers in the language of rain, that they just want to return to their homeland and work peacefully: lon! Victory is near, the morning of revenge will come! And you will return to your homeland and work peacefully!” they whispered” [3,8].

By speaking about the rain, the creator wants to prove the unity of nature and man, that nature will always support and encourage man. At the same time, man's unjust treatment of nature is reflected in the story. In the midst of the horrors of war, we see the hope of the soldiers, the confidence in the future, the green grass that brings warmth, the nasturtium flowers "crushed under the tank gussets." This attitude of man to nature is reflected in many stories of Jora Fazil. When we spoke to the author, the artist lamented the disappearance of the former hills covered with red tulips.

2. The landscape is in keeping with the spirit of the protagonist and the story. "It's mid-July 1937. It snows and rains, and the black crows, which inhabit the deserted gardens, flutter their wet wings and fly from branch to branch, and there are bare mulberry trees at the edge of the barren fields, as helpless as human beings. g". In the story "Prison of Gaziantep", which has this beginning, the artist usually gives his time in the old year. Given that the month of Sagittarius is from November 23 to December 21, the events in the story take place in early December. Gaziyon is the name of a madrasa in Bukhara that was used by the Soviets as a prison. In this story, the landscape is mainly used to show how tragic the lives of the protagonists are and to increase the emotionality of the events.

In short, almost all of Jora Fazil's works reflect issues that are relevant to all times and different places. The author's works contain a variety of themes and topics that encourage the reader to think, and the study of the author's works helps to draw important conclusions about the creative skills of literary critics and the principles of modern Uzbek literature. Jora Fozil's stories are unique because of their originality, variety of themes, conciseness of form, reflection of national spirit in the images and actions of the heroes, current issues in the life of the society, attention to important issues. Jora Fozil follows the character of each event in creating a landscape. Selects and draws words and images skillfully, with the artist's eye. The image of the landscape in the play is directed to the realization of the author's ideological and artistic goals.

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