

VALUES OF NURALI KABUL

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Abstract

The success of socio-economic reforms, socio-economic, spiritual and moral transformations in society largely depends on the spiritual and intellectual level of its members. Literature has great potential for shaping citizenship. One of the main tasks of literature is the description of social activity, feelings and perceptions of the individual. In this sense, one of the most important tasks is to study and study the essence of the works that are created and created today. In particular, the role of Nurali Kabul in Uzbek prose, factors of origin, development processes, features, artistic details, types, goals, evolution, value research, methodology and mastery are not systematically studied in the monograph. A monographic study of the problems associated with the artistic features of the works of the author Nurali Kabul, the basis of our research, is of particular importance in the science of Uzbek literature.

This article summarizes the work of the famous Uzbek writer Nurali Kabul on the occasion of his 70th birthday; The role and role of the artist in the development of Uzbek literature. The article discusses observations in stories and short stories, the style and skill of the writer, creative personality, genre features of the monologue novel "Forgotten Beaches", as well as the specifics of publicity and active participation in public life.

Keywords: "Heavenly Sky", child, daughter of Shahzoda Ibrahim Sultan, Oyubovi's sister, monologue novelist, publicist, Timurid epic.

Introduction

Nurali Kabul is a great creator who contributed to the development of literature and society with his works.

N. Kabul appeared in the literature in the second half of the Seventies. His "Oyqor" that consists of his plays and stories (1978), "Hello, mountains!" (1979) appeared in a series of such collections. Both collections caused heated debate by the readers' and liberators' criticism. In it, the tragedies of the war period, traditions and family reconciliation, the philosophical reflections on the fate of young people and love wavered the reader's heart...",- writes literary critic Sabir Mirvaliev [1. 223].

The story of the "Heavenly sky", which brought great fame to the writer and introduced the brave army to the readers of the neighboring countries, was written in 1976-1980 years. The work was recognized as a serious event in the literary process, brought a great fame to the writer.

Through the magazine named "Yunost" (in English Youth), which was published in Moscow almost three and a half million copies, the story of the "Heavenly sky" was presented to readers of the former Soviet Union under the name "Sky of your childhood". At the Russian theater of young spectators in Tashkent and Leningrad, the performance was staged on the basis of the story "Heavenly sky". For the story "Sky of your childhood",

published in 1981, Issue No. 1 in the magazine “Yunost”, gave the opportunity to the author to be awarded with “Green Leave of 81”. He was also awarded the All-Union competition award of the former Soviet Union writers for the best first book of the young creator of 1981-1982.

The work was translated into Russian, Kyrgyz, Karakalpak languages. The number of magazines and books of the story “Heavenly sky” exceeded ten million copies. Even so far, in our literature, a masterpiece is a phenomenon that is rarely encountered in terms of its wide spread in the short period. The story was given a positive review by famous astrologers, well-known literary scientists. Chingiz Aytmatov, who read this work, said that “Nurali is a real writer, nobody has news and senselessness in it”. Personally, at his initiative, the work was translated into Kyrgyz.

The stories of Nurali Kabul in his great creation also occupy an important place. I would like to tell some of my observations that were born in the process of reading his stories many times.

One of the peculiarities of Nurali Kabul’s is to look at the world through the eyes of a child. Eight of writer’s stories out of thirty-three are told from childish language. In these stories, the description of events is taken from the language of the first person, namely “I”. The narrator in the stories is a participant of what is going on, their witness or a child who is aware of everything. The narration of the events of the story from the language of the first person came to hand in the opening of the narrative hero’s mental state, soul experiences. This can be attributed to the stories such as “White pigeons”, “Dustmurod grandpa”, “Reward”, “Suffer”.

Also, three stories out of twelve stories of the writer (“Sangzor”, “The day when it snowed”, “Sky of your childhood”) are told from the language of the child. In the stories of “No late for living” and “Those who could not live till harvest”, the narrator is one of the personages of the story, the participant of the events of the story.

Nurali Kabul’s grandmother, Shakhzoda Ibrahim Sultan’s daughter, recalls with reverence. “That’s when I have the slightest sense of goodness in my body - passed through the soul”, says the writer [2.12]. Perhaps this is the reason, that the writer draws the image of his grandmother Shakhzoda in his eight stories. In his three stories, his grandmother recalls with reverence. And the story “Sky of your childhood” is dedicated to the memory of the writer’s grandmother. The story “Reward”, “The day when it snowed”, “Sangzor” are based on mother and child communication. The image of grandmother in these plays and stories gives opportunity of using in the description of the writer’s own thoughts.

The novel-monologue “Forgotten Shores” [3] is of particular importance in the creature of Nurali Kabul. This work is the main criterion that determines the creativity and personality of the writer.

“Forgotten Shores” brought great glory to Nurali Kabul. As a good literary work, it attracted public attention. The writer showed the opportunity to create good works even in the great prose with this work. The novel was published in many copies in Russian and Turkish languages.

This novel is not one of the usual novels that readers are accustomed to. The work is written in a completely different, novel-monologue style. The description of events takes

place in the third, fourth, and even more so in subsequent places. Personally, I myself have not encountered the term “novel-monologue”, how many books I have read so far - neither in Russian literature, nor in world literature. I see this work as a work written in a new direction in Uzbek literature.

We could not initially “digest” the novel-monologue, because we got used to the works in which the description of events prevailed. We came across people, not events. Because the writer doesn’t introduce the heroes, but heroes introduce themselves. In the novel, through the speech of the hero, the art of self-exposing was used. By hearing the monologue, you know that the same hero is a person, you believe that he exists in life.

Literary critic Israil Mirzaev also liked that in giving the writer the character of heroes they used the art of self-disclosure through speech: “Nurali Kabul took the right path using this form, which is used in realistic prose. Indeed, the novel-monologue allows to speak freely about period, people, historical situation without putting an end to the author’s free thinking, broadly, personal views and opinions about each fact, event” [4. 36.].

In the novel, the heroes interact with each other. The storytelling of the events of the novel from the language of the first person, that is, “I”, is a characteristic of the writer’s style. Large monologues in the novel are allocated to the interpretation of those images. In the novel more than a thousand proverbs, sayings, folks were used in their own place [5. 3.].

One of the talented writers of Uzbekistan Erkin Azamov at the meeting answered to his fan’s question: “Why do your heroes talk more with themselves?” as follows “I think that real people in the world will also talk to themselves. Even when two people talk, it’s their own grief, their own grief.....”.

Shokir Sharipov, Karim Usmanov and Adham Jobirov after hearing about novel images talking to themselves, I have remembered the abovementioned opinion of Erkin Azamov. Indeed, so. Just observe this in life as one, and in simple colloquial speech two people repeat each other. Or remember the saying “a man who has gone to mourning cries by saying his own grief”. Since the concept of interest in the world, a person has a sense of interest; it is difficult to deny the abovementioned points of view. Only a lonely person will tell the truth only when he is left alone, even the most impudent person. A person’s own conversation with himself is sentences that pass through his fantasy.

“In this draft, I speak a completely different language for readers. The reason is that there is no other way for me to tell my own truth,” says the writer [6.18].

In any case, I have an ovation that the writer’s observations are given in the style of a monologue. “If the writer is looking for a new form and something is being achieved, personally, I am opposed to giving him an obstacle, no matter in which direction of this writer is... I am in favor of being everything in the literature... I am in favor of any research...” [7. 76.].

I finished writing the first variant of the novel “Forgotten Shores” in sixteen days. Then I worked again a year on it. What is came out from the heart is not written in a long and boring way. It happens like lightning,” says the writer about the process of birth of the novel [8. 3].

The writer carried out his activities in connection with state and public activities. He did not limit himself only with creature, but also became partner in grief and joy with people. He was with them in leadership at various levels and as a people's deputy.

On the threshold of independence or in the first alarming difficult years, he wrote publicist works aimed at solving actual problems, serving as an increasing of spirituality, invigorating the people. There were written articles at the level of the works. For example, "Worship for pilav", "Raising the spirituality of the nation", "Shout out the truth", "There is grief", "Motherland and the truth", "Treason", "No trouble without measure", "Bread and democracy", "Let's be a whole nation", "On the Golden Threshold of freedom", "Look towards the world, Motherland!", "The light of big truth". Some of the problems in these publicists have not yet found their solution, the problem of the article remains relevant.

Turkish literary critic Farid Ongerem emphasized the socio-educational value of Aziz Nesin stories: "Aziz Nesin stories are invaluable documents on the basis of which it is possible to study a certain period of our country in the future" [9. 326]. In the same sense, if possible, I would also like to recommend Nurali Kabul's publicists in order to know the socio-political situation in the nineties.

About forty-five years ago, the people's writer of Uzbekistan, the art figure who served in Uzbekistan Rakhmat Fayziev met Nurali Kabul, whose "Oyqor" has just seen the world, and mentioned that he was "the owner of a hopeful pen" and said: "it seems that a new talent is coming to our literature. This rejoice us. Another thing is that the very first requirement of talent is labor and labor again, so that those who know well that any talent is a scrape, and rejoice us. I wish you all the best in your artistic creativity, God bless you, Nurali!" [10. 222].

The writer's work went well. He came into the literature with his own steps and was able to find his place from the great stream. In the process of this period, we can observe the creative evolution of the writer. Today he has thousands and thousands of readers. He was able to create his own style, his own appearance in the literature. About his works scientists and creators expressed positive opinions.

Nurali Kabul contributed to the development of our literature with more than thirty stories, twelve plays, two essays, poems, translations, publicists, articles, novel-monologue, novel-pamphlet consisting of seven books, novels in the epos series "Timurids". As an interpreter he translated into Uzbek (together with A. Jurabaev) "One Hundred Years of Solitude" by Gabriel Marques, play "My childhood" by Chingiz Aytmatov.

The electronic version of the seventeen books of the Epos "Timurids", which is recognized as an event in the national and world literature of Nurali Kabul, consisting of one hundred and fifty years of novels devoted to the history of the kingdom of Timurids and the Great Temur, the Land of Turan in the X–XV centuries, was prepared for reading in English and Uzbek. The first book of the epos "Timurids" "the great Emir of Turan or the mind and sword" the novel has been referred to readers in English by world "Amazon" through Internet.

His works are translated into Russian, Kyrgyz, Tajik, Karakalpak, Turkish, English, Ukrainian, Spanish, Bulgarian and other foreign languages. The owner of former Soviet

Union's laureate of awards of M. Gorky, B. Polevoy; laureate of the international Ahmad Yassavi prize; academician of the International Academy of Chingiz Aytmatov.

It can be seen that the work of Nurali Kabul flourished to a high peak, blossoming seasons. Of course, in one article to touch upon all, doing the thought out of an opportunity job. Each of them is a scientist. We just have a general look on your creativity today. The main thing is that the works created as a result of the effective work of the writer took place from the hearts of readers. If there is no more happiness for the people of creativity.

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