

THE DEVELOPMENT OF THE FABLE GENRE IN THE LITERARY ENVIRONMENT OF 20TH CENTURY BUKHARA

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Abstract – The article discusses works created in the fable genre. Basically, an opinion was expressed about some of the fables of "Yuzma-yuz (Face to face)", "Oltin kamarli qochoqlar (Fugitives with a Golden Belt)", "Sochi oqargan bola (Gray-Haired Boy)" by Ahad Hasan, "Jonibek Mergan", "Chordoqdan otilgan o'q (Bullet Shot from the Attic)" by Said Ravshan, "Baxt sohili (the shore of happiness)" by Abdulla Momin, "Zilola", "Osmon ostidagi osmon ortida (Under the sky behind the sky)" by Muzaffar Tursunov, "Ayoqli bahor (Frosty spring)" by Muhammad Pirriev, "Ishqi nokom", "Betavfiq (disagreeable)", "So'ngan muhabbat (Faded love)" by Aminjon Shukurov, "Ona yurt (Motherland)", "Umr (Lifetime)" by Abdurazzok Koshshayev, "Xiyonat (Betrayal)", "Yirtqich (Predator) by Abdunabi Hamro, "Chig'iriq" (1987) by Nortokhta Qilichev, "The Scream" (1987) and "Buxoro elchisi (Ambassador of Bukhara)", "Buxoriyning qaytishi (The Return of Bukhari)", "Barqut mavsumi (Purple season)" by Jura Fozil, "Mening do'stim "Shilim" (My friend "Shilim") by Vali Bobomurodov created in the literary environment of Bukhara in the 20th century.

Key words: fable, Fitrat and Sadridin Ayniy, ideological contradictions, "Guliston", "Bo'ston" works, short story.

I. Introduction

The term Bukhara literary movement essentially reflects the activities of writers and poets who lived and created in Bukhara in a certain period. Consequently, the literary movement of the 20th century arose, developed and improved during three social systems (Czarist Russia, former Soviet, independence) and three different ideologies (Czarism, former communist, independence).

The initial period of literary activity includes a complex period from the beginning of the 20th century to the 1930s. Despite ideological conflicts, various wars and changes, works were created that could become a phenomenon in the general literature of this period, and recent history and the reality of this process were reflected in realistic, life-like pictures.

II. Literature review

In the 20th century Bukhara literary movement, the epic type acquires diversity in terms of genre and theme. In particular, the first short stories of Fitrat and Sadriddin Ayniy are "Buxoro jallodlari (Bukhara Executioners)", "Odina", "Qiz bola yoxud Xolida (Girl or Kholida)", "Eski maktab (Old School)", "Yetim (Orphan)", "Munozara (Discussion)", "Qiyomat (Doomsday)", "Hind sayyohi qissasi (Fable of an Indian Tourist)". These works show such features as the richness of the nature of the epic genre, the breadth of the essence of the subject. The specific characteristics of these were shown as follows:

1. The image of worldly heroes entered (Odina, Sadriddin, Rahimdod).
2. The range of topics has expanded (the recent past, the reality of the new system, religious-philosophical).
3. "European writing tradition" was born (works in the genres of novel, short story, fable).
4. The instructional and educational content characteristic of didactic literature was expressed ("Creation of works of the type "Qiz bola yoxud Xolida (Girl or Kholida)" under the influence of "Guliston", "Bo'ston". This is traditional).

In order to create the artistic history of Bukhara, the tradition started in prose by teachers Ayniy and Fitrat was continued by the pen masters of the next generation in different genres to the best of their abilities.

III. Analysis

In the 1980s and 1990s, the number of members of the association increased somewhat in the literary environment of Bukhara, and the literary process became more diverse with not only poetic, but also prose and dramatic works. Such revival can be observed especially in researches in prose. During this period, in particular, there was a significant rise in fable writing.

Stories like "Muhabbatning somon yo'li (The straw road of love)", "Qizilqum qizi (Kyzylkum girl)", "Yuzma-yuz (Face to face)", "Oltin kamarli qochoqlar (Fugitives with a Golden Belt)", "Sochi oqargan bola (Gray-Haired Boy)" by Ahad Hasan, "Jonibek Mergan", "Chordoqdan otilgan o'q (Bullet Shot from the Attic)" by Said Ravshan, "Baxt sohili (the shore of happiness)" by Abdulla Momin, "Zilola", "Osmon ostidagi osmon ortida (Under the sky behind the sky)" by Muzaffar Tursunov, "Ayoqli bahor (Frosty spring)" by Muhammad Pirriev, "Ishqi nokom", "Betavfiq (disagreeable)", "So'ngan muhabbat (Faded love)" by Aminjon Shukurov, "Ona yurt (Motherland)", "Umr (Lifetime)" by Abdurazzok Koshshaev, "Xiyonat (Betrayal)", "Yirtqich (Predator)" by Abdunabi Hamro, "Chig'iriyiq" by Nortokhta Qilichev, "The Scream" (1987) and "Buxoro elchisi (Ambassador of Bukhara)", "Buxoriyning qaytishi (The Return of Bukhari)", "Barqut mavsumi (Purple season)" by Jura Fozil, "O'g'lingman, hayot (My son, life)" (1979), "Ochiq eshik (An open door)" (1981), "Qalbning oppoq gavhari (The white gem of the heart)", "Qalam va alam (Pen and pain)" (2008) by Toshpulat Ahmad, "Ko'rgazmali kengash (Exhibition board)", "Qalovini topsang (If you can)", "So'nggi manzil (Last address)", "Toshboy GAI hangomalari (Toshboy GAI jokes)" by J. Ismoilov, "Uchinchi palata (Third ward)" by

Sh.Sulaymon, "O'n besh tun hikoyasi (The story of fifteen nights)" va "Bahor havosi (Spring air)" by Toshpo'lat Husen, "Qaytish (Recurrence)" by Baxshulla Rajab, "Mening do'stim "Shilim" (My friend "Shilim" by Vali Bobomurodov are the product of research in this direction.

Ahad Hasan, a historian, writer and publicist, an honored culture worker in Uzbekistan, contributed to the development of Uzbek short stories, created stories such as "Muhabbatning somon yo'li (The straw road of love)", "Qizilqum qizi (Kyzylkum girl)", "Yuzma-yuz (Face to face)", "Oltin kamarli qochoqlar (Fugitives with a Golden Belt)", "Sochi oqargan bola (Gray-Haired Boy)", "To'lin oy (Full Moon)", "O'tgan kunlardan qolgan ertaklar (Tales from the Past Days)". The writer's fable "Sochi oqargan bola (Gray-Haired Boy)" was published in 1988 in "Qaynoq Qum (hot sand)" and in 2007 in "Ko'hna Buxoro qissalari (Old Bukhara Stories)". This fable describes the arduous process of building a new life in the Jilvan desert, where desert sand dunes move.

The fable takes place in the desert winter. Winter is represented as a symbol of the dark past. His hardships make any child prematurely old and gray. This is the history of our recent past, which now represents the beginning of a new life.

The fable "Yuzma-yuz (Face to face)" covers the history of the coup on September 2, 1920, which took place in Bukhara. The work is an artistic masterpiece that reflects the artistic spirit of our history.

In the fable "Days gone by" under the pretext of putting an end to the tyranny of the Emirate, the moods of discontent in the Bolshevik colonialism were penned. Therefore, we can evaluate this narrative as an example of independent literature.

In the fable "To'lin oy (Full Moon)" Sherahli and Cholpon, young people who showed courage in the desert and their pure love are described through life and artistic pictures. Ahad Hasan was able to create unique images of his country and compatriots in his stories.

Jura Fazil's name deserves special recognition among fables writers. In particular, Jura Fazil's first book, published in 1991, was published under the name "Muhabbatning bayramlari (Holidays of Love)". After that, "Barqut mavsumi (Purple season)" (1992), "Buxoro elchisi (Ambassador of Bukhara)" (1996), "Baxt yulduzi (Star of Happiness)" (1997) were published one after the other. His collections of fifty short stories, five short stories, and a novel, such as "Mening qizil gulim (My Red Flower)" (1998), "Bolalikning yolg'iz yodgori (The Lonely Monument of Childhood)", "Buxoriyning qaytishi (The Return of Bukhari)" (2004), and "Ayriliq ostonasi (The Threshold of Separation)" (2005 and 2006), show research in the field of prose. In 1994, Jura Fazil created the historical fable "Buxoroyi sharif elchisi (Ambassador of Bukhara Sharif)". The fable is devoted to the history of Uzbek diplomacy. It mentions the history of settlement of diplomatic relations between Bukhara and Russia in the 18th century. Due to the fact that the fable was written based on historical reality, the main characters are also real historical figures. In order to create a true artistic picture of this historical reality, the author thoroughly studies the history of relations between Russia with the Bukhara Emirate and the Khiva Khanate, as well as historical documents.

Bukhara emirs mentioned in the narrative: Subhonquli Khan, Ubaidullah Khan, Abulfayz Khan, Muhammad Rahim Khan, Fazil Tora, Daniyorbi; Khans of Khiva: Shahniyaz, Sherghazi Khan; Russian Emperor Peter-1, His Highness Elizaveta Petrovna, Ekaterina-2,

Russian government officials Prince Alexander Bekovich-Cherkassky, Peter 1's spy Italian Florio Benevani, Governor of Orenburg I. Reinedorf and his wife Mrs. Reinedorf, Head of the Foreign Affairs Board Nikita Ivanovich Panin and deputy I. Osterman; The ambassadors of Bukhara created the image of Khonkuli gunner (Pyotr Rodikov), Ernazar the ambassador (Ernazar Maqsud), Turkish sultans and other real historical figures. There is also a place for artistic textual images in the fable.

The fable "Buxoroyi sharif elchisi (Ambassador of Bukhara Sharif)" consists of two parts. The first part of the fable represents a kind of independent historical reality. The development of events in the second part can be taken as an exposition. Because it does not connect to the second part through the mediation of a single central character. Nevertheless, the fable "Buxoroyi sharif elchisi (Ambassador of Bukhara Sharif)" stands out as Jura Fazil's first experience in the field of historical fable writing.

The series of historical stories "Buxoriyning qaytishi (The Return of Bukhari)" created by the writer as a gift for the celebration of the 2500th anniversary of Bukharai Sharif, which was celebrated on a global scale, is of particular importance. This series, written in 1995-1997, contains three stories, each of which has its own independence: "Buxoro malikasi (Princess of Bukhara)", "Ibtido va intiho (The Beginning and the End)", and "Qizil quyun (The Red eddy)".

IV. Discussion

In the fable "Buxoro malikasi (Princess of Bukhara)", the woman who reigned in Bukhara in the last quarter of the 11th century, the queen of Bukhara Khudot, Qabaj Khotun, shows her bravery in the fight against the Arab invaders, making peace with the greedy and greedy Arab warlords under all conditions, and saving Bukhara from their aggression. In describing these events, Adib is limited to relying on evidence from Narshahi's book "Buxoro tarixi (History of Bukhara)".

The second fable "Ibtido va intiho (The Beginning and the End)" is devoted to the history of the crisis of the Somanid dynasty. In fact, this topic was written in the author's fable "So'nggi Somoniyning o'limi (Death of the Last Somony)". In contrast to the literary fable, in this story, the Samanid dynasty ascends to the throne, settles in Bukhara, the life of Ibn Sina's father Abdullah, who spent his childhood in Balkh, comes to Bukhara with the invitation of the emir Nuh ibn Mansur's vizier Abu Ja'far Utbi, collects taxes for the emirate's treasury. the assignment of a work task, in the process of fulfilling this task, seeing Sitarabonu, marrying him, Husayn having a son as a horseman, Husayn's childhood and becoming known as a famous doctor, finally Mahmud Ghaznavi's threat to Bukhara, the last Somani Amir The events of Muntasir's betrayal and Husayn's departure from Bukhara are described as in historical sources. The title of the work "Ibtido va intiho (The Beginning and the End)" is explained by the fact that the coming of the Somanites to the top of the kingdom means the beginning and the crisis - the end.

The third fable "Qizil quyun (The Red eddy)" is about Amir Olimkhan's ambition and negligence in the execution of state affairs, the occupation of Bukhara by the "Reds" - Bolsheviks, the battles and battles that took place in this process, the looting and destruction of the city, the emir's escape with his subjects, the national resistance that arose in this regard. the demonstration action, the arrival of the Turkish mujahideen Anwar Pasha, the emir's transfer to Afghanistan, watching this

action from there, and his hopes not being realized, being chased by an imaginary voice are given in detail.

Vali Bobomurodov entered the literary environment of Bukhara as a well-known children's writer and a skilled translator with his first fable. The fable "Mening do'stim "Shilim" (My friend "Shilim"), written during his student years, was published in 1985 in issues 8-10 of "Gulxan (Bonfire)" magazine. This fable, which was published three times in a short period of time, has two names ("Yolgizidan Yodgori"), but it is one work and is dedicated to the activities of young enthusiasts. In it, Kholmat Yormatov, a lazy and cheerful boy who moved from the village to the city, but still cannot get used to the city life due to the simplicity of a country boy, is a city boy who can do what he is told, although he is a little fierce, he works with intelligence and judgment, is kind and the friendly little girl is shown to grow to the point of curiosity under Razia's influence. This fable, told in the Holmat language, has the character of a cheerful adventure.

The plot of the fable is built on the basis of a system of connected events from the moments of peaceful and leisurely creativity in the 80s to the terrible World War II in the course of movement in the direction of Bukhara-Kharkov-Bukhara. The tragic fate of Azamjon, a young man from Bukhara who went to war and disappeared without a home, became a knot connecting time (recent past and present) and space (Bukhara and Kharkov). In the fable, the impact of the initiative shown by Kholmat and Rozias on the growth and formation of their mind, consciousness and character is explored artistically. In addition, it is shown that the role of the social environment in the formation of the child's character is special.

This fable brings some creative success to Vali Bobomurodov. The young penman, having some confidence in his creative abilities, one after the other wrote his "Mening yuz kunim (My Hundred Days)" ("Yoshlik", 1986, No. 1), "Manzil (The Address)" ("Yoshlik", 1986, No. 11), "Seshanbadan chorshanbagcha (From Tuesday to Wednesday)" ("Yoshlik", 1987, No. 9), "Karim kechirim so'raydi (Karim begs for forgiveness)" ("Gulxan", 1987), "U kunlar o'tdi (Those days are gone)" ("Gulxan", 1988) and "Qora ot (Black horse)" ("Sharq yulduzi", 1999, No. 1) stories appeared in the press. Some of his short stories were published in the above-mentioned collections in prestigious publishing houses in Tashkent, while "Seshanbadan dushanbagacha (From Tuesday to Dushanba)" (1992) and "Oq boshli ilon (White-headed snake)" (1994) were published in the form of separate books as collections of short stories in "Bukhara" publishing house. These stories are on different topics and are dedicated to both adults and children. Especially "Seshanbadan chorshanbagcha (From Tuesday to Wednesday)" is a humorous fable about adults and their lives. It reveals the career of a very sarcastic, jealous, untalented, somewhat dull journalist who, although he does not understand what poetry is, claims to be a genius.

The fable "Qora ot (Black Horse)" was written on the theme of war. This fable also tells about the life of adults. The hero of the fable, Koldosh, is told in the Sallat language. The basis of his adventure is the death of his only child, who died in the war, but returned to his native village without dying, the tragedy of his unfaithful wife marrying someone else and killing him alive once again.

Muhammad Pirriev's original profession is a doctor, and because of that, he knew well that laughter pleases the patient and gives spiritual strength in his treatment, so he wrote many comedies and narratives. He published the fable "Ayozi bahor (Frosty Spring)" (1991), which tells about the life of a village doctor.

From the second half of the 80s, the incentive to write short stories increased among Bukhara artists. By the 1990s, Abdurazzaq Koshsha's "Olapar", Abdunabi Hamro's "Bechoraning chorasi (Poor Man's Remedy)" and Muzaffar Tursun's "Gilos daraxti (Cherry Tree)" were published. These works are on various topics and can stand among the best examples of Uzbek short stories with their high artistic level. Therefore, in order to show the development of prose creativity in this period, Abdunabi Khamro's "Xiyonat (Betrayal)" (1993), "Oq alvasti (White hellcat)" (1994), Abdurazzaq Koshsha's "Laylatulqadr" (1994), Jura Fazil's "Muhabbatning bayramlari (Holidays of Love)" (1991), "Barqut mavsimi (Purple Season)" (1994) "Buxoro elchisi (Ambassador of Bukhara)" (1996), "Mening qizil gulim (My Red Flower)" (1998) plays an important role in the collections of stories and short stories. Another valuable feature of these works is that they can demonstrate the unique creative approaches of each of the authors.

V. Conclusion

It can be seen that in the literary environment of Bukhara, prose did not remain in the shell of storytelling, significant research was started in the fable genre, and this was expressed in the above-mentioned short stories.

To sum up, the writers wrote down the changes that are taking place in the life of our people due to independence in their stories. They looked more deeply into the social roots of the just system on a democratic basis, which gives our working country an upbeat mood, and tried to express it in a way that is worthy of the spirit of our time. There is no doubt that the literary movement in Bukhara is connected to its thousand-year-old traditions and reflects newer themes.

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