

The Image Of The Father In The Work Of Nabi Jalalidin

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Resume. The article examines the work of Nabi Jaloliddin, one of the most talented representatives of 21st-century Uzbek prose, and his mastery of creating an image in the story "Father". The responsibility, human qualities, and changes in the spirit of the father in the story are analyzed.

Keywords: image, work of art, expression, story, poem, plot, literary genre, epic genre, hero, artistic and aesthetic effect

As a result of observing life and existence, the creator brings new ideas and new discoveries to mind, which are embodied in the form of a new image. In literary criticism, the image expressed in a work of art and its place in the work are of great importance.

The narrative genre dominates the work of Nabi Jaloliddin, one of the most talented representatives of 21st-century Uzbek storytelling. Nabi Jaloliddin's stories, which entered the realm of artistic creativity with poetry and painting, are distinguished by their richness in real-life events, the closeness of the internal conflicts in the psyche of the characters to the psyche of the reader, and their ability to involuntarily draw the reader into his world.

It is known that in Uzbek families, the head, breadwinner, guardian, and protector of the family is the father. Respect for the father, reverence for the father is the duty of every child. In the family, the father's word is true, the father's advice is important, and the father's position is of particular importance.

Nabi Jalaluddin's stories such as Ota, Umr, and Bayroq depict a unique image of the Uzbek father. As a figure, the father becomes a vehicle for vitality and universal human values.

Indeed, if we touch on the plot of Nabi Jalaluddin's story "Father", the father's walk along the stream, the noise and screams of children, reminds him of his childhood. Father feels that those times have passed, and now he is tired of bathing, he does not have the strength to even get into the water, his health does not allow it, and he thinks these thoughts through his mind: "If the tendons of the mind's leg are pulled, they will not bend, he will swim in the river. If you ask him for oil, he will even sleep in woolen socks at night. At that moment, the mind's leg will twitch as if to say, "Don't forget me." He stretches out his leg and rubs the area around his knee with his palm." Yes, is it a little difficult to get into the water at this age?! The author initially tells this story in the introduction, hinting at the fact that this old man cannot get into the water, and even if he does, it will have very harmful consequences.

The writer's story "Father" deeply reveals the mentality, role and character of Uzbek fathers. The work describes a father who raised 8 children, 7 boys and 1 girl, integrated them into society, educated them, settled them, and stood by them in these processes. He is a father who raised an ideal child for his children. It is taught that a person should live not only for himself, but also for society and those around him. The fact that a man is the head of the family and stands in his stead is shown with real-life evidence.

It is known that the story has a wide range of possibilities as a literary genre. Unlike other epic genres, it can reveal concepts such as the human mind, soul, spirit, body, and intellect, as well as the ongoing evolutions, in a short time and in a few words. While one type of story reflects a single episode from life, such as an anecdote or parable, another type captures one or two or three closely related events (that happened in a short period of time) from the hero's life (that is, significant for him). This allows the reader to draw conclusions quickly and clearly.

The father is called the "president" in the family. The children warn each other: "The president is coming, brother, be strong!"

Who is the president, today's state administrator, is described in the explanatory dictionary of the Uzbek language as a "thrower in front." So, our president is also considered the leader, the head of his family. In this story, the boy begins to appear in the sentence "The old man, whose legs were still numb from sitting for a long time and whose walking was difficult, entered the gate with bold steps." In addition, he finds little evidence in reconciling the quarreling daughter-in-law and son, in giving orders to the younger daughter-in-law, and in the younger daughter-in-law speaking in a gentle voice that is barely audible.

In the family settings, the father's speech, his attitude towards his daughters-in-law, and his actions, signs of Uzbek nationality can also be observed. The author, a keen observer of life, presents the characters' speech in a dialectal version. While some writers are inclined to deep psychological analysis in their work, others are skilled at imbuing simple, ordinary dialogues with meaning, while in the story the writer prefers the second way. This ensured the natural and lively appearance of the work.

"The fact that an artistic image is a complex and multifaceted phenomenon is manifested in its ability to focus and generalize external reality, the environment surrounding a person, as well as the various emotions occurring in the spiritual world of humanity, and to organize this generalization on the basis of an unrepeatable unity."¹

The story is very moving about a father who cannot even imagine going into the water and saves a drowning child and drowns himself. The father's act to save a young generation, a new idea, a new courage, a new hope, a new life is highlighted. The father's humanity, responsibility, love, in short, all human qualities are so high that he does not hesitate to go into the water, knowing that he could be his own victim. He saved not just a 7-8-year-old child who could drown, but the fate of the entire nation. "The son of Joravoy, who said he was a president, will one day become like that. Whether he is a scientist, an engineer, or in any other field, he will become a person who brings benefit to the people and society. What if he drowns at this age?! His body would be destroyed and would disappear, and his body would even die in the water without seeing a grave.

The father considers himself responsible not only for his family, but also for the entire nation. That is why he acts, for example, this is clearly manifested in the advice given to his son by a supposedly journalist.

In conclusion, the author skillfully used real-life events in the story. The reader was able to fully concentrate his attention. The principle of vitality prevails in creating an image. He was able to give the reader images and similes with a high artistic aesthetic impact, and this increased the artistic value of this work. The hero of a true work of art should appear as the owner of a unique nature, language, psyche, destiny, and his feelings and experiences should affect the reader. The author was able to fully achieve the above in the story.

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¹ Isakjanova Sh. Badiiy obraz haqidagi qarashlarga oid // “O‘zbek tili va adabiyoti”, 2024, 3-son, B.93.