

THE CHILD, THE ARTIST AND THE BUSH

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Annotation: This article discusses the “problem of man and nature”. It is noted that such an ancient and eternal problem is characteristic of world literature and is not alien to Uzbek literature. Based on the analysis of the story “Butalok” by the writer Normurod Norqobilov, the conclusions are put forward that Uzbek prose continues to consistently poetically reflect the relationship between man and nature.

Keywords: “Nature”, “plants”, “society”, “anamalistic literature”, “anamalistic story”, “anamalistic image”, “problem of man and nature”, “short episode”, poetic image, image of a child, “image of a natural person”.

There are many works written about natural phenomena, animals, birds, insects, rocks and soil in the world's libraries. They have been of interest to readers since ancient times. At the same time, they are gaining a new audience. The interest in reading such works by the general public and the high demand for books are the first side of the issue. Another side of the issue is that novels, stories, and tales in this direction have come to the attention of literary critics and are being studied.

In the scientific literature where works of this nature are studied, problems such as "anamalistic literature", "anamalistic works", "the problem of man and nature", "the relationship between man and nature", "nature, flora, society" are often raised. As a result, all of these have become literary terms in the study of works of this type.

Professor Abdugafur Rasulov, one of the master literary critics, analyzes the problem of man and nature, proceeding from the oriental philosophy of literary criticism, which is “nature, vegetation, society”. He considers natural phenomena, plants and even inanimate objects (society) to be a single dialectical phenomenon. He explains the human problem as a part of this unity. “In the works of Normurod Norqobilov,” the scholar writes, “a man, a boy, a woman are classified based on the order of nature.” We agree with the scholar’s thoughts. Indeed, the scientific problem that we are beginning to study cannot be studied without recognizing the harmony of the four concepts mentioned by A. Rasulov. Researcher Shahnoza Ashurova in her doctoral thesis entitled “Features of the anamalistic genre in English-speaking Western literature and Uzbek literature (on the example of the work of E. Seton-Thompson and N. Norqobilov)” studies the issue within the framework of the “anamalistic genre”. In defining this genre, she relies on the opinions of a number of world literary critics. According to the scientist’s conclusion: “Man and animals are united by a long evolutionary development. It is for this reason that man admires animals, praises them, bows to them, dedicates to them the most exquisite works he has created in sculpture, architecture, fine arts, and, finally, in literary fiction. Thus, the images of animals in literary fiction, the relationship between humans and animals, the role of animals in human life are not a new phenomenon in world literature.” The scientist’s ideas do not require proof. Indeed, mankind has been living in harmony with nature and animals since ancient times. They reflect their impressions from them in the artistic word. Often, this way of reflecting the problems of nature and man serves to educate and improve the worldview, morality of society and individuals. In Western literature, these situations are clearly visible in the work of E. Seton-Thompson. In

his famous work "The Wild Journey", the relationship between man and nature is deeply revealed. The leader of a herd of wild mustangs, Karabair, who roams freely, is rarely caught by cowboys hunting horses. But the horse does not want to obey them. The horse breaks the rope and strives to escape to freedom. As the heroic poet A. Oripov says "The wild world has triumphed again" (from the poem "Face to Face"), human reason and strength again prevail. The wild journey is forced to live according to human customs. Despite this, the desire for freedom and freedom does not fade in the heart of the wanderer. He retains his wildness, and therefore his freedom. This work is somewhat similar to the story of the Kyrgyz writer Ch. Aitmatov "Farewell, Gulsary!" The image of the horse - Gulsary in this work is also a type of image that gives an interpretation of the helplessness of an animal that has been strangled by humanity and forced into hard labor and carting. In the works of Sh. Kholmirzaev "The Crippled Crane" and T. Murod "The Horse-Chained Evening", the problem of man and nature is artistically reflected by comparing and contrasting them.

Such world experiences are also consistently continued by the Uzbek writer N. Norqobilov. In most of his stories, stories and novels, this problem is poetically interpreted based on deep artistic description and deep psychologism. Given the size of the article, we will try to briefly dwell on the writer's story "Butalok".

Although the story "Butalok" is small in size, it is not inferior to large epic genres in terms of revealing the problem of man and nature. The plot of the story begins with the horseman father of the main character Samandar winning a white, unweaned calf from a donkey as a prize. The writer gradually gathers the entire village around this miraculous event. In this way, he figuratively illuminates the problem of man and nature in the image of a heroic child.

The image of a child - Samandar - stands at the center of the story. However, if the events were described in a monologue based on the child's circumstances, actions, thoughts and experiences, the story might not have turned out as desired. The writer, who has done this with experience and skill, divides the flow of events into two sides.

Although Amin Kotma is not officially a sculptor, he is a true artist. He has a heart. He can see beauty. He creates works of art by removing excess parts from trees and stones. The villagers gossip about his sculptures and himself. The boy and Amin Kotma share the same pain. But the boy, growing up, does not understand Amin Kotma's words about "returning the Bush to his mother's bosom." He tries to break his sculptures. After his uncle's wise words, the bush and his only ally are Amin Kotma. At this point in the story, the author makes a lyrical digression. Before the incident with the bush, the boy Amin Kotma visited the "house museum" and saw sculptures of wood and stone, such as two fighting giants, a dancer, a monkey, and a bear, "with the excess parts removed" and turned into works of art. As a result, he discovered a "curious" figure in the thick root of a willow: "...one of the willow roots of various thicknesses lying on the surface of a flooded cliff suddenly caught a strange shape. A very cheerful figure was smiling on the middle-sized root ball." This short episode shows that the boy, like Amin Kotma, is a connoisseur of art and nature. At the same time, their belonging to the same shore in terms of spirituality is psychologically justified.

The event of "pressing the cauldron" on the stump was scheduled for Saturday. The child had to prevent such evil from adults until that day. Amin Kotma, who had gone on a trip on some business, did not return when he said yes. Then the child himself decided to implement Amin Kotma's idea. He set off to a village he did not know, in search of a camel herd he had not seen. He traveled for a long time with great difficulty. Unable to find his destination, he fainted and collapsed in the desert. He expressed his inner rebellion against an indifferent and indifferent society, even if it meant risking his life. As he tried to carry out his decision with his inexperienced life, immature mind, and immature heart, he tried to turn the sadness in the stump's eyes into joy, and reunite him with his mother, who was treating him like a stump. The pain of the journey, hunger and thirst are overcome by his bright imagination: "He, releasing the calf from the rope, says in a joyful and solemn tone: "Go, to your mother!" Seeing the animals fighting with each other, the mother and child forget all their sufferings in an instant."

In reality, the villagers, realizing that the child had disappeared along with the calf, find him lying unconscious in the sand. The work ends with the fair reprimand of Amin Kara to the Ashur shepherd, who is trying to pick up his earless child. At the same time, this reprimand also forms the conclusion of the story: "Don't shout at the young man, ow-w! You shouldn't shout at him, you should applaud him, you should kiss his footprints! Hey, give me the calf! I'll take him to his mother, and I'll go back to the wedding party!"

This was Amin's "shit".

Conclusion:

1. The story depicts a small incident, the "problem of man and nature", in which the Ashur rider, having eaten a donkey, is depicted through artistic contrast.
2. The heroes of the story are divided into two camps, depending on how they treat the donkey: indifferent people and natural people.
3. "Indifferent people" treat the orphaned donkey and its sad state as something natural. Their indifference, the signs of evil arising from indifference, take on a culminating character in the example of the figure of the wrestler Rozivoy.
4. The child stands at the head of the natural people. Because he loves nature, enjoys flowers and birdsong, feels the artistic hand of existence. Therefore, he is the first to notice the sadness in the eyes of the bush. He tries to show him love. Amin Kotma, due to his old age, experience, and being slightly driven crazy by the villagers, feels nature from the heart, is connected to it with love, and points to the eternality of artistic feelings.
5. The images of the Child, Bush and Artist in the story, in their unity, ensure a vivid manifestation of the artistic idea of the work, the philosophy of man and nature in it.

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