



HISTORICAL SETTING, HERO AND AUTHOR'S RELATIONSHIP IN CHILDREN'S PROSE

Makhammatkulov Khusniddin Murodjonovich

**Teacher of native language and literature at Gulistan
district secondary school No. 23**

E-mail: makhamatqulova@mail.ru

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ABSTRACT

This his article discusses the tradition of creating a national hero in a work of art, the issue of the psychology of a work of art and the creator, their artistic and aesthetic characteristics. Attention is paid to the issue of nationality in the creation of a children's image. The issue of creating a national hero was studied using the example of the work of Abdulla Qahhor and Oybek.

It is known that when a word artist devotes himself to a particular issue with all his heart, is deeply affected by some event, this situation does not go unnoticed, and eventually becomes a necessity. A work of art appears on the stage as a result of aesthetic impressions and observations. Attention to national literary traditions, national spirit, customs, and language features also ensure the brilliance of an individual style. Leonid Timofeev, who studied the problems of creative methods and style in Russian prose of the 18th-20th centuries, wrote: "Style is manifested in the writer's personal experience, in the originality of the tone of speech." He explains the specific ideological and artistic features of each writer's work and the concrete artistic expression of his concept of life with the term style. According to Academician Salohiddin Mamajonov, style is fully manifested in the unity of perception and expression. "Individual style," writes N. Shukurov, "is the creator's own perception of reality, the reflection of events with his own images and means of expression"[2.175].

Under the influence of the intensity of the era, the need to show the spiritual and intellectual world, the world of feelings of people who strive not to lose their national identity, grew. Literary heroes who carried the mission of being an example and guiding the reader in a literary work, but who were deprived of their personal lives and human feelings and experiences, were denied. This situation was felt to introduce into literary prose the image of ordinary people, like the people, living in the meaningless bustle of everyday life. According to the observations of Professor Q. Yuldashev, the image of "heroes who are not heroes" [5.175].-wrestlers, craftsmen, carpenters, shepherds, farmers, guards, cleaners, even those who, having come from the countryside to the city, could not occupy any social position, but who, realizing themselves as carriers of the spirit of the nation, strive to find their place among the people -

has become more and more popular. A literary country that does not understand this and does not have a national hero will be a waste, thereby destroying its own concept of nationality. Here it is appropriate to recall the words of the great Amir Temur: "I did not treat anyone with anger and did not cause trouble in any matter, so that I would not incur the wrath of God Almighty and would not spoil my work and make my situation difficult."

Oybek's story "Childhood" is autobiographical in nature, and at its center are the adventures of young Musa during his childhood. The basis of the image of the child in life is the writer Oybek himself. This work is a masterpiece written at the age of forty-six, when Oybek was suffering from a serious and lifelong illness, when he was full of creative energy. In the work, Musavoy's character up to the age of seven, in addition to his cheerfulness, restlessness and playfulness, is also depicted as open-hearted, carefree, and sharp-witted. The story "Childhood" also presents the images of Musavoy's peers and comrades, such as Turgun, A'zam, Ahmad, Kadir, Haji, and Sabir. Each of them has their own individual image. Oybek skillfully depicts the fact that the anxieties of that time were reflected to a certain extent in the lives and fates of children. The scenes at the beginning of the work are suitable for the character of a 4-year-old child. For example: "In a narrow street, in front of the old gate of our neighbor's old house, my old grandfather is talking to his friend, a long-bearded, big-bellied, deaf-eared old man. My grandfather is leaning his thin, small body against the wall, crouching: his cane is between his knees. His friend is sitting on the ground, his long, stiff legs outstretched, his face in the sun, leaning on his side. I walk around the old men. Sometimes I ride my grandfather's, sometimes his friend's, long, raven-like cane as a "horse," and I look with interest at the traces left by the canes in the dirt. Then I comb these dry sticks and throw them away... I magically return the canes to their owners. Then I hug my grandfather's knee, grab a strand of his beard, and try to open his mouth. I'm looking for his teeth. [1.175].

In general, the story shows the writer's childhood in various scenes. Sometimes the crowd of women, sometimes the impressions of his travels with his father, sometimes the impressions of his friend Turgun about the fortune-tellers he heard and saw when he was a mother; on the one hand, families struggling for a piece of bread and their victimized children are compared, and on the other hand, the rich, fortune-tellers and oppressors, who enjoy their wealth, gamble, smoke hookahs, and are drug-addicted children. All this is interpreted in the form of what young Musa saw, observed, and, first of all, his attitude to society, especially adults. Consequently, it becomes clear that "Childhood" is not only about the writer's family, loved ones, friends and adventures, but also consists of vivid scenes of the time and system, the era and politics, the problems associated with the life of the people, and the description of important events. In his childhood memories, Oybek consistently describes not only the events of the period, but also the portraits of people, various craftsmen and professions. Their clothing, behavior, work, and words are clearly embodied in his memory. For example, let us pay attention to the following image: "After leaving the workshop, I was sitting in the small shop of a blacksmith in the village. The blacksmith was a thin man with a wrinkled face, a sparse beard, and a broad forehead, blackened by sweat and fire. His assistant was a wrestler, a young man with a strong body. He wore an old, torn, dirty coat in winter and summer. The master hammered the iron into the coals, stretched it, flattened it, and put it back into the fire.

The young man rested constantly. The master, bored, talked about the past, the difficulties and worries of life. [4.175].

The writer wrote rare works based on the experiences he had in his childhood. When you read Oybek's "Childhood Memories", it is clear that your heart will be filled with a sense of childhood. With Oybek's childhood stories and thoughts, you will feel like a child again. It reminded me of my childhood. I was nourished both spiritually and mentally by the work. You will surely feel a little lighter while reading the work, because if you laugh at the jokes of the child Oybek, you will remember your own. But this work does not only depict childhood, but also reflects the spirit of war at that time, the oppression of the tsars against the people. Oybek had four children, that is, his brother Haji died of illness. They lived in the Gavkush neighborhood of Tashkent. Oybek's memories begin when he was about 4 years old. His father was a merchant and traveled the steppes, making a living from market to market, and was almost never at home. Sometimes Oybek would join his father when he grew up. But he was educated just like his older brother Iso and older sister Karomat, because he was extremely intelligent from a young age. His grandfather Dadaqozi taught him. He carried it with him a lot. When his grandfather talked with his friend, the old man Mirahmad, about khans and beks, Oybek would listen to their conversation, but he would not understand what they were talking about. Oybek's grandfather died when he was 4-5 years old. He had heard many stories, tales, and songs from his grandfather. His maternal grandfather was a Sufi and practiced Mahsidoz. Their houses were not far apart, so it was possible to say that he was a man of great strength. It is revealed in the work that both grandfathers loved him very much.

Another step forward and a sure step towards introducing the image of a child into fiction is Abdulla Qahhor's "Tales from the Past." "Tales from the Past" is an autobiographical work about the author's childhood experiences, but it differs sharply from autobiographical works in Uzbek literature, including his contemporary Oybek's story "Childhood." In "Childhood," lyrical interpretation and poetic perception of events prevail. If the image of a child appears in the first place in Oybek's story, and his experiences, adventures, and the expression of colorful feelings born in a cold heart due to these experiences form the basis of the work, then in "Tales from the Past" the image of the child Abdulla takes a back seat, he is presented mainly in the form of an "observer", "witness", and "objective narrator". The writer's attention is focused on depicting the events that occurred in the family and around the family through the eyes of the child.

Some pages of the story "Childhood" are enriched with Mashrab and Fuzuli ghazals. This shows that the theme of the story is disconnected from the image of the child Musa and approaches the personality of the wise Oybek. Since Abdullah Qahhor is a quiet and reserved person, his wise gaze shines through in "Tales from the Past." The objective, ruthlessly realistic depiction typical of a born novelist dominates. Although Abdullah Qahhor and Oybek lived in the same difficult conditions, they take two different paths in approaching events and the fate of people. While one is dominated by boundless sorrow and endless suffering, the other is filled with romantic feelings growing out of grief. In this story, the image of children sharing the worries and problems of adults is embodied through the fate of little Abdullah and Gafforjon. In particular, the image of Abdullah is depicted in many scenes as a silent witness to some disaster, a vision, crushed by the oppression of his grandmother and the humble

suffering of his mother, and beginning to feel the material and spiritual suffering of nomadism, and spiritually crushed. Not living in one place is a major factor in Abdullah's. He based his artistic portrayal on the fact that he was an observer, not a participant, and remained "silent". Thus, the fact that the family's attitude towards a child can determine his psyche, his formation as a person, and his character at all times is clearly illustrated by the example of these stories.

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