



Artistic Research in the Novel Genre in the Bukhara Literary Environment

(Based on the novels of Jora Fazil)

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ABSTRACT:

The article discusses works created in the novel genre. Basically, in the literary environment of Bukhara in the 20th century, Sadrididdin Aini's "Dokhunda", "Slaves", Saidjon Aliyev's "Abu Ali ibn Sino", Ahad Hasan's "Returning World", Murod Khalil's "Zarafshon", Aminjon Shukurov's Tajik-language novel-trilogy "Great People", "Days of no Return", "Bad Beginning", Nusratillo Naimov's "I Want to Live!" (1993) novel-chronicle, Amon Mukhtor's "Wind of Years", "Bowed Head", "Aflatun", Ffu, Women's Country and Kingdom", Yusuf Ru'zi Boykandi's "The First Fighter of Bukhara", Jahongir Ismailov's "Crisis" novel-dilogy, Saidburkhon Kadirov's "Bukhorkhudods", Jora Fozil's novels "Threshold of Separation", "Dreams of Tiyyamah" were created. In particular, the article expressed a positive opinion about Jora Fazil's novels.

During the years of independence, the literary environment of Bukhara also underwent a unique process of renewal. Works were created in almost all genres of the literary genre. The first prose works in the Bukhara literary movement began to appear in the second half of the 1950s. During this period, the genres of stories, feuilletons, comic and documentary stories, short stories and novels developed. The tradition of novel writing was initiated by Sadrididdin Aini. A number of novels appeared in the Bukhara literary environment. They include Teacher Aini's "Dokhunda", "Slaves", Saidjon Aliyev's "Abu Ali ibn Sino", Ahad Hasan's "Returning World", Murat Khalil's "Zarafshon", Aminjon Shukurov's Tajik-language novel trilogy "Great People" ("Mardumi Sharif"), "Irreplaceable Days" ("Ro'zhoi bebozgasht"), "Unpleasant Beginnings" ("Agozi nofarjom"), Nusratillo Naimov's "I Want to Live!" (1993) novel-chronicle, Omon Mukhtor's "Wind

of Years", "Bowed Head", "Aflatun", Ffu, Women's Country and Kingdom", Yusuf Ru'zi Boykandi's "The First Fighter of Bukhara", Jahongir Ismailov's "Crisis" novel-diary, Saidburkhon Kadirov's "Bukhorkhudods", Jora Fozil's "Threshold of Separation", "Dreams of Tiyyamah" (Clear Autumn Dreams) are examples of such novels. These novels mainly deal with historical and contemporary themes.

Sadrididdin Aini's novel "Slaves" describes the hundred-year history, life and struggle of the Uzbek and Tajik people in a realistic setting.

Murod Khalil's novel "Zarafshon" depicts the new buildings built in Bukhara in the 60s and 70s of the 20th century in connection with the commissioning of the Gazli and Muruntov gold mines in the Bukhara oasis, and the construction of the cities of Zarafshon, which were built in the Navoi and Kyzylkum deserts. The loyalty,



fortitude, and courage of the youth of the time are revealed through the pure love of the heroes of the novel, Asadillo and Mahira.

Ahad Hasan created the novel "Returning World" on a modern theme that artistically analyzes the phenomena of the time within the framework of a new social thinking.

Jora Fozil refers to the history of Ogiz Khan, who established the Great Turkic Khaganate. In writing the novel "The Threshold of Separation", Orhun Enasoy studied historical sources such as the stone inscriptions about Kultegin and Tunyuquq, as well as Abulgazi Bahodir Khan's "Shajarai Turk", Hafiz Tanish Bukhari's "Abdulla Noma", "Ogiz Khan's Remaining Property", and managed to summarize and show historical truths. In the novel, the dervish discusses issues such as life and death, creativity and destruction, goodness and evil, justice and oppression, body and soul, friend and enemy, loyalty and betrayal, victory and defeat, joy and sorrow.

The writer Jora Fozil has a special place in the development of the Bukhara literary movement. His works in the genres of stories, short stories, and novels have won the hearts of readers. The writer entered literature in the 80s of the last century with journalistic activity. His journalistic activity prompted him to look at the roots of life's problems. At first, he wrote news and reports. In this way, he touched upon the short story, which was a small epic genre. In the stages of the writer's formation as a creative person, works in the genres of short stories, stories, and, finally, novels began to occupy an important place. The collection of stories "Love Holidays", the series "Baikungir Stories", "Barqut Season", "Bukhara Ambassador" and other historical stories play an important role in the writer's creative development. His research in historical short stories led him to write historical novels. "The Threshold of Separation" was born as a result of these creative research. "Dreams of Tiyyamah" is significant as it is written by the writer in the path of Bukhara novelism. In general, the writer has followed a unique creative path. Recognizing his unique creative achievements in novel writing and evaluating it from the perspective of today's literary process is one of the tasks facing us literary critics.

In Uzbek literary studies, some studies have been conducted on the work of the Bukhara writer Jora Fozil.

In this direction, it is necessary to highlight the services of Professor O. Safarov. Consistently studying the literary movement of Bukhara, the scholar also draws on Jora Fozil's work. The well-known literary scholar provides valuable analysis and interpretations of Jora Fozil's early creative research, his achievements in creating stories and short stories, and his steps towards writing novels. The article "Artistic Interpretation of History" by the well-known orientalist scholar Ghulom Karim expresses his attitude to the writer's works. Articles in the nature of a preface have also been created about the writer's works.

The famous writer from Bukhara, Jura Fozil, was born on October 5, 1949 in the Romitan district of the Bukhara region and fell in love with literature from childhood. He read and studied samples of Uzbek and world literature with great enthusiasm. According to Professor O. Safarov, "the first book that surprised, fascinated, and impressed him was Daniel Defoe's "Robinson Crusoe." The future writer read this work over and over again with interest. "I admire the will and endurance of man. And I believe that the will of a writer should be no less. After all, in the kingdom of the infinite word, a writer is alone, like Robinson Crusoe. Robinson is ultimately saved from loneliness thanks to his intellect and will. But a writer is alone in the kingdom of the word, fighting for his word all his life," the writer himself admits. This was actually the conclusion that the writer drew not only from reading books, but also from the hardships of the word.

In order to hone his skills, Jora Fozil studied the works of A. Chekhov, M. Gorky, A. Qahhor, S. Ahmad, Ch. Aitmatov, O. Yakubov, P. Qodirov, Sh. Kholmirezayev with interest. Then he tried to master the secrets of his skill through translation. With this intention, he translated several stories, tales and novels by K. Paustovsky and V. Astafyev into Uzbek and presented them to Uzbek readers. In particular, he translated more than twenty stories by K. Paustovsky and the novel "Imaginers", A. Astafyev's stories "When the Stars Are Flying", "Sashka Lebedev", and the novel "Sad Adventure" into Uzbek, became aware of their artistic secrets and continued to improve his creative skills. Some of these were published in the press and warmly received by readers and the literary community. These translations became a kind of impetus for the writer's rise up the creative ladder.



Jora Fozil is interested in the history of Bukhara and is a great admirer of it. He loves the history of his native land with all his heart. "In fact, I became interested in Bukhara, its millennia-old history, after reading the works of Teacher Aini," the writer writes. It seems to me that there are many people who have written about the history of Bukhara, but none of them has described it with such sincerity and talent as Teacher Aini, with all its tragic moments, on such a large scale as Teacher Aini." Indeed, the tradition that Teacher Aini began in prose and Fitrat in dramaturgy to create the artistic history of Bukhara was continued by writers such as Oybek, Jalol Ikromiy, Uygun, Komil Yashin, Maqsud Qoriyev, and Omon Mukhtor. Jora Fozil also followed these great predecessors and wrote stories on historical themes. "The Night When the New Moon Came", "A Tear Dropped on a Stone", "The Death of the Last Somoni" are among them. Finally, after all these studies on the historical topic, the writer dared to write the historical story "The Ambassador of Great Bukhara". Initially, this story, called "The Ambassador of Bukhara", was written in 1994. The story is dedicated to the history of Uzbek diplomacy. It tells the story of the establishment of diplomatic relations between Bukhara and Russia in the 18th century. Since the story is based on a real historical reality, most of the characters are historical figures who lived in life. In order to create a true artistic picture of this historical reality, the author tried to thoroughly and accurately study the history of Russia's relations with the Bukhara Emirate and the Khiva Khanate at that time, as well as historical documents. The emirs of Bukhara: Subhanqulikhan, Ubaydullahkhan, Abulfayzkhan, Muhammad Rahimkhan, Fazil Tora, Doniorbiy, the khans of Khiva: Shahniyoz, Shergozikhan, the Russian Emperor Peter I, His Highnesses Elizabeth Petrovna, Catherine II, the Bukhara ambassadors Kholkuli Topbashi (Pyotr Rodikov), Ernazar Elchi (Ernazar Maqsud), Turkish sultans and other real historical figures were created.

The historical novel "The Threshold of Separation" by Jora Fozil was published in 2005. After the work was published by the "Bukhara" publishing house, it was presented first at Bukhara State University, and then at the House of Press in Tashkent. The republican press expressed warm opinions about the novel.

The history of Ogiz Khan interested our great compatriot, ardent independence fighter Abdurauf Fitrat at the

beginning of the 20th century, and almost a hundred years later it attracted another Jora Fazil. After the February Revolution of 1917, attempts to establish a Turkish unity movement among the Turkic peoples intensified, and in this regard, the appeal to the history of centralized Turkish khaganates intensified. After that, efforts began to create republics of Turkic peoples within Russia. Fitrat looked at Ogiz Khan as the founder of Turkish national statehood and a symbol of Turkic independence, calling on the people to fight for their freedom. Unfortunately, just as the drama "Ogiz Khan" itself disappeared without a trace, the independence of the Turkestan people also remained problematic.

The historical novel "The Threshold of Separation" begins with a prologue, which presents a fairy tale told by a nine-year-old Turkish boy, Imlak, by his nanny. In fact, this is a fairy tale about Oghuz Khan, which serves as an exposition in the plot of the work. After that, a description of the events in the novel is given. The flow of events is expressed in the novel as three stages of Oghuz Khan's fate, a historical process divided into three parts.

The first part of the novel depicts the life of Prince Batur, the eldest son of Khakan Tuman, as an ambassador in the palace of the Great Khan of the neighboring country. Khakan Tuman sent him to the palace of his enemy with a wife, thereby fulfilling the stepmother's wish for his wife Batur, and also hoping to get rid of the eldest son's claim to the throne. Because he could be executed at any time in the palace of the Great Khan, for which he would break the covenant not to attack this country. Prince Batur's life is in danger - according to the diplomacy of the Turkic states of that time, he was condemned to live in the palace of another country as a living guarantee. While he was looking for ways to escape, his gardener daughter Rajo unexpectedly came to his aid. Thus, the plot of the work unfolds the relationship between Batur and smart Rajo.

The second part of the novel describes Oghuz Khan's military campaigns to establish the Great Turkic Khaganate, or rather, the establishment of an independent Turkish Khaganate consisting of a union of twenty-six countries in a wide area stretching from the shores of the Pacific Ocean to the borders of the Caspian Sea, his fierce attacks, victories, and the beginning of his recognition as an invincible king, his reliance on justice



in conducting politics, unlike his father, and his reign with honesty, courage, and fortitude. The third part of the novel describes Oghuz Khan's aging and, as a result, his concerns about the future of the Great Turkic Khaganate.

At the end of the novel, it is revealed that Oghuz Khan's worries were not in vain, that is, the Great Khaganate created by the Great Turks will live on in the layers of history as time passes.

The novel "The Threshold of Separation" has a unique system of images. The image of Ogiz Khan is at the center of the work. The writer focused all his attention on creating his image that corresponds to historical reality. Although he relied on historical sources and folk tales, he mainly worked with the means of artistic weaving. As a result, he was able to create an artistic image of a person with contradictory feelings inherent in his inner world, who is just, brave and noble, firm in his word, with a warrior's appearance, a skillful warrior and a great commander who can correctly assess any situation, a loyal friend and a fiery heart. In life, he sincerely loved his savior Rajo, could not achieve her, but lived in harmony with her. As a ruler, he did not punish the women in his harem, did not think of oppressing them, and did not punish even the Tungus queen Lu'lu when she turned to betrayal. This shows that even in the distant past, Turkic peoples had a warm relationship with women.

Another of the heroes of the work is Rajo. Rajo is Batur's savior, who, with some inner intuition, can feel Batur's great future, and not only warns him of the impending danger of death, but also encourages him to escape from the enemy's palace and shows him the way. Batur considers himself indebted to Rajo for her help in surviving. In the process of understanding this same sense of indebtedness, a warm love arises in Batur for Rajo. This feeling is especially intense when he learns that Rajo is among the captives brought from Sandobil. After he tries to save her, the flame of love intensifies again. Unfortunately, the girl's fate, as a result of her father's tricks to prevent Rajo from showing her to his son, turned this painful love into a lifelong dream. Because for the khan, Rajo was an ordinary captive, just a gardener's daughter. Khan considered Rajo unworthy for a prince because of her low lineage. Therefore, he did not want his son to marry Rajo, but on the contrary, he forced her to marry him, hoping that she would win

Batur's heart with her unparalleled beauty. He first offered her his brother Kuzkhan's daughter Sakib, then his younger brother Kuntugdi, and finally the only daughter of the noble Uzkhani, Ariq, but he could not achieve his goal. As a result, the conflict between father and son turns into a battle of fate. In this, the son's military talent plays a decisive role. With the permission and consent of his father, he creates a cavalry army. He trains this army in the most difficult fighting methods and even equips it with a sounding bow and arrow that he invented. He even enters the battle against his father with this army and wins. After this victory, Baturkhan enters the historical scene as Oghuz Khan, the khan of the great centralized Turkic country. But he has struggled all his life, since he achieved this position by executing his father.

"Dreams of Tiyyamah" is the second work in the novel genre by Jora Fozil, written in 2005-2007. The novel is dedicated to the memory of the author's brother and mentor, Yahya Abduvahob. In this work, the writer tried to cover not only the path traveled by the two main characters - the village intellectuals Kamol and Jamol, their joys and worries, but also the problems of a large period. The events in it cover more than half a century. The novel "feeds on time, and time seeks its own image from it, and through it tries to understand itself better," is characteristic of Jora Fozil's novel.

The image of Jamal occupies a special place in the plot of the work. From the beginning to the end of the novel, his fate and destiny determine the content of reality. The compositional structure of the work is unique. Its prologue begins with the event of the death of Jamal's closest friend, Sadiq. The hero's loyalty to his friend, his cry, and his sad state are introduced to the reader. In this, the hero's state of mind and nature are described in parallel: "It was the last day of autumn, the first night of winter. The single leaves trembling carelessly on the branches, the humiliating groves underfoot, the trees in the evenings were weeping and wailing: - Mother Nature mourned and turned pale for Aqrab, who was dying in the bosom of Bukhara." Then, having handed over his friend to the dust, Jamal, who returned home, was left alone in his old and dear home and immersed in the depths of memories. In this regard, each period of events is marked as a separate chapter in the work. In particular, the novel features chapters and seasons with a total of XXXIX (39) dates, such as "January 10, 1960", "March



21, 1965", "December 5, 1965", "April 10, 1966" "September 9, 2006". These dates leave an impression on the reader as vivid memories of Jamal's life. At the same time, most of the events of this period are described in connection with the autumn and winter solstice. In addition, the death of his friend in the introduction and Jamal's serious illness in the conclusion also occurred during the autumn solstice and winter solstice. Therefore, this season played a special role and its connotations played an important role in the writing and naming of the work.

The structure of the novel, means of artistic depiction, and interpretation of the plot are greatly influenced by the literature of the independence period. Because each era has its own problems and images. Academician D.S. Likhachev writes about this: "an era cannot create anything without a person. An era becomes a factor of imagery through a person and his goals. In this, it affects everyone differently. Because the place of people in society in different eras is different."¹ Indeed, in the works created during the years of independence, the writer managed to express what was in his own language. In this, it is more noticeable that the thinking, and worldview of the heroes of the work are more occupied with the problems of the moment. It is also often the case that the writer expresses his views through the language of the main characters. For example, through the image of Jora Fazil Jamol, he dares to express the pain that has been tormenting him for many years. The style chosen by the writer and realistic scenes of the image are also aimed at this goal. The confession that the novel "feeds on time, and time seeks its own image from it, and through it tries to understand itself better," is also characteristic of J. Fazil's novel. The writer's novel vividly reflects important life problems. The experiences of a selfless journalist interested in the history of his country are truthfully depicted through the reporting activities of Jamal, an employee of the Romitan district newspaper. The work of shepherds in the Kyzylkum deserts, the shepherds who barely survive in adverse weather conditions, but the image of some leaders who suck their labor are clearly embodied in the novel. The writer strives to translate realistic life scenes into artistic

depictions in the work. Natural landscapes are described and alluded to separately in the novel. At the same time, in the person of Jamal, holistic images are drawn through sometimes textured, sometimes realistic details. His life is connected with the dates of the various periods mentioned above. Jamal's first memories began in childhood. January 10, 1960, was imprinted in his memory as the first evening when Jamal recognized his identity, a sad evening. Here too, one can observe the similarity between the hero's mental state and the natural landscape: "The sky was darkening, the cold was getting stronger, the ditch was frozen half a cubit thick. The village courtyards lined up on both sides of the mud-covered street stood out like bitterly bitter songs, and dimly lit lamps flickered in the half-closed windows"². On such a night, Jamal and his mother are left alone in the yard. Since his father is sick and in the hospital, and his brother is studying in the city, little Jamal and his mother bring a fire from the neighbors so that he will not freeze until morning due to the lack of firewood. The mother tells the most interesting stories so that the child does not fall asleep. The mother, who first comforted her son by telling fairy tales, tells the story of the mother, who tells the worries of her family during the years of war and famine, and the mother who, one after another, lost four daughters and one son to the ground, and was left with only these two sons, continues until morning. The mother, whose son warmed her hand with laughter, also tells her son about her lineage. In particular, she tells him that Jamal's father's generation was from the eshans, had attended a madrasa, and knew both black and white well. Thus, through his childhood stories, Jamal recalls that his grandfather Fazil Eshon was killed in a bomb explosion that hit his house during the Red Army's invasion of Bukhara, that he had five sons named Gafurjon, Sharifjon, Hajiboy, Abduraim, and Abduvahob. He remembers the events related to the first three sons being crushed by the terrible punishment machine of the Shura, namely, that Gafurjon had a cotton factory in Kokand, and that Soviet officials seized the factory and shot him, that Sharifjon was a member of the "Young Bukhara" faction led by Fayzulla Khojayev and was executed as his follower, and that Hajiboy fled the

¹ Safarov O. Scenes from the history of Bukhara literary movement. Bukhara: "Durdona", 2015. 387 p.

² Safarov O. Scenes from the history of Bukhara literary movement. Bukhara: "Durdona", 2015. Page 342.



Red Army's repression and went abroad and was killed there by black gang members. Jamal's only uncle, known as "old man Abdurahim," was a guard in the regional party committee, and his father, Abduvahob, was a teacher. Thus, telling a child about his family tree is not a detail invented for the work, but a necessity of the times. In this respect, Jamol can be called a generalized image of a generation that felt a spiritual need to remember its past only during the years of independence. Because the details of the 60s-80s of the last century and the previous 20s-30s-50s have also been passed down from the older generation to the younger generation, albeit in a sheltered manner. Otherwise, the history of that period would have been completely forgotten. But since it was not possible to tell this openly and fight against injustice, it has been in the pain of the people. Only independence and its literature give the right to speak freely about these historical realities. This is also the purpose of Jora Fazil's novel. For this reason, every sad, tragic event in the work takes place in similar scenes in nature and society. The last frosty days of autumn and the cold winter are like a sadness in the human soul. Not the green awakening of spring or the drowning summer, or the pleasant breeze of early autumn, the abundance of fruits, but the autumn season becomes the object of imagery throughout the novel. The sad life of Jamal is depicted side by side with the boring days of autumn.

It is true that some natural scenes bring joy to the human heart. This one is also depicted in the same way as Jamal's mood: "The warm rain that had fallen all night stopped at dawn. The clouds dispersed, and the clear sky took on a ruby color from the first rays of the sun. The dampness of the autumn, mixed with the smell of rain and flowers, shook the branches of the trees, and the birdsong was in full swing in the gardens"³. This scene is associated with the days of Navruz and is described in the chapter titled "March 21, 1965". Jamal, on the other hand, began to get acquainted with the neighbor girl Muattar during these same days, and the first buds of love were budding between them.

Although there are few such refreshing scenes in the novel, and the joys of the soul that give a good mood are expressed. However, the writer gives more space in the

novel to the unpleasant events related to the fate of Jamal and his brother Kamal. For example, the season "December 5, 1965" begins with another winter scene: "It is snowing softly, like sifting flour through a sieve. Sparks like tiny stars are mixed with heavy drops of rain, the fields are wet mud. The snow and raindrops stick to the cotton fields that have separated from each other, "chips" and "chips" and freeze, and the students, whose hands are torn, search for the "shiny" cotton in the fields like a bee"⁴. In such difficult conditions, Jamal's brother Kamal, as a teacher, stood at the head of the children and "picked cotton." But since it was impossible to pick, everyone huddled together and warmed themselves by the bonfire, the chairman and the second secretary of the district party committee arrived and summoned the teacher to the district committee bureau as a saboteur and a pest who had ruined the cotton harvest. Kamal left for the district center, Romitan, in the morning and returned home in the evening. To the worried questions of his father, Abduvahob aka:

"Oh," the boy waved his hand indifferently. Do these people in the district committee have any brains? They all pounced on me like hungry dogs. They unanimously decided to expel me from the ranks of the CPSU. After I said, "I am not a party member," the man with glasses sitting at the table went into a frenzy. He shouted at Norov and punched the table. Then they gave me a rebuke. Kemal could hardly contain himself from laughing. His father was furious.

– Do you laugh again after receiving a rebuke?

– Are you kidding, father? Those salty scoundrels are stupid! After all, I am not a party member, they have no right to give me a rebuke! The school principal or the head of the public education department can give me a rebuke, – said Kemal without hesitation⁵.

In general, the novel reflects realistic events from our recent past quite impressively. Although this work is shown on the example of only one family and district, it can be a generalized image of the life of the entire people. J. Fazil accurately describes space and time in order to draw attention to the reality of reality. Although this creates some limitations, it plays an important role in

³ Jora Fazil. Spring we did not pick tulips. "Bukhara", 2010. 13-p.

⁴ Same book. Page 16.

⁵ That Book. Page 18



conveying the truth of the era to the contemporary reader. Because today's young generation is more interested in the fate of heroes with intellectual potential than in fairy tales. There is still a great need for educational works that broadly cover the past and history of their people. In this sense, the superiority of historical reality over artistic texture is clearly visible in the events written by the writer.

The novel is not an adventure, but a systematization of various events of space and time in the events related to Jamal's line of action. The chapters of the work titled "February 14, 1969", "June 30, 1969", "December 24, 1969", "August 8, 1970", "September 6, 1970" tell about some events related to Jamal's military service. They describe in detail the events that took place in specific places, such as Baikonur, Field 118, the explosion of a rocket that was supposed to fly to the Moon, the Arkhara location in the Amur region of the Far East, the Zeya River, and the Soviet-Chinese border. It is described that, in addition to the hardships inherent in the life of ordinary soldiers, the "great care" shown to them by the former Soviet regime failed to provide them with warm shelter or nutritious food in the freezing cold, and that in the evenings they spent their days indulging in flirting, entertainment, and drinking in the company of their blue-eyed lovers.

In addition, Jamal's military years with his namesake friend Sadiq, his love letters during two years of service, but also the events of Muattar setting himself on fire due to a treacherous letter from his classmate Hamid, are described, which have been interpreted differently in all literature. In this novel, Jora Fazil reflects these themes that have become tragedies of the era through Jamal's fate. That is, all the scenes take place around the image of Jamal. There are very few happy moments in his fate. First, he lost his mother, then his father, and his only brother, and then his wife, who could not get used to the very small salary paid to a district newspaper employee, took the children and went to live with her father, and the image of Jamal, who lived alone with his first love in the old house left by his father, unable to close his eyes to his memory, seems like a body sick with the diseases of the system. His love, dreams, and source of life are in the

past. He cannot change anything, looking at the sad fate of his adult children. He did not even attend his son's wedding. When his grandson was hospitalized, he did not have money to buy medicine. His daughter, because her mother made a lot of money from her business, was forced to marry a bad person, and although she knew that he was an alcoholic, she had no choice. Jamal, as a son, could not serve his parents, as a younger brother, he could not protect his only brother, his mentor and loving liver, as a young man, he could not reach his beloved, and as a father, he did not have the means or strength to be a shield for his children. The death of his only friend, Sadiq, who understood him, was so sad for him: "Oh God, he would say to himself, what is this mystery? After all, you never cried so much when your closest people - your parents, your brother - died, when your wife and son left you alone and went their separate ways, even when your only beloved daughter stepped on your face, because of her husband! Why did you shed so much blood for just one friend?"⁶ Yes, the friend who had been with him through all his losses was no longer there. And now, in this ocean of nothingness that had swallowed everything, there was no one left to hold his shoulder.

There is no way to deny the writer's ruthlessness in portraying Jamal. He cannot achieve happiness in any field. Even if he loves his profession as an employee of a district newspaper for a lifetime, selflessly writing articles and essays from distant pastures and desert steppes, his achievements are not visible. In short, he is nothing more than wandering around thinking that he will publish a book, and hearing the same cold words from the central editorial offices. True, in the vast ocean called Life, such a fate can befall a person. However, what educational effect can the occurrence of so much disappointment around a character interpreted as a positive hero in the novel, the fate of a person who could not enjoy at least a pinch of happiness have on the reader? On the contrary, the attitude of the women named Anna and Mahbuba in the work towards him leaves a negative impression. Even the path taken by his first love, Muattar, is not instructive. Because throughout the work, the reader expects good news from Jamal, who is not satisfied with his friends, family, work, society, or life? Nevertheless, the depiction of reality in the novel in

⁶ Jora Fazil. Spring we did not pick tulips. "Bukhara", 2010. 98- page.



a specific place and time, and the tradition of extensive use of nature images to reveal the human psyche, have increased the value of the work.

The autobiographical character and expression of social reality in it are evidence of the unique appearance of the novel genre.

In Jora Fazil's novel "Dreams of Tiyramah" along with artistic and pictorial means, there are many specific information, descriptions of social reality and details related to the writer's personality. In literary criticism, G. Ghulam's story "Naughty boy" is recognized as an autobiographical story. The reason is that it is emphasized that the names of the author's childhood friends and the neighborhood where he lived are mentioned exactly. From this point of view, it can be said that the specific years and dates, place names mentioned in the above chapter in the novel are related to the writer's personality. Through the images of Jamal and Kamal in the work, the author himself and his brother Yahya Abdurahob oglu are taken as prototypes. Because the stories about J. Fazil's life and work fully confirm this. It is true that his brother Yahya Abdurahob also worked for the regional newspaper. We know from his biography that he did not get into the first year of study, and then he worked as a typesetter in the printing house of the district newspaper with his brother. All references about the author mention that he studied at the Faculty of Journalism of Tashkent State University. The hero of the novel, Jamol, also had a similar fate. This is especially evident in the scenes related to his studies at the Faculty of Journalism: "Jamol, who arrived in Tashkent after the New Year holidays, was taking the current exams before starting to write his diploma thesis. The students who studied in absentia prepared very carefully for the exam in the subject "Uzbek Artistic Journalism". Because they knew very well that the examiner, Professor Ochil Togzayev, although fair, was very strict"⁷. Jamol's conversation with this essayist professor and the lessons he learned from him are fully reflected in the novel. In fact, many people know about the professor, and the author's argument is clear.

The description of the events of 1988 and 1991 in the work also confirms this conclusion, as does the

reconstruction of socio-political reality, the day of independence, and the attitudes towards it. As a writer and journalist, Jora Fazil was able to show himself in his works as the eyes, ears, and conscience of his time. When we read Jora Fazil's novels, we all feel a sense of loyalty to the motherland and its past, a sense of compassion for the plants and creatures in the deserts and steppes of this land, a sense of indebtedness to the souls of those who sacrificed themselves for its freedom and prosperity, and a sense of satisfaction for those who are courageously revealing its present beauty and building a prosperous and free future. In the novels, the writer yearns for his homeland, his lover, his child, his parents, his life, and finally his life, as if drawn by a red thread. Whether he talks about the dreams of separation or sings about the dreams of longing, truth and longing lie at the heart of everything.

Jora Fazil also has a special place in the further development of the Bukhara literary movement. With his works in the genres of stories, short stories, and novels, he has been making a worthy contribution to the advancement of the Bukhara literary process.

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