

**CREATIVE SKILLS IN ILLUSTRATION OF HUMANS AND NATURE****Kholmumin Fayzullaev,****Associate Professor,****Doctor of Philosophy in Philology, Karshi State University****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”.

**Аннотации**

В данной статье рассматривается «проблема человека и природы». Отмечается, что такая извечная и вечная проблема характерна для мировой литературы, не чужда и узбекской литературе. На основе анализа повести писателя Нормурода Норкабилова «Боталок» сделаны выводы о том, что узбекская проза продолжает последовательно поэтически отражать взаимоотношения человека и природы.

**Ключевые слова:**

«Природа», «растительность», «джамадот», «анамалистическая литература», «анамалистический рассказ», «анамалистический образ», «проблема человека и природы», «эпизод тюления», поэтический образ, образ ребенка, «образ физического лица».

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: "nature, vegetation, society." He considers natural phenomena, plants, and even inanimate objects (society) to be a single dialectical phenomenon. He explains the problem of man as a part of this unity.<sup>1</sup> "In the works of Normurod Norqabilov," the scientist writes, "a man, a boy, is classified as a person derived from the order of nature."<sup>2</sup> We agree with the scientist's views. Indeed, the scientific problem that we are beginning to study cannot be studied without recognizing the compatibility of the four concepts mentioned by A. Rasulov. 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)", the researcher Shahnoza Ashurova studies the issue within the framework of the "anamalistic genre". In defining this genre, she relies on the views 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 fiction. "So, the images of animals in fiction, the relationships between humans and animals, and the role of animals in human life are not new phenomena in world literature."<sup>3</sup> The scientist's ideas do not require proof. Indeed, since ancient times, mankind has lived in harmony with nature and animals. He reflects the impressions he receives from them in the artistic word. Often, this reflection of nature and human problems serves to educate and improve the worldview, morality of society and individuals.

<sup>1</sup> Қаранг: Расулов А. Бадиийлик – безавол янгилик. – Тошкент: Шарқ НМАКБТ, 2007.

<sup>2</sup> Расулов А. Шайдолик /Норқобилов Н. Бўрон қўпган кун: Қисса ва ҳикоялар. – Тошкент: Шарқ, 2007. – Б. 5.

<sup>3</sup> Ашурова Ш.А. Инглиззабон Ғарб адабиёти ва ўзбек адабиётида анамалистика жанри хусусиятлари (Э.Сетон-Томпсон ва Н.Норқобилов ижоди мисолида). Филол.ф.б.фалс.док...дисс. – Тошкент, 2020. – Б. 15.

In Western literature, these situations are clearly visible in the work of E. Seton-Thompson. In his famous work "Wild Wandering", 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 break free. As the heroic poet A. Oripov said, "The wild world has triumphed again" (from the poem "Face to Face"), human reason and strength again prevail. The wild boar is forced to live according to human customs. Despite this, the desire for freedom and independence in the boar's heart does not fade. He retains his wildness, which means his freedom.<sup>4</sup>. 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 interprets the helplessness of an animal that is strangled by humanity and forced into hard labor and carts. In the works of Sh. Kholmirzaev "The Crippled Crane" and T. Murod "The Evening with a Horse Chained", 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. Taking into account the size of the article, we will try to briefly dwell on the writer's story "Butalok".

The story "Butalok" is small in size, but it is no less than the big 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 butalok 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. At the center of the story is the image of a child - Samandar. 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 banks. On one side of the stream, he places the images of Bola, Amin Kotma, and Butalok, and on the opposite side, he places the entire village population, including the boy's father, mother, and uncle.

<sup>4</sup> С.-Томпсон Э. Ёввойи йўрға. Рус тилидан Тоғай Мурод таржимаси. –Тошкент: “Ношир” нашриёти, 2010.

The salamander does not pay attention to the white bush at first. But later he develops such a deep affection for it that the author explains this in unexpectedly and characteristically profound sentences: "At first, he did not feel any emotion other than interest in the strange creature with drooping eyelids, loose lips, and, in short, a graceful figure. Only when he caught the countless tears that were imprinted in its large eyes did his affection for the creature grow and he hesitated to please it."<sup>5</sup>.

The image of a child plucking a worm from a snail's eye came out in a very natural way. It was clear that neither the men, who were busy with household chores, social relationships, physical and mental problems, nor the local women and children of the village community, would understand this worm. It was not understood. This worm, which the Ashur rider brought back on a donkey, is greeted by the people on the other side of the river: someone praises the agility and great agility of the Ashur rider, another talks about the color of the animal, someone estimates its age, and another wonders how much it can be sold for in the market. Unfortunately, no one looks into the eyes of this salty worm, which was separated from its mother prematurely. If they had looked, they would have understood the worm pouring out of its large, black eyes, like Gulkhani's. The little boy, as if sensing the incomprehension of this cruel society, barks at the little boy. Samandar's mother, even though she is a woman, does not understand the meaning of this barking. Not only does she not understand, "When he barks, he looks hopefully at his mother, who, not knowing what to do with the child, dives into the ocean of endless daily chores, looking for salvation, and scurries around the yard. Unfortunately, for a woman, an animal has no value as a lame chicken in a cage or a small, flabby piglet for food - she is very indifferent to the little boy's abuse, and if she goes too far, she will say, "His voice is so ugly." " The words of the brave warrior surpass all of them. The opening sentence of the story begins with this uncle's visit. The rest of the events are connected with this unusual visit. "After the unexpected visit of his uncle Ruzivoy, the wrestler, Samandar forgot what joy was - he turned from a boy into a lively young man."<sup>6</sup>. Because one day, while the boy was living with this little boy, an uncle suddenly appeared. If others had expressed their attitude towards the little boy, which was filled with moral, economic, and social shortcomings, Rozivoy the wrestler in this case would treat the animal as a piece of lamb meat:

– "You should put it in the pot without making too much noise, you pig."

<sup>5</sup> Норқобилов Н. Четдаги одам. Ҳикоялар. – Тошкент: Чўлпон, 2019. – Б. 20.

<sup>6</sup> Кўрсатилган асар. – Б. 19.

He turned around sharply and saw his uncle, Rozivoy the wrestler, standing in front of the barn door, pouring milk. Such a cruel attitude breaks the already broken heart of the child. He is disappointed by the whole community, even his parents.

“...only one person - the owner of the deep poplar grove on the other side of the stream, the former Amin Kotma, as usual, did not sit idly by and voiced his objection.

- Uvol! - he said in the characteristic tone of a horseman. - Ashurvoy, this is - uvol! Are you locking a young animal that has not even come out of milk in a pen, showing it to people, and bleeding its liver and kidneys in a strange place? This is very shameful for a young man like you, who has seen the country and has been riding!” Although he cannot say it in front of the villagers, behind his back Amin Kotma considers him a fool. He laughs at the sculptures he has made from various stones, dry tree trunks, and roots. It seems that this is how Amin Kotma takes away the pain he feels from the conditionality, stubbornness, and rudeness of the bush.

Although Amin Kotma is not an official, 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 arms." He tries to break the sculptures. After his uncle's well-aimed 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. He overcomes the suffering of the journey, hunger and thirst with his bright imagination: "He, releasing the donkey from the rope, says in a joyful and solemn tone: "Go, to your mother!" Seeing the mother and child animals clinging to each other, he instantly forgets his suffering."<sup>7</sup>. In reality, the villagers, who noticed that the child had disappeared along with the donkey, found him lying unconscious in the sand. The work ends with the fair reprimand of Amin Kara to the Ashur rider, who tried 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 this, you should applaud, you should kiss the footprints he made! Hey, give me the donkey! I'll take it to its mother, and I'll beat the wedding host and return home!"

This was Amin's "stubbornness."

#### Conclusion:

1. The story presents a small incident, "the problem of man and nature," in which the Ashur rider swallows the donkey and the attitude of society towards him, through artistic contrast.
2. The heroes of the story are divided into two sides, depending on how they treat the bush: indifferent people and natural people.
3. "Indifferent people" treat the orphan bush and its sad state as something natural. Their indifference, the signs of evil arising from indifference, acquire a culminating character in the example of the image of the wrestler Rozivoy.
4. At the head of the ranks of natural people is a child. Because he loves nature, enjoys flowers and the singing of birds, feels the artistic hand of existence. Therefore, he is the first to notice the sadness in the bush's eyes. He tries to show him love. Amin Kotma, on the other hand, due to his old age, experience, and being slightly driven crazy by the villagers, points to the eternality of feeling nature from the heart, being connected to it with love, and artistic feelings.
5. The characters of the Boy, Bo'talog and the Artist in the story as a whole ensure the vivid manifestation of the artistic idea of the work, the philosophy of man and nature in it.

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<sup>7</sup> Кўрсатилган асар. – Б. 26.

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