

**NASIR FAZILOV IS A TALENTED REPRESENTATIVE OF UZBEK CHILDREN'S  
PROSE**

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**Annotation:** In this article, the unique features of Nasir Fozilov, a talented representative of Uzbek children's prose, his literary and aesthetic views, and the role of the writer in Uzbek children's literature are studied.

**Keywords:** Children's literature, artistic creativity, creative approach, story, biographical method.

“One can easily know the personality and character of the writer by looking at his work. The more honest and sincere the author is, the more exciting and impressive his book will be.

This is not surprising. The "child" is drawn to the "father!" [3.187]

Children's writer Nasir Fazilov is one of such sincere and honest people, who can excite the hearts of readers with his series of stories.

While reading the writer's works, you will be drawn to the sincerity, hard work, and passion for life of the heroes of the work.

Writing a work of art, being able to follow the people through these works requires deep imagination, observation, observability, tireless work and effort from the creator. Because the subject mentioned in the artistic work should correspond to the real reality, the character of the characters, the image of the inner world should correspond to the logic of the image. As much as it is responsible for creating for adults, creating a work for children requires even more effort. Because you can't convince children just by describing an interesting story. To be a children's writer, you need to be a child to write works for them. If there is no Jilla, it is necessary to imagine like a child, think like a child. A work that is not written in this way will, without a doubt, be a work without an address.

In children's works, along with an interesting subject, the educational aspect expected from this work should be a priority. By reading the work, the child should be able to get something from it, get spiritual food.

In his biography, the writer says: "The years of my birth coincided with the most turbulent times in the history of our country. That is, in 1929, when the fireplace came into the world, the collectivization of agriculture was in full swing. After that, there were famines (1930-33), confinement under the pretext of cleaning the country from foreign elements (1937-38), the Second World War (1941-45). Under the pretext of restoring the war-weary country, (1950) to cleanse the country of foreign elements, the intellectuals, who are considered the flower of our nation, were repressed. You can imagine how our childhood was by looking at these glorious times." [1], - he remembers.

It is no wonder that such a miserable childhood made Nasir Fazilov a writer. They say that it takes a sad fate to be a good artist. In addition, Nasir Fazilov has the heart of the village.

Nasir Fozilov was born in 1929 in the village of Koriz, located on the outskirts of the city of Turkestan. In the writer's article entitled "Literature is not made, it is created", the sentence "When I was ten years old, that is, in 1932-33, half of the population of our village was moved to the open area where our cattle used to graze, was put into a collective farm." If the writer was really born in 1929, it should not be overlooked that he would have been 3-4 years old in 1932-

33. So, although the year of birth of the writer is actually according to the document, it is possible that he was actually born a little earlier.

The writer received his primary education, as he said, in the village of Biyday dalada - Jonajon, twenty miles away from the city where he spent his childhood..

In the village called Yoilma, where Nasir Fozilov moved with his family, 70-80 people lived in cattle. Because of the difficult social life, school-age children are more attached to schooling than enthusiasm. Everyone was in this pain, someone raised cattle, and someone made a donkey caravan and transported grain to the city.

These pictures left their mark in the writer's works. The life of Tora and Kamola in the story "Cancer" is a clear proof of this. The work describes the life behind the front. As a result of the lack of labor force, Kamola Ghiyos, brother of Tora, eats dust, walks behind cattle, wraps himself in an old bubble, so Ghiyos brother forgets that she is a girl and calls her Kamal, even Tora calls him Kamal. It is described that he does not know that y is a girl.

Nasir Fazilov remembers that even in such a difficult situation, his love for books was fragmentary: "However, the feeling of reading was strong. Although people hardly know how to read and write, children like me from 7-8 years old who go to school and enjoy reading at night, folk epics - "Hasankhan" and "Rav-shankhan" from the "Goro'gli" series. ", "Avazkhan" epics were never tired of reciting and listening to them in torrents. Later, I realized that they saw their unfulfilled dreams in these epics, they were born with them, lived together and forgot their sorrows. Look at the power of literature!" [1]

These epics served as the first step in the formation of young Nasir Fazilov as an artist.

Nasir Fazilov was twelve years old when the fascist war started. Nasir Fazilov, who saw with his own eyes the condition of the people behind the front, selfless work and courage, felt the valiant struggle of the fighters from the heart, graduated from high school, lived in his village after the war until 1949. sometimes he works as a waterman, sometimes as a cultivator, sometimes as a reporter, sometimes as a teacher. The content of many stories and stories of the writer is made up of the events and people he has seen, known, and felt. A writer believes that if he writes about something he does not know or feel, it will be a lie. We prove our opinion with the story "Korkhat". The play begins with Sogindik, the hero of the play, saying that he wants to become a writer. We will focus on the chapter of the work called "About myself". "I don't like to linger." Let me say it briefly: I want to be a writer. To be honest, I was a little disappointed in writing earlier." [2.8] The reason for his disappointment is that Sogindik, the hero of the work, gave himself the nickname "Poet Sogindik Qurbani" and sent some of his poems to the publisher. Can't be pressed. Waits, waits, does not click. When he received a letter from the editors saying that his poems would not be published, he was disappointed and became discouraged from poetry.

Some thoughts in the short story "Korkhat" are similar to the writer's creative principle and concept.

We will pay attention to the conversation with the friend of his father, who introduced himself as journalist Zhora Parpiyev, described in the play.

"- You are writing poetry properly," he said. I glared at that person. I also looked at your prose. To be honest, I like your prose more than your poetry. In my opinion, you have one shortcoming: you write things you don't know and don't feel. Here: you wrote a poem about the cosmodrome. Come on, tell me, have you seen him?

-No...

- Did you see it? If you write something you don't see and don't know, your writing will be, to put it more crudely, a lie. True, there are many works written without seeing in our literature. For this, first of all, knowledge, skills, and a sharp imagination are needed." [2.12].

These words can be said to be a creative principle for the writer and his works. Because the writer has seen, observed and deeply imagined the events and characters described in all his stories and stories. As the writer O'tkir Hoshimov said, it is necessary to be able to laugh in order to laugh, and to be able to cry in order to cry.

You can cook a dessert or a dish using a recipe in a book, you can learn how to fix a car, or learn a foreign language through a book, but a writer cannot become a writer by reading a book. Because writing cannot be taught. A good work is created through the unceasing work, research, and skill of the writer.

In the story "Korkhat", Sogindik also comes to the following conclusion: "If you believe me, from this day on, I want to write a copy." But what did I see? I'm dizzy. Then I read five or six books to learn to write. Unfortunately, in none of them "write like this!" I couldn't find the sentence " [2.13].

If the writer is inspired by something, if this thing torments the writer, becomes a pain that he cannot stand without writing, then good works are created. The works of Nasir Fazilov are also such works.

In the story "Saraton", Tora, Kamolas' double ploughing, irrigation, cotton spinning, reaping, threshing, raising cattle, making donkey caravans, transporting grain to the city, and reporting in short, everything is what the writer experienced and felt.

Nasir Fazilov writes in his article "Literature is not made, it is created": "Our infancy, childhood, and adolescence were troubled by the life worries of those times. What we have seen and known has been imprinted in our hearts forever. We need to be grateful for the hard lessons of those times because we grew up as people who more or less value life and respect it. After all, the sufferings we experienced in childhood, what we saw and knew - all serve as material for the works we have written and will write, and will continue to do so in the future. [1].

Nasir Fazilov's interest in literature led the future writer to the Faculty of Philology of the Central Asian State Medical University in 1949. After graduating in 1954, he worked in various positions in "Gulkhan" magazine, "Yosh Gvardiya", publishing houses named after Gafur Ghulam, and "Sharq yztyziri" magazine. He was a literary employee, editor-in-chief, department head, and performed the duties of a responsible secretary in magazines.

The writer's first book was published in 1959 under the name "Irmoq". After that, successively "Okim" (1962), "Robinsons" (1964), "With the Wing of a Bird" (1965), "Korkhat" (1968), "Koklam Stories" (1970), "Cancer" (1975), "Kichkina demang bizny" (1977), "Diydor" (1979), two volumes of his selected works (1983-84), "Shum bolik nabiralari" (1885), "In the circle of teachers" (1988), "My childhood - Books such as "Poshsholigim" (1989), "Bir otar topponcha" (1995) were published. His published books, including those translated into other languages, exceed thirty. Including those he translated from other languages and those he wrote, more than seventy-five.

Nasir Fazilov wrote famous works of Kazakh writers such as Abay, Mukhtar Avezov, Sobit Mukanov, Gabit Musrepov, Gabiden Mustafin, Abdulla Tojiboev, Abdijamil Nurpeisov, Sherkhan Murtazoev, Takhani Akhtanov, Kaltoy Muhammadjanov, Kalnubek Tursunkulov, Khol-dorbek Naimanboev, Sayn Murodbekov. , in addition to these, he translated the books of many Kyrgyz and Karakalpak writers into Uzbek and presented them to readers.

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