

VARIETY OF GENRES AND STYLES IN ERKIN MALIK'S "SUBHIDAM STORIES" COLLECTION

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Abstract: This article examines the revival of classical didactic literary traditions in the works of Erkin Malik, a prominent representative of modern Uzbek children's literature. Using the collection "Subhidam Stories" as a case study, the article analyzes the synthesis of modern short stories and classical narrative genres, paying attention to their artistic and methodological features. The works in the collection are divided into realistic stories, stories based on hadiths, and religious and moral narratives. In addition, the author's skill in interpreting the verses of the Quran and hadiths in accordance with the children's worldview is studied through a comparative analysis with the perspectives of literary scholars.

Keywords: children's literature, Erkin Malik, story, narrative.

Introduction. Erkin Malik has made a great contribution to the development of Uzbek children's literature during the independence period with his moral-didactic stories and life stories on various topics. His stories and short stories are aimed at renewing the thinking of society in the early years of independence, filling the gaps in the spiritual world of children, and are aimed at reflecting the verses of the Holy Quran, the content of hadiths, and the traditions inherent in our national values in children's interpretations, in stylistic and compositional diversity.

In fact, the historical roots of Uzbek children's literature go back to works devoted to issues of morality and education. During the 9th-15th centuries, a series of diverse genres of epic poems were created in the literature of the peoples of Central Asia in the Persian-Tajik, Arabic and Turkic languages, both in prose and verse. In particular, prose epic poems such as Kaykovus' "Qobusnama", Yusuf Khos Hajib's "Kutadgu bilig", Ahmad Yugnaki's "Hibat ul-haqoyiq", Fariduddin Attar's "Ilahiynoma", Sadi Shirozi's "Gulistan", Sayfi Sarai's "Gulistan bit-turkiy", Abdurakhmon Jomi's "Bahoristan", Alisher Navoi's "Khayrat ul-abror", "Mahbub ul-qulub", and Huseyn voiz Kashifi's "Akhloqi Muhsiniy"; also, the wisdom of Ahmad Yassawi, Attar's "Pandnama" and Sadi Shirazi's "Boston" poems, and Jami and Navoi's "Arbain" (poetic hadiths) are highly recognized as poetic proverbs. It is important that most of them are also widely used in children's reading. That is, these proverbs are related to the historical past of children's literature, sometimes by their subject matter, and sometimes by their direct name. These masterpieces have been a program for raising children for centuries, instilling the qualities of purity, honesty, and humanity.

Literature Analysis And Methodology. R. Barakayev will extensively discuss the translations of the work "Guliston", which has occupied a great place in the history of our classical literature with these aspects and has served the education of a perfect person for centuries, and the value of the Turkish epic "Turkish Gulistan or Morality" (A. Avloni), created on the basis of this tradition. These works are even more valuable for our day, as they serve to educate the younger generation in the spirit of our national, cultural, literary and religious values, and to ensure the maturity of the younger generation.

In addition, the stories in the collection "Gulzor" by Pashshahoja, who lived in the 16th century, have become a part of children's reading with their didactic value and narrative style.

If we may say so, the work of Erkin Malik is of particular importance in the revival of this tradition. The writer's stories, written based on the verses of the Holy Quran, hadiths, and also under the influence of Umrah prayers, are in line with the thinking and interests of the younger generation.

The writer's collection "Subhidam Stories" consists of 38 compact stories, the smallest of which is half a page, the largest of which is 2.5-3 pages, each of which has an independent plot.

The very name of the collection indicates that it is the thoughts and experiences of the first days of independence, the dawn of independence. Secondly, childhood itself is the dawn, the dawn of human life, and at this time it is a symbol of hope that the seeds planted in their hearts will take root and grow. Thirdly, the short stories included in the collection are also evidence that the traditions of our classical literature are a new dawn of the revival of the independence era in children's literature.

As you know, a story is a small genre of literature, a prose work that expresses events that have happened or may happen in life, certain moments in people's lives through artistic colors. It is distinguished by its compact plot and volume, a small number of characters, and the fact that it covers events that occurred in a short period of time. At its center is one main event or type of problem.

Discussion. The conciseness of the examples collected in "Subhidam Stories", the expression of real life, the interpretation of certain moments of human life (often the author's) are its worthy recognition. At the same time, the priority of the main "stories" in it over art in telling, describing, representing hadiths and narrations through illustrations is the basis for calling them stories. Because a story is a short poetic or prose work, widespread in Eastern, especially Uzbek literature, mainly with an incident (plot). This word is borrowed from the Arabic language and means "to tell a story", "to tell", "to tell". It often describes instructive events. Its main feature is that stories are composed of instructive and instructive elements. Through them, the goal is to teach a moral, religious or life lesson, and can be in poetic and prose form.

The researcher R. Jumaev, who has comparatively studied stories in classical literature, writes: "The story and the narrative mean different concepts from each other," he says. The story is a special literary genre. It is widely developed in modern literature. Stories usually appear as part of a specific work. More precisely, stories are considered a work within a work. Authors use stories in both prose and poetry.

Consequently, the story is considered a genre that emerged as a result of the development of the story. Although this source gives the impression that the story appears only in classical literary works, a number of sources have discussed modern literary stories. In particular, the literary scholar S. Olimov writes: "There is no difference between "story" and "hikoyat". In fact, these two are one word. The plural is "hikoyot" ("hikoyatlar"). However, in literary criticism, "hikoya" means another concept, "hikoyat" means another. Hikoya is a genre in today's Uzbek prose. It represents the Russian "rasskaz" and "novella". A genre in Persian and Turkic literature, mainly written in verse and partly in prose, dedicated to the depiction of a specific event, or such a fragment within a work, is called "hikoyat". The scientist then emphasizes that Jamal Kamol's works in the "Anvarmirzo Pesarotlari" series are also stories, all of which are written in masnavi, with the difference that they are created in finger verse. He sees this as the influence of J. Kamol's translation of many works of Persian-Tajik poetry enriched with stories into the Uzbek language. Therefore, it is emphasized that the "Anvarmirzo Pesarotlari" series can be imagined as a single work. "Well, who is his main character? In general, the main character is two people: the narrator

(Anvarmirzo) and the poet.” Sultanmurod Olimov, speaking about the main character and characters of each story, specifically mentions Yunusmirzo Husainov, Qori Abdulaziz Vobkandiy, Gaybulla Salomov, Nuriddin Muhiddinov, Shamsiddinkhon Bobokhonov, Sheikh Abdurazzoq Yunus, Asror Samad, and Tashpulat Tajiddinov because he knows them well. That is, the vitality of the poet’s stories is recognized.

Results. Based on these, it can be understood that the stories and narratives in Erkin Malik’s collection are harmoniously intertwined. The stories depict daily events that the author himself saw and observed, the rewards for neighborliness, humanity, friendship, and kindness of people towards each other, and the punishment for deception and fraud, and depict hadiths and narrations. Stories can be said to be a figurative expression of daily events. In fact, it is appropriate to study them in the following groups:

1. Real-life short stories (stories) - a concise artistic interpretation of daily events in social life. Dozens of short stories - short stories in the collection, such as "A Bunch of Flowers", "Hofiz", "Khush Amal", "Mol Achchigi", "Qo'shnilar" are devoted to daily events that you and I do not notice around us. For example, the story "A Bunch of Flowers" clearly depicts the chaotic race of "desires and passions" in maternity hospitals and the impact of these situations on those around them. One of them is divorced from her husband, and the other, despite having a husband, gives birth to a ram-like son, but a third woman, whose flowers arrived before her, is placed in the women's ward, and their happiness is ruined. Paper bags begin to enter the room one after another. Pomegranates, bananas, tangerines, oranges, pistachios, almonds, various sweets... These luxuries make the other women angry. After all, how much does one stomach need!? And the new intern would constantly feast on her newly-made friends, distributing what they brought to the nurses. As if that weren't enough, the woman's businessman husband hires a doctor to come to his house and takes his wife away in two days. The woman is brought royal clothes from her home. Long black and white cars are visible from the gate. Horns and horns. In an instant, the maternity ward looks like a wedding hall. Flowers and flowers... Videographers... The two women were happy like children, but something was eating away at their insides. The husbandless woman sighed heavily and threw herself into her seat. The second one suddenly became hysterical:

“- Let it dry up, this is how life is... I will give my husband this ring and chain. Let him sell it, bring him a car, flowers, videos. I will also leave this place with my chest out like this woman. If I don’t do this, I will leave my horse behind.”

While in “Mol achchigi” there is talk about a neighbor who illegally killed his fattening bull hoping to sell it for a couple of soums, in the story “Koshnilar” a modern “session” is held for children who have not confessed to their guilt by revealing the unripe berries in their melons. When he and his two friends are ordered to pick the best of the melons, their sons immediately pick the right ones, while their friends, who are the gardener's sons, say that they are still raw, and that when ripe they will smell sweet and give off a scent. Then, when it becomes known that their sons have picked the raw melons, they go out to apologize to their neighbors who have quarreled over it.

Although this story resembles Hamza's poetic story called "A Father Had Four Children", it is notable for the vitality of the "session", that is, it is a discovery that shows the ignorance of children, not by deceiving or scaring them.

Erkin Malik has the ability to narrate every incident beautifully, simply, and in a language that even children can understand. By including the places the writer visited and what he saw and experienced during his adventures in his stories, he encourages people to observe events with a keen eye from childhood and learn important lessons from them. The

stories “Niyat va barakot”, “Ziyofat”, “Tawaf”, “Hadya”, “Adadsiz hamd”, “Khush amal” in this sense indicate that they are the author’s experiences.

In “Sarupo”, it is mentioned that Mirzaahmad the madman was the first to bring 17 bricks to a neighbor whose house was completely burned down in the neighborhood, and all the neighbors, ashamed of this, brought thousands of bricks and sticks and made a hashar, so that the house was finished in a short time. In “Tawba”, the image of a beggar shows the suffering of ingratitude.

In general, such true stories breathe the breath of the present day.

2. Stories that are represented by hadiths. In the story “The Basil of Paradise” in the collection, the hadith of the Prophet (peace be upon him) that “Children are the basil of Paradise,” and the fact that the blessed Prophet (peace be upon him) was the first to greet children and clothe orphans with his own clothes, are explained in the example of an incident: “Father Abduvahed took his grandson to kindergarten and returned from there feeling sad. The governess took the boy from the father, gave him a toy, and sent him to join the children playing in the large room. ... If you look closely, the children, like flowers, were playing on a rug with frayed edges. “Should the virgin eyes that are now seeing the world grow up seeing these things?”, the father thinks. Just think, this is where the new carpet that he delivered to the mosque yesterday originally belonged... Father Abduvahid went to the noon prayer early and confided in the imam of the mosque.

– You have thought very well, taqdir, – he said, – Allah subhanahu wa ta’ala has said that children are my blessing. Allah will be pleased with our work and will write down countless rewards for the owners of the carpets. Let us consult with the community and let us lay not one, but two under our children. After all, they are the ones who will take our place tomorrow and reward us...”

Indeed, the writer interprets life events based on hadiths.

In the story “The Exam”, Tahir Khoja, who reconciled his brothers who were fighting and quarreling with each other, hears in a dream the good news of building a mosque, that is, the hadith that “Reconciling two believers is equal to building one mosque in the sight of Allah” determines the essence of the story.

The story of “Reward and Punishment” is also deepened by one of the hadiths: Rustam the mute learns a trade from childhood and becomes a famous master; when his skills improve and he earns a lot of money, his neighbor, who finds out about this, pretends to be a carpenter and asks him for a loan; he cheats him, takes all his money and gambles it away. However, that gambling neighbor ends up on the street with his family. The local elder and neighbors confront Rustam the mute: “It’s all your fault, didn’t you know what a fool is? Even though you’re mute, you’re smart and have good sense. Are you going to keep saying that?” Rustam the mute listened to them silently, took out a notebook from his lap, and read to them what was written: “The Messenger of Allah, may Allah bless him and grant him peace, asked his companions, ‘Do you know what your neighbor’s rights are?’ They answered, ‘If he asks for a loan on condition that he repays it, you lend it to him.’” Then Rustam the mute, with a gesture, forgave the debt in front of witnesses for the sake of Allah.

The neighbor, however, is left with no limbs. Rustam the mute, taking it easy, sits in front of the mirror in the evening and shows the world very beautiful scenes, and does not know that he has exclaimed “beautiful” with all his heart out of emotion.

There are many examples of hadiths in other similar stories.

3. Stories on religious and moral themes form a separate category. The story “Death is a Right” reveals a previously “impossible territory” in the depiction of reality relevant to the world of children. It is known that in G. Ghulam’s “Shum Bola” the story of washing a corpse

is humorously expressed with the participation of children. In fact, this was a bitter truth - a manifestation of the negative vices under the influence of a tyrannical regime. Erkin Malik's story "Death is Right" can be said to be one of the first expressions of opposition to such evils: "Navruz Ota was the village's ghassol. When the country became independent and the Quran and Hadith books were printed, the uncle's tongue slipped out: "It is not necessary for the ghassol to wash the corpse. It is better for his loved ones to wash and shroud him. "A Muslim person who washes at least three dead bodies during his life and watches them go to their final journey will enter Paradise"... If a father knows Navruz, a child is afraid of the death of his father, a daughter of the death of her mother, and a child of the death of her own child. On top of that, many do not even know how to shroud a corpse...

Uncle Navruz still does not remain silent. He began to teach this work to children. Yes, all hope is from them, from the future... If they know death as a fact from childhood, they will not deviate to other paths. Drinking the wine of death is in everyone's head. At such times, they will not be confused. It is good for a child to know it from the beginning."

The writer, like the stories on religious and moral themes in our classical literature, aims to teach today's young generation a lesson in Muslim etiquette. Navruz teaches children this profession just as he teaches them a lesson. And the fact that he himself easily surrendered during one of these activities can serve as a basis for the story. So, whenever such a situation happens to children, it becomes clear that they will not be afraid and will act in the right way.

In "A Little Bit of Goodness", the good deeds that a person has done in this world after death, such as the trees he planted and the gardens he created, the rewards that come from his descendants and the bridges he built, the canals he dug, the madrasas he built, the mills he built, are figuratively expressed. Here, too, the author expresses the concepts related to the afterlife in religious enlightenment literature in his stories like a narrator. Consequently, in the story "The Paradise" the loyalty of two dear friends, and in "Easy for Allah", on the contrary, the situation of comrades who want to test their believing friends, good qualities and bad qualities are analyzed and interpreted on the basis of comparing them.

4. Narratives are stories that are represented. Narratives, proverbs, and sayings can be considered the most common artistic devices in the writer's work. His story "Tilsim" describes how a harmless animal in nature, beshiktervatar, saves a merchant who has fallen asleep at night in a desert palace from snakes; when the merchant wakes up in the morning and opens his eyes, he is frightened to see dead snakes lying around him. He sees that the beshiktervatar is standing over him with his mouth covered in blood. Realizing that this animal is his savior, the merchant takes the beshiktervatar tightly in his arms and takes it with him, thinking that he is now going to become its master. At that moment, an old man in a white turban appears and, having learned about the incident, tells the merchant a story about a crane and a swallow: "A swallow does not leave without a crane, it does not show its winter... What about a crane and a swallow? One lives in a valley far from people. The other lives with people. But the thing is, cranes cannot go to winter or summer without swallows. ... When the cranes return from winter, they call the swallows with their voices "kirov-kirov". The swallows settle on their heads."

The story reveals the magic of creation, linking the swallow's chirp to the crane's life. That is, when the cranes ascended to the sky, they would look at the stars to mark their destination, and when insects hit their eyes like moths, hungry swallows would stand on the cranes' beaks and eat them. That is why they lived ungratefully. In the main story, the merchant who wanted to take possession of the beshiktervatar learns a lesson from this story and opens his palm and frees it from captivity.

Also, stories in the collection such as “Savab’s Kendsanasi”, “If Two Wise Men Were One”, “Shunaqasi Hem Boladi” are written based on various stories. For example, “Bir Tola Qil” is about the famous Zangi father who attained the status of a saint, and our mother Anbar, the patroness of midwives. It is said that every day, after tending the herd and treating the livestock of many poor people, our Anbar mother prepared food for the Zangi father who came and found one piece of good news to please his heart:

– They came from the river to greet you, threw a camel and prayed for you. You said that with the arrival of spring, cattle would get sick and there were ways to treat them. They saved their herds from the plague. They said that my father is blessed with the status of a wali, - said Anbar mother - Allah's infection, If He does not put it in my heart, these words are the rule, - said Zangi father.

In the story, Zangi father once predicted that a calf that was to be born would have a white spot on its forehead, and the reason for the white spot on its tail was attributed to a fiber in Anbar mother's food.

5. Stories in which the author himself is the "narrator." The author's series of stories consists of life stories about faith and Islam. For example, “The Gift” begins like this: “I stayed in the same room with a British pilgrim named Muhammad Aslon. He gave me a gift, saying that I would buy something I liked. In turn, I gave him a cup with cotton flowers and a teapot that I had bought for necessities during the trip. He stared at the flower in the cup for a long time and said “cotton.” Yes, it is the national treasure of Uzbekistan, I explained. He was so happy that he gave me a pair of brandnew shoes. I was sad if I didn’t get them, so I reluctantly took them. My only goal was to reduce my load and take more Zamzam, even if it was just a sip...” The story describes the author’s excitement at saying goodbye to the Kaaba during the last days of his pilgrimage. Because of this, the hero of the story cannot find where he took off his shoes. Finally, realizing that he could not find them;

-Oh, Allah, You are the One who knows, You foresee and determine everything, forgive me, - he says with tears in his eyes.

Muhammad is happy to return wearing Aslan's gift.

Conclusion. The author's stories such as "Adadsiz Hamd", "Hofiz", "Khush Amal", "Tawaf", "Ziyofat" are narrated in the children's literature of the independence period, such concepts as faith and happiness, the well-being of good deeds, intention and reward.

In general, Erkin Malik's stories and stories thus connect our past history and today's renewal thinking. While life realities are figuratively expressed in artistic and stylistic diversity, the stories on religious and moral themes are interpreted in accordance with the traditions of classical literature. Consequently, the writer continues to introduce new directions in genre and style in Uzbek children's literature.

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