



About Togay Murad’s Novel “The Fields Left By My Father”

Lola Akhrorova Iminovna

Candidate Of Philology Deputy Director Of Youth Affairs Of The Academic Lyceum,
Jizzakh State Pedagogical Institute,, Uzbekistan

ABSTRACT

The article analyzes the novel “The fields left by my father” by the Uzbek folk writer Togay Murad, which has a unique style and content.

It includes the reasons for the tragedy that happened to a person loyal to the ideals of the communistic system of the state, a system where religious education is prohibited. In addition to this it shows the advantages and disadvantages of a cotton farmer's collective image who does not know his rights, is not interested in the surrounding society, and does not even care about his own health, which is the result of a direct social impact on the fate and behavior of a person.

KEYWORDS

Togay Murad, novel, Uzbek prose, Russian empire and the tragedies of the Soviet era, the image of an unhappy person who does not know his rights.

INTRODUCTION

The element of the subject and the contradiction of the events in Togay Murod’s “The fields left by my father” novel. Togay Murod’s “The fields left by my father” fiction has its own structure and meaning which is unique among novels that could describe the real life of cotton farmers.

With his prose the writer shows not only the farmer’s life but also the reality which belongs

to the difficulties of Uzbek cotton farmers' life. And certainly the core meaning of the fiction is the following: the destiny of the nation who constantly repeats “The patience is gold” but one never finds it. Firstly, its concept includes national and international culture relationships, secondly, the tragedy of the nation is defined originally and spectacularly.

Togay Murod revealed that it is impossible to solve the whole nation's problems without alleviating their hassles, paying due to their labour and without increasing the level of economic security.

The novel begins with the following sentence: "I am the grandson of Jamaluddin hoe from Fergana". All the events and incidents are told from the words of Dehkhonkul. However, it is obviously felt that the author set a goal showing a reality by the prototype of Dehkhonkul not only the ordinary life of the villagers but also he presented him as the factor which leads to the tragedy and the problems that belong to the nation.

THE MAIN FINDINGS AND RESULTS

The fiction includes 10 chapters and it is divided into 273 narratives. In addition to this, its size is 195 pages - shorter than the usual novels.

The plot of the novel, the events are given by chronological order. This kind of approach comes handy to the novelist to show the past with its epic size and to represent the hero's life, his character, and the developing process of his character at the periodic consistency. Because of this, the fiction is covered with huge vital materials.

Retrospective plot, where Dehkhonkul's thoughts about his grandfather in the first chapter of the novel, about his father in the second chapter, his own childhood memories in the third chapter are written in flashback technique. In the end a reader concludes that the novel covers the hardest days of Uzbek life lasting longer than a century.

Togay Murod explores artistic influences of the social-historical conditions to the people's destiny and their personal characters. Dehkhonkul is described as workaholic, conscientious, professional, naive as the most of Uzbeks and hospitable. Despite being

rewarded with "October Revolution" and "Red flag of Labour" orders, you wouldn't wish being in his place on anybody.

He is a victim of the system in which religious education is forbidden and communistic ideas are deeply rooted in his society. His civic stance, which instilled in him the idea that a workaholic is the best person, that he thought of nothing but work, caused flaws in his character. He is an indifferent person who does not know his rights, has nothing to do with those around him, and does not even care about his own health.

Togay Murod never tries readers to feel pity about Dehkhonkul, on the contrary, he shows the real condition of the hero, social environment, events which happen with him are displayed genuinely with all the difficulties of his life.. If we apply the proverb of our people "After hard work comes pleasure" to the Uzbek peasants, it will motivate us to look for the reason why the fate of peasants ended like this.

There is a common rule, artistic yarns are used less in literature devoted to historical people and events. His achievement is that he portrays almost all the events described in the novel as they were in real life, without exaggerating despite his main hero is not a historical figure. In addition to acquainting the reader with a great deal of information about the fate of historical figures of the recent past, the

creator also requires him to have related knowledge accordingly. As a result, in the imagination of the reader, the life of a farmer who has been growing cotton for almost a century and whose lifestyle has not improved, is embodied in all its complexity.

Dehkhonkul and his wife's fate are shown with more details than other images of the novel,

due to that it serves to be told as the characters have their own unique features and to be appeared as alive. The external conflict that causes the internal conflict in the family is expressed in detail and convincingly.

Unfortunately, the prose ends with the tragedy of Dehkonkul and his imprisonment for a term of eight years. Convicted Jamoliddin Dehkonkul Akbarovich will have the last words. His last request was to ask permission to "see his fields ..." which is normal for Dehkonkul, who has spent his life in the fields and has become the essence of cotton life, which is not the norm for us.

Besides only positive comments were given to this fiction by literary critics, however at some parts the difference between the subject element and the logical condition was not taken into consideration. In the novel, there is a gap in the events related to the fate and activities of the grandfather, father, grandson - three generations, as well as in the description of the system.

In our view, Togay Murod described his student period in Chapter 3, ignoring almost a quarter of a century in the middle. Another reason to say this is that: his protagonist carries a flag guiding AN-2 plane sprinkling butyphos on a cotton field. Airplanes "Annushka" and "Kukuruznik" used in agricultural work and transportation were invented by O.K Antonov and passed the first test on August 31, 1947. They have been made in Kiev since 1949-1952's. That's why we come to this point that the events occurred within the 60's of the last century and beyond.

The first cotton picking machine was invented in 1947 and was included in the author's novel.

As well as, on this chapter the other question comes to our mind that one of the novel's hero Akrab was died before this events which

is contrary to that time and so far from the reality that his wife, Dehkonkul's mother, is obliged to pick cotton in the field of named after Stalin even though she said many times to the officials that she was a pregnant. And the officials told her that the field did not understand what is pregnant. It is narrated that as a result Bolhin, his wife's name, picked cottons from early morning till night and earlier than its time she gave birth to a disabled child. By adding this information about the destiny of a cotton picker woman who does not know her rights the author tries to show the rudeness of the Russian Empire time, and their attitudes to women, their injustice, but he totally shut his eyes from event contradictions.

CONCLUSION

According to our theory, it could be right and better if the fourth generation was added to the novel: a grandfather, a father, grandson, his child and if Dehkonkul was great-grandchild. If it was written as we said there were no questions as on top.

However, you want to read his novels again and again, your respect increases one more time because of his heritage to the Uzbek language and its literature that continues world and Uzbek novels' traditions, his style of description of all events without perfection.

REFERENCES

1. Literary theory. 2 volumes. Volume 1 Literary work. - Tashkent: Fan, 1978. - 416 p.
2. Literary theory. 2 volumes. Volume 2nd. Literary-historical process. - Tashkent: Fan, 1978. - 416 p.
3. Abdulla Kahhor. Works, Six volumes, 6 vols. T,F. Gulom Publishing House of Literature and Art, T. 1971. 350 p.

4. V.Faizullah. Eternity // Togay Murod. Selected works. - Tashkent: Sharq, 2018. - 702 p.
5. Togay Murad. Selected works. - Tashkent: Sharq, 2018. - 702 p.
6. Kuranov D., Mamajonov Z., Sheralieva M. Dictionary of Literary Studies. - Tashkent: Akademnashr, 2010. - 397 p.