
Real meaning of Togay Murad's novel "Fields left by my father"

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Togay Murad's heroes fit the spirit of the time, especially the worldview of independent youth. Our national traditions and nationality are very bright in it. It is for this reason that the writer realizes the problem before his contemporaries. Togay Murad encourages them to do the same. In his novel "The Fields Left by My Father", three members of an Uzbek peasant dynasty - grandfather, father and son - represent the fate of the Uzbek people's 130 years of oppression. His life is revealed with artistic skill. In this article I am on the verse to describe this historical period in details.

Introduction

About author

Togay Murod (real name MengnorovTogaymurod) was born in 1948 in the village of Khoja Soat, Denov district, Surkhandarya region. He studied at the Faculty of Journalism of Tashkent State University (now the National University of Uzbekistan) (1967-1971), at the Institute of Literature in Moscow (1985-1987). He worked for the Republican Radio (1972-1975), the newspaper "Uzbekistan Physicist" (1976-1978), the magazine "Science and Life" (1982-1984). In 1976, Togay Murad's first short story, "Stars Burn Forever" was published in "Star of East" magazine. After that, new examples of Uzbek national short stories were born, such as "Evening with a Horse" (1979), "People Walking on the Moon" (1980), and "Song of Mother Earth" (1985). They were highly praised and awarded the annual Oybek Prize of the Writers' Union of Uzbekistan.

About the work.

In 1986-1991, the author wrote the novel "Fields left by my father." In 1994, he was awarded the Abdullah Qadiri State Prize for this work. "Fields left by my father" is a social novel. He was a major figure not only in the work of the writer, but also in the literature of the 90s of the last century. In it, the murderous policy of the dictatorial regime, the hard work of the Uzbek peasant and the life without light are revealed in real colors. For this work he was awarded the title of "People's Writer of Uzbekistan" (1999). The novel The Fields Left by My Father (1993) vividly depicts the colonization of Uzbekistan and the hardships and sufferings of Uzbek peasants who worked day and night during the years of the dictatorship.

Works analysis.

The Dehqonqul in the work has risen to the level of a generalized image of Uzbek workers. Although he has to endure thousands of tragedies, he maintains his human dignity and relentlessly exposes the colonialists. A feature film was made based on the work. It was this feature film that made my impression of this work. Because when I read the movie, I couldn't put my thoughts together, and after watching the movie, I felt like I understood the exact meaning. I didn't get to know Togay Murad personally, but I have known him as a writer for a long time. As I read The People Who Walked on the Moon, I remember feeling anonymous: I really enjoyed reading it, but it didn't seem to tell anyone! . . The protagonists, like the building, don't say, "I want to be like So-and-

so" when you write an essay! I later realized the reason for this new impression: in my literature, such thinking is a novelty in our literature, and Togay Murad was one of the initiators of this renewal, one of the forerunners of the generation that renewed our understanding of literature as a person in conflict with the environment. The farmer does not have these qualities, he is a person who lived quietly in the environment yesterday and is now looking back. The peasant's rise to prominence as a full-fledged novel hero was hampered by the fact that the narration was given in first-person language, and at the same time, it is clear that the same thing reinforces the lyrical beginning in the play: the goal of responding to them leads.

Main part

There is a lyrical hero in it, Togay Murad, who expresses his feelings and attitudes under the influence of reality. Isn't Togay Murad himself the novel's protagonist, who is in conflict with the world, who does not fit into the environment because he has more opportunities than his destiny, or more precisely, who shows that his people have not been in the environment for more than a century?! When we call *The Fields Left by My Father* a realistic work, we have to admit that it has a high level of realistic conditionality and that this has led to serious deviations from the requirements of strict realism. What does this look like? First of all, the conditionality of time: a boy who regains consciousness in the 20s will remain a child in the 60s. Not only that, but in general, the events described in the play (or mentioned, pointed out), the details do not always correspond to the real chronology. A number of images in it (e.g. ideology, filmmakers, colonialists...) appear not as realistic images, but as more conditional, symbolic "masks". Similarly, the play depicts well-known figures of the Soviet government (Poltoratsky, Kolesov, Uspensky) under their real names, Colonel Chanishev, who had a complicated destiny, in the context of a single life situation - the capture of Akrab Korboshi. It's not. It is clear from this that the play does not create a realistic image of the tyrannical regime, but a conditional image of it: in the eyes of the reader is embodied the image of evil, completely deprived of humanity. The root of this method (the extreme conditionality of the camp of evil and the vital depiction of the camp of good), which defines the general spirit of the work, the spirit of "very sharp - tendentious", is actually nourished by the folklore. But "*The Fields Left by My Father*" is an artistic document of the time, reflecting the spirit of the society at the time of the end of colonialism and the achievement of independence. After all, it is our mood, in which all of us - "peasants" ("peasant" - landowners ?!) lived in "slavery", a healthy look at our past while standing on broken chains, a burning state of tyranny. As one sage put it, "Humanity laughs and says goodbye to its past." At the time of writing, neither Togay Murad nor you can laugh and say goodbye to the past, because the wounds left by the chains of oppression were still bleeding. In this sense, the "*Fields left by my father*" are an example of the pain that has accumulated over the years, erupting like a volcano, the mourning of the people saying goodbye to the colony. No, not the burning of the colony, but the groaning of the oppressed, the mourning of the proud; not a heart-wrenching, low-spirited moan, but a moan that lifts a person's spirit, restores his stature. The language and style of his novel and, in general, the prose of Togay Murad are unique. The play strengthens the understanding of the people as a person, the desire to express their joys and sorrows. We see that there are people around us who are burning or whispering, they are all HUMANS - each of them is a universe within a universe. Togay Murad understood this simple truth before most of us, and the worries, anxieties, and feelings of the bald or childless old man will not last long, and even the "little people" will have a big heart. He entered the field of creation with the belief that

Discussions

The period described in the book is one of the most difficult and difficult for the Uzbek people. We all know that at the beginning of the last century, our country was conquered by the White King. During this period, the soda people of our country did not suffer, Togay Murod embodied the political and social situation of that century in the example of Jamoliddin Ketmon. . Jamoliddin Ketmon was a good farmer, he loved his land, he was talked to by men. The most frightening thing

was the loss of this place, the homeland, the trampling of the land where our ancestors worked under the enemy. To me, the most respected among the generations was Jamoliddin Ketmon, because I think that over time, the protagonists of this work have become addicted to restrictions, but he is embodied as a man who truly respects his wife. In the following generations, it gradually decreases and reaches its peak when it is the turn of Dehkankul. He uses his wife only, but he is described as simple, indifferent, like the leaders. The space and time in this work cover a very large continent, for example, during the reign of Jamoliddin Ketmon, when Russia began its actions against Turkestan, the last generation of peasants lived until independence in the late 19th century. You see, it's a big time!

Also, as for Aqrab, he was a real scorpion, his father gave him this name so that he could bite his enemies like a scorpion, and he deserved it, and nowhere did he leave his rights. He lived among the Jadids on the way to his homeland and sacrificed his life. His son, Dehkanboy, dedicated his life to educating his people. But he, too, was repressed by the vile Soviets. In short, Jamoliddin Ketmon has dedicated his life to his family. Though a little simpler, they were pure-hearted people whose way of life can serve as a model for each of us.

Conclusion

Every deed done with good intentions is fleeting, its product is fleeting, only GOOD GOOD is fixed, and therefore eternal. Good intentions are an invisible chain between generations, and good intentions unite the past with the present and the future - all of us, without any "outbursts", belong to the same vein. Good intentions make the people a nation, the people a nation, and only if they unite around good intentions, the path of the nation will be forgotten on the Great Silk Road... Uncle Murad understood the meaning - this is, more precisely, its obvious edge to the fireplace - That's it.

Uncle Murad created with good intentions in his heart... Uncle Murad tried to be steadfast in the position of goodness... Uncle Murad sowed the seeds of goodness in our hearts...

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