

COMPARATIVE ANALYSIS OF THE STORIES "YESTERDAY" BY NURALI KABUL AND "THE POET" BY FAZIL ISKANDER

Нематжонова Нафиса Боходировна
преподаватель ФерГУ

Эркузиева Маржона
студентка 2-го курса ФерГУ

Abstract

The article provides a comparative analysis of the stories of the Uzbek writer Nurali Kabul "Yesterday" and the Abkhaz author Fazil Iskander "The Poet". The research is aimed at identifying common and different artistic principles of the two writers, belonging to different national literatures, but united by a common humanistic worldview. moral choice and the role of the individual in the socio-cultural context. The author comes to the conclusion that the works of Kabul and Iskander demonstrate similarities in the desire to assert the value of spiritual freedom and moral purity of a person.

Keywords: Nurali Kabul, Fazil Iskander, comparative analysis, story, memory, poetics, humanism, morality, artistic world.

Introduction

Modern literary criticism is increasingly turning to a comparative analysis of the works of writers belonging to different national cultures, but united by common humanistic ideals. In this context, the work of the Uzbek writer Nurali Kabul and the Abkhazian classic Fazil Iskander is of particular interest. Both authors were formed within the framework of multinational Soviet literature, where key attention was paid to a person, his moral choice, internal conflicts and spiritual searches [1, p. 45]. Nurali Kabul's story "Yesterday" and Fazil Iskander's story "The Poet" allow us to trace how national features of thinking, plot construction and artistic poetics are manifested within the framework of a common cultural space.

Creative features of Nurali Kabul and Fazil Iskander

Nurali Kabul is one of the most original Uzbek prose writers of the late XX - early XXI century. His work is focused on the depiction of the spiritual world of the common man, his encounter with social and moral trials. The writer is characterized by philosophic narration, heartfelt lyricism and the desire to show the depth of human feelings through simple life situations [2, p. 88]. Fazil Iskander, in turn, occupies a special place in Russian literature of the second half of the 20th century. His prose combines irony, satirical beginning and deep humanistic intonation. Iskander turns to the theme of the spiritual fortitude of the individual, which opposes vulgarity, hypocrisy and lies. His heroes, as a rule, are intellectually gifted and morally integral people who are looking for truth in an imperfect world [3, p. 112].

Thematic and problematic level of works

In Nurali Kabul's story "Yesterday", the theme of memory and time is central. The author explores how the past affects the present, how personal memories become part of a person's spiritual experience. The hero of the story, returning in his thoughts to the events of the past years, relives them, trying to understand his own mistakes and the meaning of what happened. Kabul shows that "yesterday" is not just the past tense, but the inner part of the human personality [4, p. 76]. In Iskander's story "The Poet", the main idea is associated with the fate of a creative person in society. The writer reveals the contradiction between the true vocation of the artist and social stereotypes that limit the freedom of creativity. The main character is a poet for whom the word is not a means of glory, but a form of service to the truth [5, p. 94].

Comparative characteristics of the heroes

The heroes of Kabul and Iskander are representatives of different cultures, but spiritually close. In the story "Yesterday", the main character goes through the path of inner purification, remembering his actions, losses, relationships with loved ones. His experiences are presented through a system of internal monologues, which gives the narrative a confessional character [6, p. 52]. The hero of the story "The Poet" is opposed to the surrounding world of the philistines. Its tragedy lies in the fact that society is not able to understand and accept the

sincerity of the artistic word. Iskander ironically shows the limitations of those who evaluate a poet only by external signs of success [7, p. 103].

Poetics and artistic means

A feature of Nurali Kabul's prose is the soft lyricism and intonation of reminiscence. The author makes extensive use of internal monologues, associative transitions, and the symbolism of time and light. The detail plays the role of an emotional catalyst: the smell, the landscape, the melody return the hero to the feelings he has experienced. Kabul builds the narrative on the rhythm of memory - fluid, fragmentary, but integral in its inner meaning [8, p. 59]. Fazil Iskander's poetics is distinguished by ironic multi-layeredness and philosophical depth. In his text, there are often aphoristic statements, metaphorical contrasts, dialogues filled with subtext. Iskander masterfully combines humor and tragedy, revealing serious topics through everyday situations [9, p. 128].

Conclusion

A comparative analysis of the stories "Yesterday" by Nurali Kabul and "The Poet" by Fazil Iskander allows us to conclude that both authors, belonging to different national literatures, express universal humanistic ideas. Their works are united by the desire to reveal the inner world of a person, to comprehend the moral choice and the value of spiritual memory [10, p. 140].

References

1. Akhmedova S. Sovremennaya uzbekskaya proza: poiski i otkrytiya [Modern Uzbek prose: searches and discoveries]. — Tashkent, 2021.
2. Kabul N. Izbrannye rasskazy [Selected stories]. — Tashkent: Yozuvchi, 2018.
3. Iskander F. Sobranie sochineniy: V 5 t. — M.: Sovremennik, 1990.
4. Mirzaev B. Vremya i pamyat v prose Nurali Kabula [Time and memory in the prose of Nurali Kabul]. — 2020. — №3. — S. 72–80.
5. Gromov M.N. Moral problems of creativity in the stories of F. Iskander. — 2019. — №4. — S. 90–100.
6. Abdullaev Kh. Psikhologizm v sovremennoy uzbekskoy prose [Psychologism in modern Uzbek prose]. — Tashkent: Fan, 2022.
7. Kozhevnikov V. Filosofiya smekha v prose F. Iskander [Philosophy of laughter in the prose of F. Iskander]. — M., 2017.



8. Saidova M. Obraz vremeni v rasskazakh Nurali Kabula [The image of time in the stories of Nurali Kabul]. — 2021. — №2. — S. 55–62.
9. Churikov A. Realism and irony in Iskander. — 2018. — №1. — S. 120–130.
10. Khakimova D. Dialog kul'tur v sovetskoi literatury [Dialogue of cultures in Soviet literature]. — Tashkent: University, 2020.