



A COMPARATIVE ANALYSIS OF NURALI KABUL’S “YESTERDAY” AND FAZIL ISKANDER’S “THE POET”

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Abstract

The article presents a comparative analysis of the short stories “Yesterday” by the Uzbek writer Nurali Kabul and “The Poet” by the Abkhazian author Fazil Iskander. The study aims to identify the shared and distinct artistic principles of the two writers, who belong to different national literatures yet are united by a common humanistic worldview. The research examines thematic concerns, artistic style, composition, and the system of imagery. Particular attention is given to issues of memory, moral choice, and the role of the individual within the sociocultural context. The author concludes that Kabul’s and Iskander’s works share a common aspiration to affirm the value of spiritual freedom and moral integrity in human life.

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

Introduction

Modern literary studies increasingly turn to the comparative analysis of writers from different national cultures who are united by shared humanistic ideals. In this context, the works of the Uzbek writer Nurali Kabul and the Abkhazian classic Fazil Iskander are of particular interest. Both authors were formed within the framework of the multinational Soviet literature, where the main focus was on the individual—his moral choices, inner conflicts, and spiritual quests [1, p.45]. Kabul’s “Yesterday” and Iskander’s “The Poet” demonstrate how, within a shared cultural space, national characteristics of thought, plot structure, and artistic poetics are manifested.



Creative Characteristics of Nurali Kabul and Fazil Iskander

Nurali Kabul is one of the most distinctive Uzbek prose writers of the late 20th and early 21st centuries. His works focus on depicting the spiritual world of ordinary people and their confrontation with social and moral trials. Kabul's narrative style is marked by philosophical reflection, lyrical sensitivity, and a deep exploration of human emotion 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, satire, and profound humanism. Iskander addresses the theme of spiritual resilience of individuals who oppose vulgarity, hypocrisy, and falsehood. His characters are typically intellectually gifted and morally integral individuals who seek truth in an imperfect world [3, p.112].

Thematic and Problematic Levels of the Works

In Nurali Kabul's "Yesterday", the central theme revolves around memory and time. The author explores how the past influences the present and how personal memories become part of one's spiritual experience. The protagonist, revisiting past events in his thoughts, relives them as he tries to comprehend his mistakes and the meaning of what occurred. Kabul shows that "yesterday" is not merely a bygone time but an internal dimension of the human self [4, p.76].

In Iskander's "The Poet", the central idea concerns the fate of the creative individual in society. The writer reveals the conflict between the true vocation of an artist and the social stereotypes that restrict creative freedom. The main character—a poet—views the word not as a means of fame but as a form of service to truth [5, p.94].

Comparative Characterization of the Protagonists

The protagonists of Kabul and Iskander, though belonging to different cultures, are spiritually close. In "Yesterday", the main character undergoes an inner purification as he recalls his past actions, losses, and relationships. His experiences are conveyed through a system of inner monologues, giving the narrative a confessional tone [6, p.52].

The hero of Iskander's "The Poet" stands in contrast to the world of ordinary people around him. His tragedy lies in society's inability to understand or accept the



sincerity of artistic expression. Iskander, with gentle irony, exposes the narrow-mindedness of those who judge a poet solely by external signs of success [7, p.103].

Poetics and Artistic Devices

A characteristic feature of Nurali Kabul's prose is its gentle lyricism and the tone of reminiscence. The author widely employs interior monologue, associative transitions, and the symbolism of time and light. Details serve as emotional catalysts: a scent, a landscape, or a melody brings the protagonist back to deeply felt moments. Kabul structures his narrative around the rhythm of memory—fluid, fragmented, yet internally coherent [8, p.59].

Fazil Iskander's poetics, by contrast, are distinguished by ironic multilayeredness and philosophical depth. His texts abound in aphoristic expressions, metaphorical contrasts, and dialogues rich with subtext. Iskander masterfully intertwines humor and tragedy, revealing profound themes through everyday situations [9, p.128].

Conclusion

The comparative analysis of Nurali Kabul's "Yesterday" and Fazil Iskander's "The Poet" demonstrates that, while belonging to different national literatures, both authors express universal humanistic ideas. Their works are united by a desire to explore the inner world of the individual, the moral dimension of choice, and the value of spiritual memory [10, p.140].

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