



THE PROBLEM OF THE MAIN CHARACTER IN UZBEK CRIMINAL PROSE

Journal Website:
<https://theusajournals.com/index.php/ijll>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

Submission Date: November 05, 2022, Accepted Date: November 15, 2022,

Published Date: November 26, 2022

Crossref doi: <https://doi.org/10.37547/ijll/Volume02Issue11-11>

Sultonova Dilnoza Soxibjonovna

Namangan State University World Languages Faculty, Uzbekistan

ABSTRACT

People's writer of Uzbekistan Gafur Ghulam has a special place in Uzbek literature as the owner of a unique personal artistic style. As an example of his story "My child is a thief", it is thought that young people unknowingly enter the street of crime, that this work is dangerous, and that a person has an important place in life through honest work. The article analyzes Gafur Ghulam's ability to create national images on the example of a story. In this way, the role of the images in Uzbek criminalistic works, the role of issues such as describing national peculiarities and the preservation of the spirit of the times in the development of their character in the art of artistic works will be shown.

KEYWORDS

Criminologist, criminal, criminology, "thief boy", "black grandmother", interpretation of heroes entering the crime streets, problem of creating character.

INTRODUCTION

Education received at a young age plays a very important role in a person's development into a certain character. The upbringing received in the later stages of a person's life has little effect on his character. That

is why it is necessary to deal with child education from his youth. Because the future of the country and the nation, its fate depends on the education, skills and qualifications of the youth. Especially now, the need for education based on the spirit of the times, national,

historical heritage, traditions, and values is increasingly felt. In this, of course, the role of fiction is incomparable. Children often travel to the world of fiction from a young age. That is, by listening to poems, fairy tales, stories, to be kind to peers, brothers, sisters, to be correct, honest, intelligent, following the example of positive characters, and to negative characters. they try not to be alike, and most importantly, they grow up to be perfect people.

The centuries-old development of fiction testifies to the fact that it penetrates more and more deeply into the inner world, the connections and mutual relations with the external existence that surrounds them.

Man is not considered the main subject of literature just because he has taken the leading place in terms of quantity in artistic works. The reason why it has become the main subject in literature is that it is depicted in works of art in connection with its nature and character, thoughts and feelings. Writers often use natural scenes to effectively show the character and fate of people.

The term "criminology" (lat. "criminal" - "crime", Greek. "logos" - "teaching" - literally means "the science of crime") was first used at the end of the 19th century - In 1908, the Austrian scientist Hans Gross, in his "Handbook for investigators as a system of criminology", applied to the science that studies the techniques, tactics and methods of crime investigation

Criminology is the science of technical means, tactical methods and methods used to perform the actions provided for by the law of criminal procedure on the search, collection, recording and research of evidence in order to solve and prevent a crime .

Since literary works are taken directly from life, the laws related to this science cannot be directly reflected in the works. No person is born a criminal in life. Various factors affect his entry into the street of crime. But in any case, the fight against crime and the prevention of crime can be the task of fiction as well as the science of criminology. After all, by highlighting the roots of certain crimes, describing the hero's involvement in the street of crime, the writer tries to protect his readers from entering this ugly world.

We read in the scientific literature: "The subject of criminology is the mechanism of crime, the creation of information about the crime and its participants, the laws of collection, verification, evaluation and use of evidence, and special methods of investigating and preventing crimes based on their knowledge. a set of tools and methods" .

If we read the works of world-famous criminalist writers Arthur Conan Doyle, English Agatha Christie in this direction, we will witness that literary works can fight against crime in life, just like criminalists.

The artistic value of criminalistic works in fiction is also high in this respect.

CRIMINOLOGY | Lot. crimen, criminis — crime + wool. logos — doctrine] Science that studies the causes and conditions of crime, and methods of combating and preventing it.

Thus, criminology can be defined as the science of crime, its causes and victims, the criminal personality, and measures to prevent crime .

As mentioned above, criminology as a science was formed in the late 19th and early 20th centuries. This discipline is closely related to criminal justice, criminal

law, criminology, administrative law, as well as forensic medicine, forensic psychiatry, etc.

The general theory of criminology, criminology techniques, criminology tactics, and investigation and prevention of specific types of crime are the most important branches of criminology. In the works of art, especially in Uzbek literature, we can clarify our thoughts in detail by the example of the works of Gafur Ghulam and Tahir Malik.

Gafur Ghulam is a major representative of Uzbek literature of the 20th century. He is a great word artist who made a great contribution to the development of Uzbek poetry, art, publicism, philology, comic storytelling, humorous storytelling and translation. Adib also wrote many lyrical-dramatic stories. He showed them the human tragedy and the environment and conditions that made them like this. In 1965, he published the lyrical-dramatic story "My Thieving Child". The author commented that this story is a true story.

This story is a mature, perfect work at the level of world storytelling. Humanity, which is the heart of Gafur Ghulam's work, has a special place in it. He actively protected a hard-working, pure, honest person who lives by his own intelligence, by his own skin, and strives to improve life and society, and fought for his destiny, today and tomorrow with the heart of an artist throughout his life.

In the story "My Thieving Child", based on a simple incident he witnessed, he shows a cruel society and a person who, even in such conditions, did not lose the slightest bit of his humanity and kindness. The writer tells the story of his parents' death and his three sisters returning to their home when they were left in the

hands of their grandmother - "black grandmother". It was the time of the First World War, a time when "time went backwards", all the peasants were broke, there was no work, everyone was hungry and naked. An ordinary peasant, unemployed young man, unable to support his two children, wife and mother, is forced to steal. At night, when she goes to the roof of the "black grandmother", she sneezes from the roof. Thinking about the fate of the orphans, the "black grandmother" says, "It hurts, my child, after all, your profession is delicate, can't you write down your history?" The kind and sincere attitude of the "Black Grandmother" also opens the heart of the thief. They are on the roof, the old woman is in pain below, they talk about the war, the poor life of the people, the city is full of orphans, in short, the sky is far, the earth is hard. The thief's words reveal the bribery of the centurions, the brutality of the rich and the officials, and the regime. At the same time, the writer emphasizes that these poor people still have a sense of humanity, humanity, and compassion: the "black grandmother" invites the thief to drink tea with the only two loaves of bread she has in her house, and he says, "You'll recognize me. , I am ashamed," he says. "Black grandmother" has a half-pound pot in the house, and now it doesn't even have enough ingredients for cooking. He says, "You'll make it the day you buy it, you're just a thief." The thief does not give up, he hopes for better days in the future. It seems that the story creates a sincere, truly human atmosphere typical of a real mother-child relationship, which soothes and convinces the reader.

The story "My Only Thief" is not called a "true story" for nothing. Because the story is based on a life event witnessed by the writer as a child, it has an autobiographical character.

In fact, a burglar breaking into a person's home is an emergency. But as we have seen, in this story, a thief enters the yard of orphans in a quiet manner, as if it were an everyday event. The answer to the question of why this is so should be sought from the nature of the time in which the events of the work took place.

Well, at that time - in September of 1917, who was ruling the country, in whose hands was the fate of the people? Why did these rulers make the people live so hard?

With the surrender of the Kokhan Khanate in 1865, Turkestan became a colony of the Russian Empire. The country was governed by military men called "governor-general" from Russia, who appointed people who listened to them as commanders of thousands and fifty. The leadership of the empire, which intended to keep Turkestan only as a country of raw materials, did not want the development of industry and the construction of enterprises processing agricultural products here. Centers of science and education were behind the times, and no effort was made to develop them. Russian-style schools, where Gafur Ghulam studied, were actually opened in order to train businessmen who would not deviate from the lines drawn by the colonialists. In the country of Turkestan with a high birth rate, unemployment was increasing, and others saw the wealth created by the people's labor.

If we approach the story "My Thieving Boy" from this context, we know that theft had already become a common phenomenon in this country. In the face of the daily theft of those who are at the top of the country, it was no longer an extraordinary event for one poor person to become a thief of another helpless person.

From the words and actions of the "painful boy", we can see that he has not been on this path for a long time. The most important thing is that he is not one of those people who, as he puts it, "make a lot of faces". This guy has a sense of shame. He doesn't even like what he is forced to do. We can see this from the fact that the thief returned to his true human form after having trouble with the old woman. He does not touch the orphans. As if sensing these qualities of the thief in advance, the old woman affectionately calls him "my thief." In fact, this appeal is not from the old woman's tongue, it seems to come from the heart of the writer. After all, Gafur Ghulam, who experienced the sufferings of his people in his own life, shared the pain of his compatriots, could not help feeling sorry for the "sick child" and indifferent to his fate.

The "burden" of Gafur Ghulam's story is extremely large and serious, the burden of the people's pain embedded in the text of this wonderful story.

While we are talking about the reasons that forced "my only child" to do this dirty, "disgraceful" work, I feel that the pains of the "black grandmother" who took care of the orphaned orphan "like a mother sparrow" are no less than hers. The reader who is closely familiar with the work may not be able to fully imagine the situation of the "black grandmother" and her grandchildren, as they have certain food and drink every day, and the blond hair that they choose in every season of the year. Through literature, the reader learns to closely feel and understand the pain and feelings of others. Only if the heart of the reader is open to the problems, dreams and aspirations of people who lived in a different environment, especially our compatriots, the reader becomes an integral part of the huge sea called the nation, its true child.

If we look at it from this point of view, we can understand how much pain it is for Roqiyabibi, who is over eighty years old and barely able to support herself, to feed four orphans every day. Only then, in the image of this devoted mother, the warmth of the Uzbek mother's love, consequence, humanity, and compassion will be fully manifested.

In this story, we can see that Gafur Ghulam told a story in a very juicy language, fluently and in a way that matches the spirit of the people. The reader quickly falls into the atmosphere of events in the story "My Thief Boy", and the cool air of September makes our flesh shiver. It can also be seen from the explanation of words and phrases that are somewhat incomprehensible to today's youth that the writer effectively used the vocabulary of the people of that time in his work. In the words of the "black grandmother" and the "sore boy", their age, profession and experience show themselves. The most important thing is that the feelings of sympathy for the people that we mentioned - Gafur Ghulam - are transferred to these two characters, and are absorbed into the layers of their behavior towards each other. If we pay attention to the old woman's pity for the "sick child" and urge him to be careful, what else could the poor old woman do? At least he wants to sympathize with his admonition, pity for the fate of the violent thief. Maybe it is because of feeling this love and human relationship that the "sad child" calls the old woman "mother" while saying goodbye, listens to her words and says "OK".

A reader who gets to know the story closely will feel warmth and pity for these two people, as well as some sadness. This song is in harmony with the human feelings born in the heart of Gafur Ghulam, who understood the past of his people.

One nation differs from another by its language, appearance, customs, way of thinking and dozens of other features. Even though feelings such as love and hate, joy and sadness are common to all mankind, their manifestation differs between people of one nationality and another. For example, if it is considered natural for Russian women to show their joy in front of everyone without hesitation, Uzbek women are not full of joy, because of their high opinion, they prefer to express their joy in a different way. If the national identity is transferred to a person's body through his ancestors, it is absorbed into his psyche by the gods he grew up listening to, fairy tales. The writer and poet develop the characteristics of his nation faster and more fully than anyone else, and express them in bright colors in his works.

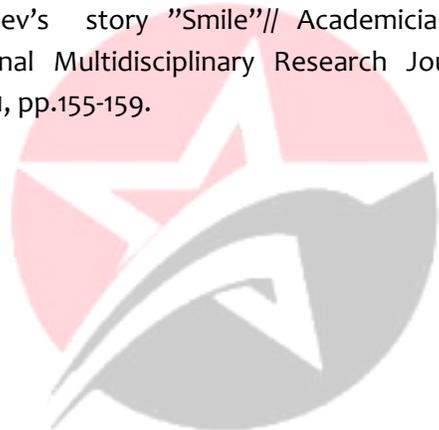
In the works of art with real nationalism, the way of life, customs and skills characteristic of a particular nation are reflected based on the logic and purpose of the work. Also, the convincing manifestation of aspects similar to the same nation in the character of the characters, their worldview, actions and words increases the nationality of the work. In Gafur Ghulam's short short story, we see a vivid expression of these qualities.

In general, through this story "My thief child", the writer was able to reflect the fate of a person who entered the street of crime out of desperation, but regretted his mistake.

REFERENCES

1. Mamajonov S. Tanqidchi va adabiy jarayon. O'zbek adabiyoti tanqidi (antologiya).- T.: Turon iqbol, 2011.

2. Solijonov Y. Hozirgi o'zbek hikoyasi // O'zbek tili va adabiyoti, 2012.- № 4.
3. Н.Каримов, С.Мамажонов, Б.Назаров ва бошқ. XX аср ўзбек адабиёти тарихи: Ун-тлар ва пед.ин-тлари бакалавр ихтисосини олувчилар учун дарслик.- Тошкент: Ўқитувчи, 1999.-544 б.
4. Ҳошимов Ў. Дафтар ҳошиясидаги битиклар. –Т.: Шарқ, 2005. – Б.195-196.
5. Hamidova M. Ideological And Artistic Features of Shukur Kholmiraev's Works // The American Journal of Social Science and Education Innovations, 3 (04), 639-645.
6. Hamidova M. Interpretation of heroes in Shukur Kholmiraev's story "Smile"// Academia: An international Multidisciplinary Research Journal India, 2021, pp.155-159.



OSCAR
PUBLISHING SERVICES