

TIMUR PULATOV AND HIS WORKS AS A MASTERPIECE OF ORIENTAL LITERATURE

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Annotation: *This article examines the works of the writer Timur Pulatov. Interest in experiments in fiction that begins in the 60-70 years of the twentieth century. Writer, philosopher, genius of Oriental literature. Recently, the positions of writers who combine in their work "the edges, the joints of Eastern and European cultures in natural harmony" have become the subject of objective analysis. T. Pulatov's novels, novels, and short stories are so original that literary critics cannot come to a consensus in their assessment.*

Keywords: *oriental literature, genres, works, images, function, storyteller, existentialism, fantasy, principle.*

Timur Pulatov is a genius of Oriental literature. His prose is distinguished by a number of constant and unchanging features: the small size of novels and novels, a limited number of actors connected by common interests; the development of banal storylines and, finally, the presence of problems, themes and motives that pass from one book to another. The originality of these works is given by the unusual angles of the prose writer's artistic vision, the importance of the author's attitude to the depicted material.

"I published my first novel, a student's, imperfect one, at the age of twenty-five," says T. Pulatov. - Since then, I have been thinking of locking myself in four walls - the French call them the "ivory tower" - and continuing to work, embodying creative fantasies on paper" [1, p. 2]. The story "Call me in the forest", which brought fame to the young author, was written in the first person of a seven-year-old boy: "I am Magdi". The adult author from the very beginning stipulated: "People my age like to imagine that they belong to the military generation." The plot of the work contained a love triangle situation caused by military circumstances. The relationship between the wounded soldier Erkin and the mother of a seven-year-old boy is conveyed by a thoughtful, noticing everything and judging the relationship of adults by a child [2, p. 135]. The work "Don't Walk on the Sidelines" (1964) is distinguished by its semantic openness, detail, and subtle intellectual humor. At the end of the sixties, two short stories appeared - "The Second Journey of Kaip" and "Watchtowers", where in an ironically cheerful confrontation, the vain and everyday concern for material things and the eternal impulse to spirituality for a person, which in the works is realized only as a withdrawal into oneself, to moral self-improvement, collided. In the summer of 1974, the beginning of the novel "The Passions of the Bukhara House" was laid (originally it was called "The Life of the obstinate Bukharian"). The novel, which critics tend to call the main book of T. Pulatov, was completed only ten years later. The story of Dusan Timur, who remembers himself from infancy and brought to his fifteen-year-old age, is told in the third person. According to critics, some features of the family life of T. Pulatov himself appear in the work. "Dusan, like the author, has everything in Bukhara - biography, fate, and the very first words," we read in the auto-commentary to the novel [3, p. 227], which critics tend to call the main

book of T. Pulatov, was completed only ten years later. The story of Dusan Timur, who remembers himself from infancy and brought to his fifteen-year-old age, is told in the third person.

Another feature of Timur Pulatov's work is the principle of creating characters. Which is based on existential philosophy. Existentialism proclaims the principle of mandatory "engagement" of a person who is aware that his every choice, while remaining an individual act, at the same time has significance for the whole of humanity, since it is primarily a choice between reconciliation with the absurd and indignation against it. People are so individual and do not resemble each other that communication between them is unacceptable, so everyone is doomed to loneliness. The essence of this concept, which forms the foundation of the literature of existentialism, is revealed by the title of one of Sartre's most important philosophical works "Existentialism is Humanism" (1946). Sartre believes that "a man condemned to be free puts the weight of the whole world on his shoulders" (Sartre J.P. Being and Nothingness, 1943) [1, p. 42].

Using the example of the story "The Second Journey of the Cape", we can see that in the image of the main character of the Cape, the author uses the philosophy of existentialism. Kaip is egocentrically closed, lives in the name of himself and for himself, and therefore death crosses out life. A person who lives for himself and in the name of himself is absolutely finite and is completely erased by death. This closes a person in his own shell and demolishes the continuity of human history. In the image of Kaip, the author shows the transience of life, the end of life is still death. In accordance with this, he analyzes what he has done during his life. Based on the above, we can assume that the main character, old man Kaip, experienced life difficulties and he returned home, analyzing his entire life path. He returns home because in the journey he learns about himself and at the same time the world. Discovers the truth and falsity of human relationships, comprehend the secrets of wise and decent behavior. The peculiarity of this work is that it is filled with internal monologues of the main character and even dialogues with himself.

In addition, in the work of T. Pulatov, irony has a broader meaning. It makes it possible to define important creative problems in the rigidly outlined framework of works, in his works a private, at first glance, theme acquires a generalizing character, an ordinary plot accumulates deep meaning under the pen of the author. "As the course of literature development shows, - the researcher I.A. writes. Kienko, - "the heyday of irony as a certain attitude coincides with the turning points of history, with the time of fermentation and destabilization, when the social disharmony of the world is most acutely and painfully felt" [4, p. 41]. So, in "Impressionable Alisho" (1975), T. Pulatov describes the story of an actor whose life is connected with minor roles, and who comprehends the meaninglessness of his being. To escape from this, he creates an alternative reality in the form of his dreams and dreams. The ironic world created by the fantasy of T. Pulatov, sometimes acquires the features of the grotesque, and the grotesque serves a structure-forming role, more often acting as a stylistic device. So, in the story "The Regular" (1977), the author leads the reader to the bazaar, a place that exists, as it were, outside of time, where not only people buy or sell, but live a funny and at the same time tragic life. The writer in the image of the main character Akhun describes the inadequacy of being, a young man of 35 years old, an idle observer of life. The objective-material world

enclosed in the framework of the work is written out plastically and visibly, a significant place is given to detail. The problem of fate, fate, is interpreted on the "eastern": "as if one was born as a reseller, another as an intermediary, the third as a supplier, and must remain so in order not to violate the rules by which the bazaar has been living for a long time" [2, p. 130].

Timur Pulatov used a myth in his many works. Any element of the myth used by the writer in the work acquires new features and meanings. The author's thinking is superimposed on the mythopoetic thinking, giving birth, in fact, to a new myth. Let's consider the mythologized motives of the work "Possession", with which the author tried to reflect the laws of nature. The story begins with the time when "... the kite, after the night of the full moon, flew around the territory that, according to the unspoken bird law, belonged to him ... Such flights happened once a month after the full moon... Why do you need to fly so far after the night of the full moon? Here again, the unspoken law of birds is in force, and the full moon itself does not and the full moon itself does not play a special role in this. It just happened that way for a long time, it became like a signal ... but still, I think there is some great meaning in the day of departure after the full moon, it is impossible to penetrate it wisely. Instinct commands the kite to fly on this day, because the bird feels that every time after the full moon something changes in the desert and on its territory" [5, p. 13].

The work of T. Pulatov occupies a special place in both modern and Oriental literature. In his work, we can clearly notice the writer's attention to the issues of history, the problems of life. In addition, in his works he describes the national traditions of that time. Conditional forms of artistic generalization play a leading role in T. Pulatov's creative method. His novels and novels are distinguished by their versatility, much here is hidden in a metaphorical form, which is regarded as a cipher specially designed for a trained reader.

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