



THE ISSUE OF CHILDREN'S BELIEFS IN FICTION (ON THE EXAMPLE OF THE STORY "SHUM BOLA")

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ABSTRACT

This article analyzes the image of a child in the story "Shum bola" by G. Gulom. The analysis shows that the family environment, the spirit of the time and social realities have a great influence on the formation of children's beliefs. The environment reveals that the child's views lead to hatred, then to exposure and revenge, and eventually to disbelief, and as a result he becomes a person who has no support and does not trust anyone or anything.

KEYWORDS: *story genre, child image, child belief, belief breakdown, child view and author's attitude, human gravity, psychology, dynamic plot, description of orphan.*

DISCUSSION

So far, in Uzbek literature, the issue of the hero's beliefs has not been addressed for obvious reasons. We can see that the demands of the times and the method of approaching the work of art have limited the researcher in this area. On the other hand, a one-sided understanding of the concept of belief also imposes limitations. Broadly speaking, belief is not, of course, belief in God and religious teachings. In particular, in the case of the child's beliefs, this concept can take on new and different meanings. According to Erich Fromm, one of the founders of neo-Freudianism, there are differences between rational and irrational beliefs. Irrational belief is based on obedience to irrational authority, which is relative to a person or idea. Rational belief, on the other hand, is rooted in our personal thoughts and feelings. Rational belief is not only the belief in something, but also the determination and steadfastness inherent in our beliefs.

In the field of human relations, trust is an integral part of any friendship and love. Man, first of all, believes in himself, in the existence of a personal "I". The personal essence does not change, regardless of the change of thoughts and feelings at the request of the situation. The other side of believing in a person is believing in the possibility of others. The earliest manifestation of this belief is the mother's belief in the baby, that is, the baby's ability to live, grow, walk and talk. But the growth of the child is so natural that there seems to be no need for any belief.

It should be noted that in the history of mankind, the child's personality has not always been treated positively. In particular, Plato has a somewhat negative attitude towards children. Children and ignorant people often use the word side by side and make them look like each other. Speaking of respecting the soul, he says that children and ignorant people satisfy their spiritual desires as they wish. Aurelius Augustine, on the other hand, attributed man's eternal tendency to sin to the immorality of the child. According to him, corruption has always been in the blood of man, because the defects of the child still appear before he comes into contact with society. Freud's conception of the child is also reminiscent of Augustine's views. Freud looked at the child as a biological being and an individual, ignoring their purity, sincerity, enthusiasm, eagerness to explore the world, in general, the qualities that amaze adults. Z. Freud and his student K. Jung study human psychology on the example of adults. As a result, the notion of non-profit inclinations, which are the key to the human psyche, remains a rigid system. The French philosopher Blaise Pascal recommends counting human life from the age of twenty. According to him, we are no different from a child, but a child is not a complete human being. It was only in the Victorian era (late nineteenth and early twentieth centuries) that the idea that children were "innocent" and that the child would not have bad desires prevailed.



Augustine's views were opposed by Renaissance thinkers. According to them, all evil in man is the result of external influences, as a result of which he has no choice. If external influences are eliminated, man will return to eternal goodness on his own. We can see this in children. They retain their natural innocence until they are exposed to external influences. It is not uncommon for children to be hesitant when they reach a certain age and see social life. The worst thing is that the child has no choice.

We can see in the story "Shum bola" the typical problems of the twentieth century, such as the lack of choice, the collapse of faith. Shum, who entered the work as a teenager, quickly became a teenager. The dynamic plot of the story, the rapid development of events, the twists and turns in the child's psyche force him to quickly overcome his youth. Shum says in his own words that he is a teenager: "It has become clear that we are both teenagers looking for the world and looking for happiness. We have made a covenant with each other, and we have made a great journey."

At this point it is necessary to dwell on the name of the story. There are many images of children in the history of literature. Most of them are anonymous, simply under the name of the Child. However, Ghafur Ghulam, who skillfully uses symbols and adjectives in the creation of artistic images, calls his hero not just a child, but a villain. Prior to the creation of the story, in Uzbek literature there was the image of the old woman Shum bola, and Shum bola is used as a new image under his own name. There is no exact name of Shum boy in the work, but the fact that he is a relative of the author has a definite artistic purpose.

The question "where am I going" is often used in the story. At first glance, it seems that Shum bola asks himself this question when he is homeless, without money and without means. In fact, on the basis of this question, there is the tragedy of not being able to see the future, of not having a strong belief in a teenager on the eve of adulthood. This rhetorical question, which expresses the disintegration of faith, the balance of time and spirit, has escaped the attention of many noxious psychologists. In our opinion, this question is the basis of the work.

Shum bola, who is a typical example of children and adolescents of his time, reveals a number of flaws and shortcomings of social life during his adventures. Disclosure becomes his main tool during the events. In the process of this exposure, a nihilistic negative attitude towards society is formed in him. At the beginning of the story, Shum bola, who is only an observer, gradually enters into dynamic activity through the introduction of the child. He walks away from his home, both

spiritually and spiritually. Her aunt's house is a stepping stone to a great adventure for Shum. Motherhood, motherhood - family, kinship are slowly being torn apart. Indeed, it would be wrong for a child to be thrown into a strange environment. The same is true in real life. Distance, alienation is not sudden, but gradual. Wherever he goes, his psychological state ends in frustration. As a result, in addition to exposing the child, there is a sense of revenge, which is close to violence. In the episodes of demanding money from a young man lying in the tandoor and threatening the people of the shelter with boiling water in a bottle, it seems that he developed the qualities of revenge.

Fromm points out that "faith breakdown" is common in children's lives. According to him, a child begins his life with the concept of love, kindness and justice. The whole life of the child is left to the mother, and the mother is the "source of life" for the child. He trusts his mother because he is young. Such trust is in his father, grandfather, and other relatives, as well as in God. Later, love for the father becomes a source of dreams and aspirations. During this period, the father tries to gain the interest and attention of the child, not to complain. The consent of the father - The consent of God is also a sign that the child is obediently connected to the divine through the father.

According to the age of the child in the play, that is, in his early adolescence, he had to walk from his mother to his father, to win his love. Events separate him from both. Fromm emphasizes that despite the contradictions, the feeling of fatherhood and motherhood is equally important for the child. If the child retains only the feeling of fatherhood, he will be ruthless and lose his human form. If the mother's feelings are preserved, she loses the ability to compare and evaluate, and hinders the perfection of both herself and others. This is the root of the preservation in the psyche of orphans. The child enters the stage of puberty from the period of weak attachment to the mother, through obedience to the father. During this time, he gets rid of both his mother and father. If the family environment is the cause of the parents' failure to fulfill their responsibilities or orphans, the child's perception will change and the trust in him will be eroded. It is in the child of Shum that this confidence gradually disappears.

His departure from home, his wandering in social life, is primarily due to his mistrust of him, himself and people. Although Shum repeatedly told himself and his relatives that he "did not like to go home empty-handed," the real problem was the loss of confidence in his return.

Some "noisy" scholars attribute this to economic hardship. It is not the financial crisis of the time, but the spiritual decline that causes the



teenager, who is about to enter adulthood, to go without money, a stable job and a homeless person. Because, as Andre Morua points out, financial difficulties are never catastrophic. It's all about spiritual poverty, the lack of trust in people, especially children. First of all, there was a mistrust of the child in the family. Her sister also calls her "yes, ... mature." (P. 164). The mother's words, quoted in both places, are just insults and insults, such as "juvenile death, emerald." Such insults and discriminatory remarks do not leave him throughout the work. He is greeted by members of the community with words such as "orphan, orphan, haram." For example, the typical attitudes of the elders of that time towards the child can be seen in the attitude of Haji Baba, who served Shum all winter. Haji Baba's orphanhood does not surprise him. He finds his parents coldly and says, "Hey, it's harmless. As the saying goes, "A good calf sucks two mothers," if you're smart, you'll find a father. The father is found, the mother comes on her own." (P. 240). No matter how much he serves, the Shum child will not be treated well in the presence of Haji Bobo. Even when Haji Baba was upset and in a bad mood, he would say, "I'm an orphan."

One can see the spiritual image of the members of the society of that period in relation to the child in the story. No matter where he goes, he is greeted as a "foreigner, a refugee." Naturally, such an attitude has a negative effect on the character of the developing child. The character of the protagonists in the story is a real expression of the spirit of the times, the relationship with the child, including the orphan, along with the level of that category. It is important for us to have a heroic attitude to the child. Because this relationship is connected with the author's childhood. The attitude that causes a child to grow up in the future, to have a certain motivation, or to change his character and destiny, will live in his mind, that is, in his mind for the rest of his life. As a result, the child develops a sense of humor in relation to society, revenge as a tool of protection. Ghafur Ghulam's categories of childhood and adolescence, which play an important role in the artistic perception of the world, are the basis for both the creation of individual characters and the artistic concept of their works in general. Examining the writer's ideas about childhood and adolescence in full detail will help the writer to delve deeper into the world of art.

For Ghafur Ghulam, the world of naturalness, kindness, and purity serves as an ideal and contrasts with the contemporary reality of the writer. We did not tell the writer in vain contemporary events. The reason is that the image of Shum Bola lived in the mind of Ghafur Ghulam all his life. He lived a lifetime with the dream of

returning to childhood. Not all creators love the image of a child. In particular, in order for him to address the image of a child at a certain age, the creator must not have abandoned himself as a child to a certain extent. From a psychoanalytic point of view, it has been proven that childhood facts do not fade over the years, but appear in some form. If the whole child is lost, how will it be replaced? In this case, the whole head is repeated through the image of the child. The second child is created as a person. To confirm our opinion, we can cite the fact that Ghafur Ghulam worked on "Shum Bola" for many years. The story was first published in 1936 in the magazine "Mushtum" under the name "Dovdirash". The last point was set in 1963. This is a rare event in the creative world. Working on the image of a single child for 27 years is explained by the fact that the author has been carrying a noisy child all his life. That is why the author-hero relationship in the story has a deep harmony. It was this harmony that sparked the debate over whether the work was autobiographical or not. These debates are still going on.

Although the story has been written for almost 90 years, it has not yet received its full value. Every line of it is carefully read, Ghafur Ghulam reads it with intelligence, looking for humor and symbolism. There is a reason to call it a symbol. We have the right to look for symbolism in Shum Bola. Because, as A. Potebnya emphasizes, poetics is a symbol of language. Undoubtedly, Ghafur Ghulam, a leader in the field of poetic skill, spoke in a symbolic language, loading many symbolic meanings under the text of each word he used. As a master of Askiya, a scholar of folklore, he was able to speak the language of his ancestors in the language of Shum, even under political pressure. In addition, it is known from the science of psychology that children tend to think figuratively, to understand life through symbols. In this case, the image of the child is, of course, symbolic in the leading works. In the story, the reality is interpreted from the child's point of view. However, the subtext of the text is taken by the scholar Ghafur Ghulam, who has seen a lot of reaction to the event. In the views of the author and the child, there are commonalities and peculiarities. That is why we are sometimes amazed by the wise words of the child, and sometimes by the childish actions of the author.

When we talk about the image of a child, we are not talking about an imaginary, ideal character and character, but about natural, sincere, pure qualities. That is why child psychology is far from any fabrication. That is why in literature the typical view of the child as a symbol of purity has existed since ancient times. Children are distinguished from adults by the purity of their feelings. What is the



purity of the senses? With closeness to nature. Children are close to nature, both physically and spiritually.

It is known from the laws of physics that the whole universe is governed by gravity. Gravity is the gravitational motion of two objects towards each other. According to A. Einstein, sunlight bends and forms the space. The planets move in the same shape.

It is a catastrophe for the earth to move too far or too close to the sun. Over billions of years, many orbits have left the sun. Only through gravity is the sun holding the planets. Such physical phenomena also exist in human life, which is a part of nature. Literature has been an artistic expression of physical phenomena in its own language. In particular, the sun and its gravity are called "love" in the literature. Regarding the sun, the Avesta confirms our opinion that there is a part of "Mercy" in the "Avesta" (hymn to the sun), and in the classical literature there are poems by M. Agahi, such as "Who is equal to the light of love on a ruined building." If the gravity of the sun acts on the planets in its system, then human love will be, first of all, for those close to him. Human gravity is more common in children. That is why they develop a sense of love. As a child grows older and enters society, gravity thirsts for him. Psychologists and philosophers say that nature and the child should always be together, they should not be separated from each other. They emphasize that nature raises a child to be a real person. In contrast, Shum's life is spent in the community, in the bazaar, in the backyard. Because of this environment, he stays away from his family and relatives as a teenager. Noisy child, who has lost the gravitational force in the family, can not attract any force in society, and wanders in society like a planet that has lost its orbit. As a result, he becomes a person whose faith is shattered and whose future is unknown.

We have already mentioned in the title of the story under the same name that the author has artistic and ideological goals. Usually, the main demand of the story genre is based on the description of the dramatic, lyrical moments of the life of the only hero in the plot. The story is to some extent a subjective genre, based on the adventures and experiences of the only protagonist in the story. That is why most of the stories are named after the protagonist, and in the plot, specific characters unite around the protagonist. There are many similar names in "Shum bola". First of all, the word "boy" in the name of the protagonist. There are differences in the place and style of use of the word "child" and "child". "Bola" is a pure Turkish word and is used in Mahmud Kashgari's "Devonu lug'ati-t-turk" in the general sense of "child" in the style of "bala". It is also said that the word is used figuratively for predators and other animals.

Apparently, the word "child" does not apply only to the human child. "Child" is a Tajik word meaning "child of parents". The child has a parent, who is a descendant of the parents. That is why it is necessary to distinguish between the images of a child and a child in a work of art. Autobiographical works often refer to children. This, in turn, may impose some restrictions on the realization of an artistic goal. The child's image is more general and artistic. In order to turn a hero from a child into a child, he must be separated from his parents and family. Noisy child is also passed from child to child. The child has his own responsibilities to his parents, society and time. In the case of a child, this is not a feeling. As a result, the child may not be able to create his or her own future without having clear goals and values. That is why the part of the child in most stories ends in tragedy.

In matters of faith, the child is not equal. The presence of parents, their influence, and the child's beliefs in a family environment may be clear and limited. In a child, however, beliefs may change, collapse, or even disappear.

In "Shum Bola", one of the scenes that influenced the beliefs of the children was the madness of the bazaar, the neighborhood, the streets. The depiction of demons at the beginning of the story has been analyzed by many researchers. In particular, Professor Umarali Normatov emphasizes in the anecdotes told in the language of demons that it is not the time of Nikolai Pasha, but the time of the Soviets, when the policy of forcing everyone to one side is being ridiculed. Researcher Salima Babaeva's views are in line with U. Normatov's. In addition to the image of demons, it is possible that all of them have the same name. In this way, the author gave an overview of the known strata of that period. The story defines each of the jinns separately: Malla jinni, Olim jinni, Eshan jinni, Hol parang jinni, and so on. From the names of the demons, it is clear that each of them is an artistic generalization of a certain stratum of society. For example, while Olim refers to the insane scholars and Eshan to the insane believers, Hol Parang generalizes the insane merchants. The word "parang" in his name is a colloquial form of the French word "farang", and "farang" is used to refer to a person who is fashionable and wears a shawl. Hol parang was a madman and traded in velvet. Ghafur Ghulam considers Malla to be the first madman. The madness of the mullah can be known as a reference to the Russians. The phrase "there were many demons in Tashkent" is used in two places, and it is shown that the increase in demons is not without reason.

In general, the author refers to "those years", ie the arrival of the Russians in Turkestan, by saying, "In those years, there were so many madmen in



Tashkent that you can't count them," and Malla was the first to count madness. The Soviet state wanted equality, the standardization of people for obedience, and the need for standardization for social development. Ghafur Ghulam portrayed the demons through humor.

In analyzing the work of Ghafur Ghulam, we have tried to use the ideas of his contemporaries, literary critics, philosophers and psychologists. This is because G. Ghulam calculated the works of his contemporaries with their views and was inspired by them. We think that the mutual study of contemporary artists in order to come to the same conclusions about the same environment, the same period, gives good results. In the twentieth century, writers who appealed to the image of the child had more memories than dreams, more dreams than dreams, and this encouraged them to return to childhood. At the turn of the century, this situation was strong due to the environment and the period. Behind the images of children created in the twentieth century, one can see the authors who lost their childhood early. That is why we do not see the image of a happy child in the stories of the century. In the end, we see that their fate remains on the streets or they become victims of the environment. The reason why a writer creates the image of a child and turns him into a victim of the environment can be considered as the need to eliminate external influences. In the same way, the story "Shum bola" is a four-sided qibla. But I wish I could go somewhere" (p. 286). In this conclusion of the naughty boy, it is possible to understand the collapse of the child's beliefs and uncertainty about the future. In line with "Shum Bola", Abdullah Qahhor's story "Fairy Tales from the Past" also ends with the phrase "What will happen now?" In our opinion, through the last sentence of both stories, the loss of a child is ideologically and artistically summed up.

So, in the middle of the 5-6-month adventure of Shum boy, who looked at the world with amazement at the beginning of the story, these surprises lead to hatred due to the environment, then to exposure and revenge, and finally to disbelief. As a result, he becomes a person who has no support and does not trust anyone or anything.