

NABI JALOLIDDINNING HIKOYANAVISLIK MAHORATI

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Annotatsiya: Ushbu maqolada taniqli adib Nabi Jaloliddinning hikoyanavislik mahorati, asarlaridagi lirik-psixologik tasvir hamda inson ruhiyatini badiiy tadqiq etish tamoyillari xususida soʻz yuritilgan. Yozuvchining “Toʻrt tomon qibla” hikoyasi misolida insonning Haqiqatga intilish yoʻlidagi zohidona sayohati, nafs va ruh oʻrtasidagi azaliy kurash hamda tasavvufiy-ichki maʼnaviy qarashlar badiiy tahlilga tortilgan. Adib ijodidagi xalqona va ravon uslubning, psixologik parallelizm mezonlarining oʻziga xos estetik xususiyatlari yoritib berilgan.

Kalit soʻzlar: nasr, hikoya, qissa, lirik psixologizm, tasavvufiy ontologiya, nafs va ruh, badiiy detal, psixologik parallelizm, estetik joziba, yozuvchi mahorati, voqelik

THE SHORT STORY-WRITING MASTERY OF NABI JALOLIDDIN

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Abstract: This article explores the short story - writing mastery of the prominent writer Nabi Jaloliddin, focusing on the lyrical-psychological depiction and the principles of artistic exploration of the human psyche in his works. Through the prism of the author's short story *"All Four Directions Are Qibla"* (*"Toʻrt tomon qibla"*), the individual's ascetic journey toward the Truth, the primordial struggle between the carnal self (*nafs*) and the spirit (*ruh*), and mystical-internal spiritual viewpoints are subjected to rigorous literary analysis. Furthermore, the paper highlights the aesthetic characteristics of the author's folk-like and fluent narrative style, along with the criteria of psychological parallelism within his creative legacy.

Keywords: prose, short story, novella, lyrical psychologism, mystical ontology, nafs and ruh, artistic detail, psychological parallelism, aesthetic appeal, writer's mastery, reality

In contemporary Uzbek prose, investigating human personality through the prism of its intrinsic nature and deep emotional experiences, as well as capturing its internal

transformations amidst the fluctuations of a globalized world, remains one of the most central problematics of the current literary process. For centuries, literature has strived to break free from the rigid frameworks of depicting the individual merely as a product of social environments or a participant in domestic relations. Instead, it increasingly seeks to explore the undiscovered mysteries of the human psyche—the eternal battlefield between the soul (*ruh*) and the carnal self (*nafs*). Within this specific trajectory of lyrical-psychological depiction and the conceptual deepening of the human condition, the creative legacy of Nabi Jaloliddin constitutes an entirely new, fluid, and profoundly spiritual phase in modern Uzbek short story writing. The author's stories and novellas stand completely apart from the complex, overly ornate, and artificial stylistic devices frequently encountered in literary discourse; they are distinguished by an extraordinarily simple, fluent language that seems to distill directly from life itself, carrying a structural sincerity that resonates as deeply human. Evaluating this distinctive hallmark of the writer's style, the prominent literary scholar Qozoqboy Yo'ldoshev particularly emphasizes that Jaloliddin's short stories do not merely recount empirical life events, but possess a unique narrative energy capable of directly transmitting the internal psychological vibrations of characters caught in the vortex of those events into the reader's consciousness¹.

Consequently, this narrative strategy elevates Nabi Jaloliddin's prose above a mere presentation of external events, transforming it into a genuine spiritual discourse anchored in the rigorous analysis of internal psychological processes. The author never idealizes his characters into archetypes of perfection, nor does he utterly condemn them; rather, he portrays them with all their inherent flaws, vulnerabilities, and existential despairs, striving to uncover the psychological catalysts driving their every action. The most monumental, lyrical, and mystical (*tasavvufiy*) manifestation of this approach is vividly reflected with profound artistic appeal in his short story "*All Four Directions Are Qibla*" ("*To'rt tomon qibla*"), dedicated to the well-known creative figure Bahodir Murod Ali. The work seamlessly and persuasively delineates the individual's ascetic journey toward ultimate Truth (*Haqiqat*), capturing the primordial, unembellished warfare between the carnal self (*nafs*) and the human spirit (*ruh*). The system of psychological analysis in the author's prose is not confined merely to the lyrical experiences of the protagonist; instead, it is structurally built upon the masterful exploitation of the most archaic, vernacular, and expressive strata of the national language. The linguistic framework of Jaloliddin's short stories is entirely devoid of artificial ornamentation or lexical redundancies that burden the text; it resonates with a conversational cadence, as if the narrator were seated directly across from the reader, sharing personal grief (*dardlashish*). This stylistic hallmark completely eliminates the

¹ Yo'ldoshev Q. Yo'nik so'z. – Toshkent: Yangi asr avlodi, 2006.

aesthetic distance between the protagonist and the reader. Investigating this aesthetic elegance in the writer's prose, the literary scholar Yoqubjon Xo'jamberdiyev acknowledges that within the boundaries of a minor epic genre, the author operates as a true psychologist-artist capable of uncovering colossal human tragedies and the most concealed, intimate dimensions of the human soul².

Indeed, the writer relies heavily upon the stable tenets of Eastern philosophy to delineate human emotions within his texts. In his creative universe, each character detaches from their protective social shell, standing face-to-face with the structural criteria of their own conscience and faith (*imon*). The recurring motif of isolation, the latent melancholy regarding the ephemeral nature of temporal progression, and the invisible spiritual bonds linking parents and children serve to illuminate the authentic essence of human nature. Most notably, the transformation of spatial-temporal frameworks in strict accordance with the psychological disposition of the character constitutes the primary law of the author's psychopoetics.

The external environment-whether it be dense darkness, the boundless expanse of the steppe, or parched soi-functions not merely as an atmospheric backdrop, but as a material manifestation of the internal storms, psychological upheavals, and processes of repentance (*tazarru*) unfolding within the protagonist's inner world. The writer completely abandons superficial dichotomies, such as categorizing individuals strictly into binary archetypes of good and evil or black and white. Instead, he scrutinizes the underlying psychological traumas and the unconscious strata that either drive the individual toward existential error or elevate them toward spiritual transcendence. Consequently, his characters remain fundamentally alive, authentic, and intimate to the reader's consciousness under any circumstances. This hallmark plays a foundational role in enriching contemporary Uzbek short story writing with novel aesthetic and philosophical criteria. The most monumental, lyrical, and mystical proof of this paradigm is manifested with profound artistic allure in his short story "*All Four Directions Are Qibla*" ("*To 'rt tomon qibla*"), which maps out the individual's ascetic journey toward ultimate Truth (*Haqiqat*) and the primordial warfare between the carnal self (*nafs*) and the human spirit (*ruh*).

From the opening lines of the narrative, Nabi Jaloliddin frames the protagonist's physical debility and his strenuous effort to rise after the evening prayer (*shom namozi*) not as a mere biological condition, but as a heroic spiritual stride within the theater of internal repentance. The rhythmic orientation of the work is governed by the individual's reception of the universe and the onset of night in the name of Allah, alongside the parallel submission of natural laws to the protagonist's psychological state. The author seamlessly synthesizes the transitional phases of the steppe landscape

² Xo'jamberdiyev Y. Kichik janr – ulkan fojialar (Nabi Jaloliddin hikoyachiligi xususida) // Sharq yulduzi. – Toshkent, 2019. – № 4. – B. 112–118.

and the approach of twilight with the character's somatic fatigue through the following descriptive framing: *"The vegetation of the boundless steppe, which merged seamlessly with the horizon, stripped away its reddish hues, gradually blending into the encroaching darkness of the yonder night"*³. Here, the criteria of psychological parallelism employed by the writer stand completely superior to traditional literary descriptions. The pitch-black darkness of the steppe and the desolate wilderness constitute an ideal existential space necessary for the protagonist's absolute isolation—a state where he stands entirely face-to-face with the Creator. Within this specific spatial locus, neither the stones pressed by his bare feet nor the thorn-laden weeds—the loyal citizens of the parched steppe—register within his sensory awareness. This detachment occurs because the supreme Word and the name of Allah, continuously circulating upon his lips, infuse his physical body with a spiritual energy far superior to any material strength.

One of the most critical psychopoetic elements within the narrative is the profound sharpening of the individual's external sensory perceptions and the awakening of new consciousness strata. Nabi Jaloliddin frames the protagonist's three-day fasting and his sun-intensified thirst not as catalysts for physical demise, but as triggers for spiritual vigilance: *"He knew well from prior experience that when a person starves, all sensory perceptions begin to operate with heightened intensity. At present, his ears resembled an incredibly deep, waterless well; even the most feeble, faint sound echoed with a resonant, tumultuous clamor. It felt as though the universe, in its entirety, was flooding into his auditory consciousness"*⁴. Through this descriptive framing, the author phenomenologically demonstrates that when an individual's material desires are extinguished, their internal spiritual yearning (*shavq*) and intellectual-cognitive capacity expand to an unprecedented degree. The protagonist's intimate dialogue with his loyal canine companion (*sak*) and his warning to the animal—*"The carnal self is the faithful mule of Satan... Alhamdulillah! Alhamdulillah!.."*—directly traces back to the foundational tenets of Sufi philosophy regarding the subjugation of the carnal ego (*nafs*) and the submission of the physical vessel to the sovereign human spirit. Within the author's philosophical matrix, the *nafs* operates as a clouding residue upon the spiritual heart (*ko'ngil*); as the ascetic systematically purges this residue, the transmission of divine illumination becomes increasingly translucent.

Nabi Jaloliddin demonstrates exceptional psychological mastery in the episode of the object discovered in the shallow hollow, illustrating a conflicted intersection between awe, hope, and existential shame within the protagonist's consciousness. When his hand unexpectedly collides with a firm, smooth object, the protagonist gasps: *"Bread?!. At first, his entire body shuddered with overwhelming astonishment. Yet,*

³ Nabi Jaloliddin. To'rt tomon qibla (hikoya) // O'zbekiston adabiyoti va san'ati. – Toshkent, 2018.

⁴ Nabi Jaloliddin. To'rt tomon qibla (hikoya) // O'zbekiston adabiyoti va san'ati. – Toshkent, 2018.

immediately following this fleeting moment of awe, a profound sense of shame emerged within his heart." This precise sequence constitutes the definitive psychological turning point of the short story. At this juncture, the narrative captures both the dissolution of the fragile doubt lurking in the depths of the character's psyche and the subsequent triumph of absolute faith in the boundless benevolence of the Almighty (*Haq taolo*).

However, the deeper symbolic resonance occurs when the dog whimpers and abandons the object, revealing that the presumed sustenance is merely a piece of dry clay (*kesak*). Through this semiotic reversal, the author subtly whispers a profound mystical truth: the ascetic's unyielding faith and divine ecstasy possess an intrinsic, miraculous contentment capable of transmuting ordinary earth into a sublime, sweet blessing (*ne'mat*). By implementing this narrative device, the writer masterfully illustrates the philosophical law of subordinating objective external reality to the subjective, sovereign reality of the spiritual heart. The process of overcoming satanic deception and the final resistance of the carnal self (*nafs*) during the twilight, ultimate moments of human life constitutes the absolute dramatic zenith of the short story. The protagonist battles profoundly within the vortex of his overwhelming thirst and vivid, agonizing dreams: *"It is said that when a person is surrendering their soul, Satan approaches their head employing a thousand and one deceptions. If the individual is excessively thirsty, he offers a bowl of water, demanding that they turn away from Allah. Has my true day arrived, my Allah?! Begone, accursed Satan!.."*

This internal monologue demonstrates that the protagonist's psychological reality is not merely anchored upon physical suffering; rather, it signifies that for him, the supreme tragedy and existential dread lie in turning away from the Creator. The exceptionally beautiful, elegant maidens and the crystal-clear, icy lake water appearing in his vision operate as the final spiritual examination for the Sufi—a hermeneutic simulation testing his absolute purity, ensuring he harbors no lingering desires or inclinations toward ephemeral, worldly (*foniylık*) attractions. At this juncture, as the literary scholar Bahodir Karimov notes, the traditions of psychological analysis and the understanding of the human soul initiated by the Jadids are assuming a novel artistic form today, precisely within such short stories anchored upon a profound religious-philosophical foundation.

Nabi Jaloliddin concludes the short story with a miraculous and elevated spiritual lyricism. Awakening the following morning, the individual experiences an absolute weightlessness, feeling entirely liberated from both physical and spiritual agonies: *"Now, no part of his body ached, he felt no fatigue, and with every step he took, it felt as though he were flying,"* the author writes. The protagonist's perception of the horizon, recognizing all four cardinal directions equally as the *Qibla*, culminates in a transcendental climax where, upon a mere gesture, *"his traditional tunic (chakmon),*

lying at a distance, came fluttering through the air and spread itself beneath his feet"⁵. This mysterious, mystical clause unveils the entire ideological foundation of the literary work. It serves as a vivid artistic-philosophical depiction of the individual achieving a saintly, divine proximity (*karomat*)-a sublime state where, through the absolute annihilation of the carnal ego and the purification of the physical vessel, the elements of nature and existence are completely subjugated to the human spirit. The author refrains from delivering dry moralistic sermons to the reader; instead, he communicates a devout servant's life-and-death struggle in the heart of the wilderness in an extraordinarily sincere, comprehensible, and fascinating form.

In conclusion, it can be comprehensively synthesized that Nabi Jaloliddin's short story *"All Four Directions Are Qibla"* (*"To 'rt tomon qibla"*) stands as one of the most successful and distinctive spiritual masterpieces in contemporary Uzbek prose, specifically within the trajectory of lyrical-psychological depiction and the conceptual deepening of the human condition. Theoretical and practical tahlil demonstrates that the writer's creative legacy represents a flawless artistic treasure within our national short story writing, capable of illustrating the human psyche and its internal spiritual quests through novel aesthetic interpretations in a simple, vivid manner that resonates as profoundly human. Ultimately, this work fully demonstrates the immense aesthetic potential of contemporary prose to break free from rigid social frameworks and rigorously investigate the most concealed, intimate strata of the human heart.

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⁵ Nabi Jaloliddin. *To'rt tomon qibla (hikoya)* // O'zbekiston adabiyoti va san'ati. – Toshkent, 2018.