



Article

Nosir Fazilov's Memoirs Art

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Abstract: Literary memoirs play an important role in preserving cultural memory, blending historical testimony with artistic expression, and reflecting the intellectual and moral values of a given period. In Uzbek literature, the memoirs and essays of Nasir Fozilov occupy a special place for their ability to depict the lives and personalities of leading literary figures such as Oybek, Abdulla Qahhor, Mirtemir, and Gafur Gulom, combining humor, observation, and subtle psychologism. While Fozilov's role as an editor and critic has been acknowledged, less attention has been given to the artistic and journalistic qualities of his memoirs and their dual function as both historical sources and literary achievements. This study seeks to analyze the thematic richness, stylistic features, and socio-cultural significance of Fozilov's memoirs in order to demonstrate their role in shaping modern Uzbek literary heritage. The findings show that Fozilov's works go beyond simple recollection, offering vivid portraits, humorous episodes, and deep reflections on conscience, duty, and human character. His memoirs illustrate the greatness of writers in their humanity and loyalty, while also documenting key events such as the publication of Abay in Uzbek. The research highlights the integration of artistic narrative and journalistic spirit in Fozilov's memoirs, showing how his editorial career informed his meticulous and sensitive approach to portraying reality. These works provide valuable material for understanding Uzbek literary life, serving as both instructive models for young creators and as enduring contributions to cultural identity, memory, and national literature.

Keywords: Essay, Memoir, Memorandum, Analysis, Observation, Creative Personality, Humor, Image, Hero

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1. Introduction

The past era, in fact, strongly demands and feels the need for a person not only to understand himself spiritually and morally, but also to find his literary and artistic expression in a truthful way. This inherent demand cannot be met by literature using only traditional forms and creating works on this basis. Literary and artistic genres that have fallen into certain patterns cannot cover the profound changes taking place in the consciousness and thinking of man, in his worldview, and in his life. In particular, the social changes that have occurred in the human spirit, the continuous progress, growth, and development of science and technical progress require the further improvement of genres already recognized in the world of literature, created by truly great writers, and the emergence of new directions and literary movements[1]. Therefore, the literary process continues to advance rapidly based on its possibilities. The true value of a work of art is measured not by the interesting events, phenomena, and scenes of life it depicts, but by how high its literary and artistic significance is. Most importantly, any creator must be able

to look at the socio-moral issues important for his time with the thoroughness, depth, and honesty characteristic of a true writer, and be able to embody such views in his works with artistic skill. Only then will each work he creates, regardless of its volume or genre, continue to delight readers for centuries as a literary product worthy of high praise and purify your soul[2].

2. Materials and Methods

The methodology of this study is based on a descriptive-analytical approach that combines literary analysis, comparative interpretation, and contextual examination to explore the memoirs and essays of Nasir Fozilov. The research draws upon textual study of his writings, including works such as *Oybek domla*, *If We Ask Themselves*, *Tash*, and *To'yona*, in order to identify recurring themes, stylistic features, and the author's techniques of characterization. Memoirs are analyzed as hybrid literary forms that merge personal recollection with journalistic and artistic elements, enabling the researcher to trace how humor, observation, and subtle psychologism are employed to portray contemporaries such as Oybek, Abdulla Qahhor, Mirtemir, and Gafur Gulom[3]. Discourse analysis was used to examine how Fozilov's narratives balance the boundaries between memory, literary creativity, and social commentary, while also reflecting the cultural and historical atmosphere of the time. Archival and published sources, including memoirs of contemporaries and critical studies, were consulted to situate his works within the broader framework of Uzbek literary tradition. In addition, intertextual comparison with the memoirs of Russian and Central Asian writers provided insights into the genre's conventions and Fozilov's innovations. Teacher and critic perspectives were considered to evaluate the reception of his works, especially regarding their journalistic spirit and educational significance. This integrated methodology allows for an understanding of Fozilov's memoirs not only as personal reflections but also as artistic texts that contribute to the cultural memory of Uzbek literature, highlighting their dual role as sources of historical testimony and as literary achievements[4].

3. Results and Discussion

The essays and memoirs of Nasir Fazilov also deserve the same sincere recognition. In his essays and memoirs, Nasir Fazilov artistically reflects the events that took place in the life of each hero he created, in which he himself directly participated. This In his memoirs, the heroes laugh at interesting events in life, while in his sad expressions and touching images, he embodies their sad gaze in a natural way. In his memoirs, the author impressively reflects the diverse character scenes of great people who were his contemporaries. The writer's memoirs are of particular importance for their subtle psychologism and deep penetration into the inner world of a person. Nasir Fozilov's essays and memoirs are rich in colorful content in terms of subject matter. These memoirs depict complex and vivid images of his contemporaries[5]. The writer's works create a complete plot and vivid images. He expresses clear thoughts about man and time, conscience and duty. The writer created portraits of creative people based on beautiful images. For example, the author is quoted in the essay "Oybek domla" as follows: "Every time I want to say something about Oybek domla and take a pen in my hand, it seems easy at first, but when I sit down at the table, I have difficulty. The reason for this is that Oybek domla always seems to be alive, his black eyes sparkle, his wavy hair seems to be about to spill out from under his chust hat, and there seems to be philosophy in every movement, every gesture, every word he says with difficulty, even in his glances. This is Oybek domla's appearance[6]. It is very easy to talk about it. It is not surprising that this aspect is as easy for me as it is. So, what was the domla's appearance like? It is difficult to say! Because the domla was a deep thinker, a philosopher-writer. In my opinion, a person who says something about him is as wise and as clever as the domla himself. "As it should be". The author skillfully paints a portrait of our writer Oybek in this memoir. Of course, the reader

who reads this memoir will imagine Oybek as a preacher and have a deep impression of this philosopher. Another example is the writer's essay-memoir "If We Ask Themselves", which is described by the great scholar of our literature, Maqsd Shaikhzoda: "These two words are enough for those who have seen and known Sheikh Aka to imagine his appearance. He was a full-grown man, with a broad forehead, curly hair that was starting to turn white, and a short-sleeved white shirt on his shoulders... He was sitting at the table, smiling, smoking a "Kazbek" cigarette, and occasionally writing down verses of poetry that came to his mind in his cigarette case, as if he wanted to joke with you. Yes, I always saw Sheikh Aka in this state[7]. "I've seen it, or at least these are the images that remain in my mind". Mainly in the essay-memoirs of Nasir Fozilov, events related to the lives of Oybek, Abdulla Qahhor, Mirtemir, Gafur Gulom, Sobit Mukonov, Mukhtor Avezov are artistically reflected. In these memoirs, the writer does not express dry memories, but rather artistically expresses the bright memories that he had with his mentors and creative people in his life, focusing more on the subtle but important aspects of the characters of the heroes. One of the important features of Nasir Fozilov's memoirs is that they fully reflect the creative figures. In general, when reading the works of great writers, the reader often cannot fully feel their greatness and majesty, and experiences difficulties in the process of understanding[8]. Nasir Fozilov's memoirs are the essence of the greatness of these great writers, in their humanity, tolerance, loyalty to friends and people. shows with interesting examples that it is. Therefore, in these memoirs there is no adventurous story that would be read with awe with unnecessary pompous images, but there is a harmony of the author's turbulent life, simplicity and greatness characteristic of a true creator. Another aspect that pleases the reader in the author's essay-memoirs is that while describing his memoirs, he thoroughly analyzes the literary life of the writer he wrote about and the period in which he created, without embellishing it, and draws conclusions that are instructive for young creators. In such forms, memoirs go beyond their scope[9]. In them, the image of this or that creator is drawn in a characteristic way, and the literary period is analyzed. In general, the author's observations take on the character of both memory and research. In the memoirs of Nasir Fozilov, we can observe the combination of both artistic and journalistic styles. Of course, when the reader reads these essay-memoirs, he will appreciate the author's observation, You will admit that he was able to find a huge meaning in a seemingly small detail. For this, it is enough to recall stories such as the incident of the kharsangtash in the memoir "Tash", the incident of the bear skin in the shepherd's bag in the memoir "To'yona", and his skill in repaying the debt to the Sheikhzoda domla with a surplus under the pretext of smoking a cigarette[10]. Nasir Fozilov describes such scenes in his memoirs in such a place and time brought, as a result of which the literary event captured in the pen is embodied in its full scope before the reader's eyes. Nasir Fozilov's essay-memoirs are dedicated to telling important historical points based on the lives of our writers who are important in the literary life of our people. Of such events, the author's events related to the publication of the novel "Abay" in Uzbek and the slander and accusations leveled at Oybek domla make such an impression on the reader. The writer's essay-memoirs also contain beautiful drawings about the young generations of our national literature of that period, and although the drawings about Said Ahmad, Saida Zunnunova, Odil Yakubov in these memoirs are in the list, they are of particular importance for their sincerity and impeccable humor. There are places in the writer's memoirs that should be described with a little more restraint, but these circumstances do not overshadow the main content of the author's memoirs[11]. According to literary critic S. Ahmedov: "Literary memoir is an independent genre. It has its own requirements. It requires the author to describe events consistently, maintaining a certain ethics. In other words, literary memoir should not consist of simply describing what was seen and experienced, but should consist of a complete, important description of an event. We read such an example of literary memoir in the memoirs of the Russian writer V. Subottin about poets such as V.V. Mayakovsky and S. Yesenin. In particular, from

the writer's memoirs about S. Yesenin, the reader learns the history of the creation of his poems in the series "Persian Melodies", and gets acquainted with another interesting page of Yesenin's biography". We have already noted above that Nasir Fozilov's essays and memoirs are directly connected with the journalistic spirit, and of course, the writer was engaged in publishing in various publishing houses throughout his life. The writer's book "Publisher and Nasir's Word" was created in this direction, and the journalistic spirit prevails in it. Professor Y. Solijonov, in his article "A cheerful, creamy "young man", says the following about Nasir Fozilov's journalistic skills: "During his editorial career, he read hundreds of large and small works, entire collections, pondered over each page, sentence, and word[12]. That is why Said Ahmad said, "Nosir Fozilov's finger is always covered in ink." Due to his extraordinary dedication to his task, he "dedicated his whole life to literature "He grew up to be a hardworking writer, a demanding and meticulous editor" (M. Qoshjonov). This profession also contributed to his formation as a stingy and sensitive writer. While his stinginess was manifested in the use and application of words, his sensitivity was manifested in deepening the content, and depicting reality in a thoughtful and convincing manner". During his publishing career, Nasir Fozilov read many manuscripts created, whether they were stories or short stories, tried to make a correct diagnosis of them, to explain to the authors the ways to correct the shortcomings in these works in a way that would not offend them, and to show them the right path. We can see that the writer expressed his opinions about the works he read sometimes in the form of reviews, sometimes in the form of articles, and sometimes in various forms of conversations. The writer himself, expressing his opinion about publishing, gives the following definition: "Editorship is a knowledgeable and intelligent person who can think about the work on an equal footing with the authors, make a correct and fair diagnosis of the work, and correct some broken sentences[13]. He should be someone who can find some words that do not belong in their place, make the work more beautiful, and if necessary, fight for a single word". It is clearly noticeable in his reviews in the book "Publisher and Nasir so'zi" that Nasir Fozilov himself followed this idea and was a cunning, tough, and honest editor. Humanism is clearly visible in the writings of Nasir Fozilov, and we can learn from the author's essay memoirs that during his editorial career, the writer extended a helping hand to our poets and writers who were struggling to publish their works or poems due to the demands of the times. In the writer's memoir titled "First Meeting", our poet Abdulla Oripov, together with writer Shukur Kholmirezayev, came to Nasir Fozilov when many publishers were unable to publish his poems[14]. The fact that the writer Abdulla Oripov published his poems in a magazine under the title "I Sing My Village" is proof of our above-mentioned idea. Of course, we observe many such cases in Nasir Fozilov's essay memoirs. For example, our poet E. Vohidov recalls: "Nosir Fozilov did not build a big house, he did not acquire great wealth, but his house is a place for all of There was a poetry house. We smoked. Nasir aka did not write poetry himself, but all the poets gathered there. Nasir aka was a brother to us, a friend, a fan, a person who listened to each of us, showed us the way, gave us love, helped us when necessary, and made such a circle flourish. We all borrowed from him, but none of us returned it. " From these facts, it can be seen that journalism also played a significant role in Nasir Fozilov's work[15].

4. Conclusion

The analysis of Nasir Fozilov's essays and memoirs reveals their unique place in modern Uzbek literature as works that blend artistic expression, journalistic observation, and profound humanism. His memoirs are not limited to documenting past events but are enriched with psychological depth, subtle humor, and vivid portraits of his contemporaries. In them, the writer succeeds in presenting complex human characters—whether Oybek, Abdulla Qahhor, Mirtemir, Gafur Gulom, or other literary figures—not as abstract ideals but as living personalities, marked by their wisdom, humor, and moral

struggles. By drawing on small but meaningful details, Fozilov captures the essence of their humanity, offering readers both historical testimony and artistic pleasure. His writings also highlight the interconnectedness of memory and research, where the memoir genre transcends its conventional boundaries and becomes an analytical tool for understanding literary life and its socio-cultural context.

Moreover, Fozilov's long editorial career shaped his literary approach, infusing his memoirs with the critical rigor and attentiveness of a meticulous editor. His reflections on publishing demonstrate his devotion to literature, his sensitivity to language, and his deep sense of responsibility toward authors and readers alike. As contemporaries such as Abdulla Oripov and Erkin Vohidov recalled, Fozilov was not only an editor but also a moral guide and supporter of creative youth, fostering a culture of literary solidarity. Ultimately, Nasir Fozilov's memoirs stand as lasting contributions that combine artistry, ethical commitment, and historical insight, ensuring their continued relevance for readers and scholars while affirming the enduring role of literature in shaping cultural memory and national identity.

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