

INTERPRETATION OF COMIC FANTASY IN THE WORKS OF TOHIR MALIK

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Abstract: This article discusses the poetic interpretation of Tohir Malik's comic-fantastic works. In the author's book "Reverse Eyes," fantastic aspects, fantastic heroes and place names, as well as the vices of our society and some individuals are revealed under the guise of fantasy, sometimes in the form of bitter satire, sometimes in the form of light humor. The author's fantasy is satirically illuminated in the stories "May the Doctor Be Well," "Catch the Thief," "Father and Son," "Take the Money, Welcome," "Iron Man," and "Reverse Eyes," which take place with the characters of the planet Yokkulabad. Satirical names such as Betqul, Tilqul, Bevoshqul ota, G'o'rql, and Voyqul were chosen for the characters of each story. Place names such as Borkant, Teskariobod, Toshbaqaobod, and Kengqosh also served this style. Although the events on the planet Yokkulabad are fictional, life is depicted in the same way as on planet Earth, while on the planets Inverse Eyes and Z everything is interpreted as a reflection of Earth. In his works of a satirical-fantastic nature, we observe that the writer was able to widely and appropriately use examples of folklore: mainly exaggeration, as well as proverbs, anecdotes, and fairy tales. He created his fantasy stories "Golden Rat" and "Golden Fish" based on fairy tale plots.

Keywords: Yo'qqulobod, Planet Z, anecdote, idiom, satirical fiction, humorous fiction, fairy tale, boast, irony.

Introduction. In Uzbek literature, the science fiction genre is associated with the name of Tahir Malik. Erkin Malik writes about this:

"Fantasy is a new direction in Uzbek literature, and no writer has yet explored this topic. This path was pioneered by a young man, Tahir... What am I trying to say? It turns out that a truly creative person doesn't get bogged down in trivial matters. Intending great deeds, he 'mounts a camel and looks far ahead' [4; 2]. Indeed, it was his fantastical works that established Tohir Malik as Tohir Malik. S. Rasulova Tohir Malik was the first writer in Uzbek literature who practically demonstrated that elements of adventure are an integral part of artistry [9; 26]. Academician Aziz Kayumov praised him, saying, "Tahir Malik is the Tolstoy of our time" [10; 36]. A writer's creative evolution can be studied in three stages. In the initial period, he focused on fantasy; in the second stage, the detective genre; and in the third stage, that is, in the final years of his career, he created works of a religious and educational nature.

II. Analysis of literature. Although the author's main works in the fantastic genre were created during the first period of his creative career, elements of fantasy are also found in

"Shaytanat" and "Charxpalak," detective elements in the stories "Hunt" and "Death of Hikmat Afandi," and didactic and religious-educational features in the stories "Falak," "Hunt," and "Devona." In the final years of his life, he returned to science fiction, writing in a rare field in our literature - comic fiction. In his book "Reverse Eyes," he satirizes the vices in our society and in some individuals under the guise of fantasy, sometimes in the form of bitter satire, sometimes in the form of light humor.

Erkin Vohidov created the series "Donishqishloq Anecdotes" in verse, while Tohir Malik created the series "Yo'qqulobod Anecdotes" in prose. Yo'qqulobod is the name of a strange planet in the author's fantasy, and as the name suggests, this planet is actually formed from the word "yo'q," meaning "doesn't exist." The writer used this method of naming a planet in his previous works. In particular, in the stories "The Ambassadors of the Milky Way" and "Hunt," the name of the same planet is mentioned. In both works, the planet inhabited by astronauts visiting Earth is called Unet. Regarding this, the writer states: "I combined the Uzbek pronoun 'u' with the Russian word 'net,' meaning 'He - no.' Such a planet does not exist" [6; 43].

The situation on the internet is a depiction of the Aral Sea tragedy, while the events in Yo'qqulobod are a satirical interpretation of the vices within ourselves, the people around us, and our society. The author writes about this: "Among the eighteen thousand worlds, there might be another planet like ours. Since that planet resembles ours, its stories are also similar to ours: We haven't discovered that planet yet. But don't you believe that they have already discovered and observed us? Someday they will fly in their celestial ships. Until then, they have been sending their stories via airwaves [7; 123]. The name of the planet is Yo'qqulobod, and the names of all its characters are pronounced with a syllable: Voyqul, Bevoshqul ota, Borqul, Balliqul, Jasqul, G'o'rql, Jumqul, Alqul... The names of the countries, cities, and villages on this planet are also unique: Teskariobod, Toshbaqaobod, Borkand, Ongqulobod, Chapqulobod, Bikinulobod, Quyruqqulobod, Bo'ksakulobod, Boldirqulobod...

T. Malik, who incorporated scientific, social, and even religious-educational, didactic styles into fantasy in his previous works, makes extensive use of examples of folk oral creativity: tales, anecdotes, and even fairy tales in this book. After all, at the beginning of every fantastic satire, the following comments are inserted: One probably doesn't notice that a hundred grams of sour boasting are added, A neighbor's joke is a joke that shouldn't be believed, A joke that isn't worth a penny, a joke that never happened anywhere, a joke saturated with a hundred grams of boasting, a joke kept in one's pocket...

In the story of the journey from Zijhaz to Kengkosh, it is satirized that Voyqul, who was going to sell melons at the market, was stopped on the way by Voybola, that is, traffic police officers, without grounds but purposefully. When Voyqul said, "I'm going to sell the melons we planted with my wife," Voybola replied, "So you've been farming with my sister-in-law? Is there no document for this?" [7;128]. After giving ten melons "in his own way," the officer wished him a good journey and allowed him to continue on his way. The most interesting thing is that these officers stop the car not in one, but in several places and take ten melons each time. When Voyqul enters the market with an empty car without melons, he returns home with just the car's empty key. The reason is that on the way back, he distributes the parts of his car to the officers. The people of this planet are strange. Voyqul wasn't offended. The author explains this situation as follows: "Voyqul has a key, four wheels, one motor, and as they say, a body... is it

difficult to find?" [7; 129]. The satire criticizes bribery, as well as excessive documentation. At the end of the work, Voyqul goes to get a document stating that his wife is a daughter to her mother-in-law, and he is a son-in-law to his mother-in-law.

"May they be healthy, doctor" criticizes some corrupt doctors through the example of the adventure of Bevosqul ota, a resident of Toshbaqaobod village near Teskariobod, located northeast of Yo'qkulobod. The writer's skill in using words itself evokes laughter: "Actually, Bevosqul ota is in perfect health. Until he reached this age, he had never had to deal with doctors. When he sneezes twice, his son's affection overflows, and he says, 'Father, you should stay in the hospital like everyone else.'"

The fact that doctors don't care for patients who don't pay money, and they fleece you when you go to the hospital, citing various reasons, is satirized through the life of Bevosqul ota. The opening sentence of the work served to reveal the content of the satire: "In the ancient history of Yokkulabad, if a person with a headache went to a doctor in the hope of healing, after settling accounts with the doctor, he would also end up with a pain in his heart" [7; 130].

At the end of the satire, Bevosqul ota decides to teach such doctors a lesson: "One bed costs so-and-so. I paid that money. Now this bed will be mine," he says [6; 132].

The chief physician covers all expenses and keeps the bed. The author concludes the work with sarcasm: "The poor thing suffered."

III. Methodology. In the comedy "Catch the Thief," the indifference of police officers, their abuse of authority, and the victim's forced wandering to avoid excessive worry are humorously portrayed. Borqul, whose wallet was stolen from his car, traveled the entire world in search of the thief. In the end, the author once again replaces criticism with laughter:

The reader naturally wonders about the contents of the small wallet stolen by the thief, how much money it contained, and why Borqul went to such great lengths to find it. In the writer's words: "Borkul is not naive; he doesn't leave a wallet full of money in the car. Money is always kept in the side pocket, close to the heart. In the wallet... there was a toothpick" [7; 134].

The reader It's natural to think about what was in the small wallet stolen by the thief, how big the money was, and why he was wandering around so much. In the words of the writer: "Borkul is not naive, he doesn't put a wallet full of money in the car. Money is always in the side pocket, close to the heart. In the wallet... there was a toothpick" [7; 134].

The comedy "Father and Son" criticizes the practice of collecting money from students in schools for various purposes. The work sheds light on certain vices in our society through the characters of father and son, Jorqul and G'o'rql, who refused to bring the money requested by the teacher due to their stinginess, not out of a desire to fight corruption. When the teacher tells Jorqul to collect money for the Communist Party in Katkulobod and for the starving people there, he retorts that there is no Communist Party in Katkulobod, and where there's no Communist Party, there won't be any starving people. It addresses the collection of money from students for lunch and tea, classroom repairs, subscriptions, school funds, window curtains, and inspection commissions from junior, middle, and senior departments.

The satire "Let them take from the money, welcome" tells a humorous story about the tricks in the banking system, salary delays, and the forced imposition of sponsorship for certain projects on entrepreneurs. The story, which the writer sarcastically titled "The Rooster of Mercy," is described as follows:

"Soon there will be a grand celebration in Yokkulabad to mark the birth of the one-millionth donkey. Thanks to the bank, they didn't dismiss it as too insignificant, and even withdrew five or ten coins from their account. However, there are also ungrateful people among the residents of Yokkulabad. They ask, 'Why doesn't the bank give money for salaries?' Looking at such people, you want to say: 'Oh fool, be patient, let good deeds be done, then there will be more justice.'" [6; 139].

In the anecdote "Scholarly Market," the intellectuals who abandoned their educational institutions and rushed to the marketplace during the market economy period are satirized. This market on the planet of Yokkulabad consists of people with higher education who are specialists in various fields, from market vendors to meat sellers and headscarf sellers. Although it's a knowledgeable market in name only, nepotism is allowed here too, as evidenced by a young man who barely finished fourth grade working as a ticket collector. The reason for this was cleverly explained by the fact that he was the son-in-law of the market committee.

In the anecdote "Where is the Satire Theater?," the characters Betkul and Tilkul make a bet on whether there is a satire theater in the city of Kengkosh. The miser Tilkul, afraid of losing, runs away from the pilaf and puts it up as collateral. Betkul, Tilkul, Kengqo'sh. In this story, the character and place names are derived from human organs.

In the story "Iron Man," the involvement of teachers in additional work is satirized. The philosophy of Jasqul, a teacher with forty years of experience accustomed to these assignments, is that even if others are made of clay, in Yo'qkulobod, the teaching staff must be made of iron or concrete. He will remain silent if the commission unjustly accuses him. The teachers simply say he's made of plasticine. He won't get angry if they take him to mow. The teachers simply say he's made of dust. They won't be offended if deductions are made from their salary for subscriptions to magazines that never reach their school or for circus performances. Teachers simply say he's made of rotten paper. The most interesting part of the story is that after hearing about the cancellation of involving teachers in cleaning Khoja's streets, he becomes genuinely upset about being "disbelieved" in the teaching profession. Only then do the teachers conclude that he is indeed made of iron.

In the writer's words, the story that fell from Lofchi's lips takes place on the planet of Inverted Eyes. This planet is described as follows: "The appearance of the people there is slightly different from that of the people of Yokkulabad; the mouth and nose are on the front of the face, and the eyes are on the back. And they have no ears at all. Their actions are completely different as well. It is such a place that their carts move ahead of the horses, their flies are masters of the elephants, and their mice hunt tigers" [7; 157]. In another humorous science fiction story called "The Dangerous Discovery of X," planet Z is also described as Earth's opposite. This planet is the exact inverse of Earth. They breathe carbon monoxide instead of oxygen, drink salt water instead of fresh water, and appeal to the lower court instead of the

supreme court for criminal cases [5; 311]. While Mulla Mutallib visits that planet in the story "Teskari ko'zlar" (Inverted Eyes), Alkul from Yo'qkulobod lands on such a planet. His forehead was beaming, and they were in the process of choosing an emir there. The conditions of the competition are also interesting: Not listening while listening - When asked: "There are many scoundrels in our area, do you see?" - he pretends not to listen; - Under the condition of silence - when told "State that strict measures must be taken against bribery," - he pretends to be mute; On the condition that he must raise his hand in agreement, he raises both hands without even half hearing; - He applauded the adoption of the law without stopping.

IV. Results. The master of artistic expression, T. Malik, also makes extensive use of idiomatic phrases:

In particular, the title of the anecdote "Bozor darsligi" (Market Lesson) itself is derived from an expression. The story's protagonist, Sanqul, fills his pockets at the market while working as a station employee by turning a blind eye to everything.

"Know this: there is a price for every eye's work, every nose's cover. Healers receive their due. Yours will be the price of the eye."

A person's nose would lift when they had more money, but their eyes had closed. His fellow villagers, unaware of the city's affairs, made various assumptions because they had forgotten the saying "abandoning custom is a sign of the end times" [7; 165]. At the end of the story, Sanqul's eyes close, knowingly blinded by the forbidden acts. In the work, both the literal and figurative meanings of the phrase "кўзини юммоқ" (to close one's eyes) were used to create the plot of the humorous tale.

In his works of comic-fantastic direction, we observe that the writer was able to widely and appropriately use examples of folklore: mainly praises, as well as proverbs, anecdotes, and fairy tales. For example, proverbs like "Close straw is better than distant wheat" or "Feeding the poor is half-rich," "The camel also dreamed of a bathhouse," "If I had known my father would die, I would have exchanged him for a sack of bran." In the anecdote "Golden Fish," the local proverb "God is tired of the idle" is humorously adapted: "The people of Yokkulobod say that his wife is tired of the old man Bekorchi." Along with similar proverbs, the author also used Nasriddin Afandi's following anecdote as a basis for the satirical story: They asked Nasrql: "If God created man from clay, did He also add straw?" He replied: "Whether He added it or not, a person would have burst from the worries of this world."

He created his fantasy story "Golden Fish" based on fairy tale plots. Speaking about the fairy tale-fantasy direction, T. Malik emphasizes that he began his creative work in this genre: "I must have learned to find plots by writing stories for children, especially fantasy stories. Because children don't like empty words. To attract their attention, it is necessary to tell an interesting story" [8; 35].

M. Obidjonova notes that based on literary traditions, genres such as adventure, satirical, fairy tale, and humorous fiction emerged in fantasy literature, blending scientific and social issues. [3; 45].

In particular, the story "The Golden Fish" is reminiscent of the plot of Pushkin's work "The Tale of the Fisherman and the Fish." In both works, the adventure that begins with a leaky basin ends with a leaky basin again. In this tale, the author also depicts a scene from the life of Yo'qqulobod. The name Yalkul was used to express the laziness of the old man who caught fish. In the story "Golden Rat," environmental protection and the indifference of those responsible for neglecting their duties are highlighted in the style of fairy tale fiction.

V. Conclusion. In conclusion, it can be said that T. Malik, along with pure, scientific, and social science fiction, also worked effectively in the field of comic fiction. In this direction, he created fantastic stories in the form of anecdotes using examples of oral folk art such as tall tales, jokes, fairy tales and proverbs, as well as phrases, wordplay and irony. Whether the events involve the fate of aliens, the distant future, stories, or fairy tales, the essence of fantastic works lies in warning humanity and calling for understanding oneself and the world. If H. G. Wells likened works of this kind to a gambling game that excites and shakes our psyche [1; 350], G. Gore writes that, although he believes in the existence of other forms of life and intelligence in other worlds, the hero of any science fiction novel on Earth is a human being [1; 121]. R. Ibragimova, however, emphasizes that no matter how much fantastic worlds and aliens are described in science fiction works, their foundation still lies in the study of humanity [2; 104]. After all, the purpose of the comic-fantastic direction in Tahir Malik's work is also to call for a rational life without losing the feelings of kindness, conscience, and compassion, drawing conclusions from the past and present of humanity, and being aware of the predictions of a promising or tragic future.

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