



## **REALISTIC FACTORS THAT LED TO THE CREATION OF TAKHIR MALIK'S FANTASTIC WORKS**

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<b>Article history:</b>	<b>Abstract:</b>
<b>Received:</b> 14 <sup>th</sup> August 2025 <b>Accepted:</b> 11 <sup>th</sup> September 2025	<p>This article discusses the interpretation of realistic ideas embedded in Tahir Malik's fantasy works. This topic is mainly revealed on the example of the story "Hunting." The author's works such as "Falak," "Khizr's Water," "Madman," "Loyalty," "The Dangerous Discovery of X" serve as an auxiliary object of the topic.</p> <p>A distinctive feature of T. Malik's fantasy is that it has never been detached from realism. At the heart of each of his fantasies lies a certain realistic foundation. This can also be seen in the example of the characters that the author introduces into his science fiction work, since in all the author's works, both large and small, which belong to the category of science fiction, at most three or four characters of a science fiction nature participate, while real characters with human qualities number several dozen, and in some cases about fifty.</p> <p>The vitality of the writer's science fiction lies in the fact that in each of his works, he identified a specific social phenomenon, a scientific innovation, natural disasters that occurred on our planet or artificial disasters caused by human damage to nature, the restoration of history prohibited by the Soviets, and even the immortalization of individual names as a real reason, establishing them as the root of the work's idea or the end of the thread, and was able to provide serious reasons that convinced the reader of this fantasy.</p>

**Keywords:** Realism, fantastic hypothesis, image of a deer, Tunguska phenomenon, planet Unet, spaceship.

**INTRODUCTION.** Tahir Malik is considered one of the founders of three directions in Uzbek literature. His name is mentioned along with Khojakbar Shaykhov as the founders of modern Uzbek science fiction, while Uzbek detective literature was literally revived by Tahir Malik. In the religious-educational direction, his works serve as a guiding star for Uzbek writers and a beacon calling readers to the right path. Literary scholar S. Rasulova classifies T. Malik's work into three periods: [10, 21]

1. The period from the creation of the first examples of the writer's work until 1990. During this period, works of a fantastical nature were created.

2. From the 1990s to the 2000s. During this period, his works in the detective genre were born. 3. The period from 2000 to the writer's death. During this period, works of a religious and educational nature were published. At the same time, in several of T. Malik's works, one of the characteristics of these three directions prevails, while the others appear side by side. In particular, the scientific-fantastic hypothesis put forward by the young scientist Komil about growing cotton on a wheel in the story "Charxpalak," which is a

vivid example of the detective genre, episodes related to the dialogue of Anvar and aliens in the work "Shaytanat," events related to the era of the kurbashis in the novel "Devona," built on a fantastic plot, ideas related to science and scholarship in the story "Falak," created on the basis of the motif of time travel, are among them.

**II. ANALYSIS OF LITERATURE.** A distinctive feature of T. Malik's fantasy is that it has never been detached from realism. At the heart of each of his fantasies lies a certain realistic foundation. This can also be seen in the example of the characters that the author introduces into his science fiction work, since in all the author's works, both large and small, which belong to the category of science fiction, at most three or four characters of a science fiction nature participate, while real characters with human qualities number several dozen, and in some cases about fifty.

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prohibited by the Soviets, and even the immortalization of individual names as a real reason, establishing them as the root of the work's idea or the end of the thread, and was able to provide serious reasons that convinced the reader of this fantasy.

In his book "Life's Boat Floats in the Stormy Ocean," as well as in the work "Life's Boat," included in volumes 14, 15, 16, and 17 of "Selected Works," the writer cites the reasons for the emergence of many of his fantasy works.

In this autobiographical work of the writer, that is, in "Life's Boat," the reasons for its creation and the fantastic basis are not described, as an exception to S. Rasulova's classification, there is a fantastic story created not in the period of fantasy, but in the period when the detective direction prevailed, which differs from works of this direction. This is the story "Hunting," created in 1996. The science fiction basis of this story is that the events in it begin with the news that on June 30, 1908, a spacecraft from the planet Unet, sent to explore Earth, crashed and fell to the Earth's surface: "Later, the Unet people learned that the name of the planet "1248" was "Earth," and that their ship had crashed on the thirtieth morning of June, 1908, Earth time. The fate of the only surviving cosmonaut will remain unknown to them for many years." [5, 1]

It was on this very date that a mysterious powerful explosion occurred, known in history as the "Tunguska phenomenon." This explosion, which occurred near the Tunguska River in Russia's Siberian region, released approximately 12 megatons of TNT of energy and leveled nearly 80 million trees across an area of over 2,000 square kilometers.

The cause of the Tunguska phenomenon is unclear, but the most common theories are as follows:

- According to the most famous theory, a large meteorite or asteroid that entered the Earth's atmosphere caused the explosion. However, the crater was not found.
- Some scientists believe that the comet's destruction in the atmosphere caused the explosion.
- According to another theory, the eruption of methane gas from underground led to the explosion.

The Tunguska phenomenon remains one of the greatest mysteries of the 20th century. To date, its cause has not been fully established.

Exotic theories have also been proposed that this mysterious natural phenomenon may have been influenced by the war between two alien civilizations that came to Earth, the penetration of a small black hole into Earth, nuclear war between ancient civilizations, an unknown energy explosion from space, and other

science fiction phenomena. Takhir Malik, using this latter exotic theory, gave rise to the fantastic idea of the story "Hunting," that is, the spacecraft of the cosmonauts of the planet Unet suddenly crashes onto the Earth's surface and explodes, resulting in a powerful explosion, which we earthlings call the Tunguska phenomenon. Based on the same Tunguska phenomenon, there is also a fantastic story by M. Yuldasheva called "Layna." Unlike T. Malik, this story specifically mentions the Tunguska phenomenon. An elderly man of Yakut nationality named Tegener tells how an alien woman named Layna ended up in their village. He told the students about the incident of the spacecraft, which supposedly fell on Tunguska as a meteorite.

In this work, it is clearly noticeable that the Tunguska phenomenon is taken as the basis of the story's plot. T. Malik, in the story "Hunting," does not even mention this historical event. Only the information about the time and place of the event, namely that it took place at dawn on June 30, 1908, and near the Tunguska River in Siberia, unites these two historical events and fantastic fiction.

The next task for the writer is to continue this fantastic hypothesis, proven by a natural phenomenon, by embedding it in the realistic idea of the work. The writer includes one of the cosmonauts who came from Unet to carry the main cargo in the story in the body of a deer commonly found on the banks of the Tunguska River: "From this stream of news, they learned that one of the cosmonauts had become the body of a deer commonly found in these places, and as a result of an unexpected ship explosion, he could not return to his appearance or take the form of an earthly person." [5, 31]

At this point, it should be noted that the cosmonaut from Unet did not directly turn into a deer; in such a case, the work would lose its scientific significance and become a fairy tale plot. On the contrary, using the hypothesis that aliens may possess some unusual characteristics that are impossible for earthly people, the Unet cosmonaut put forward the fantasy that the soul of the cosmonaut had entered the deer's body. This brings a realistic work closer to science fiction by separating it from the plot of the fairy tale. There is also a realistic basis for the Unet cosmonaut entering the body of a deer, not any other animal. There were many deer along the Tunguska River in the area where the 1908 explosion occurred. We find this in the story "Layna," which we mentioned above: "On the edge of a small alas, a family of deer is dying... Vazhenka (a female deer) and her two offspring were



devastated. His fur burned, and his flesh became visible. If only I could help him. [11, 59-60]. Apparently, in this huge explosion in history, herds of deer also perished.

**III. METHODOLOGY.** In our opinion, there is another interpretation of the writer choosing the image of a deer for the fiction of the work, which is the question of literary influence. T. Malik translated the play-fairy tale "The King Who Became a Deer" by the French writer Carlo Gautici into Uzbek. In this work, created in 1762, a young and beautiful king named Deramo undergoes various trials to find his beloved. His vizier, Tartalya, devised malicious plans to seize the throne. With the help of a magician, Deramo acquires the ability to turn into a deer. The king transforms into a deer and goes to the forest, where he meets a beautiful girl named Angela. The King and Angela fight against Tartalya's evil plans. The main fantastic spirit in the play is noticeable when the king takes on the form of a deer. The king, in the form of a deer, protects Angela from villains. Using his strength and agility, he saved his life and seized power from the vizier. Throughout the work, the king takes on the form of a deer several times and returns to human form. These changes give the plot dynamism and mystery.

It is possible that the phenomenon of creative influence in the process of translating this play was also the reason for the emergence of the idea of the fantastic image of the deer in the story "Hunting." However, if we approach the analysis based on the style of Tahir Malik, who never let go of the lever of realism even in the inspiration of his fantasy works, the main object was the frequent occurrence of deer on the banks of the Tunguska River.

The main events in the work take place thirty years after the explosion of the Unet ship. That is, in 1938. Now, the next historical process, the policy of repression, and the tragedy of the intelligentsia will be depicted. This tragedy is also joined by the horrors of separating the nation from its faith, alienating it from God, and this tragedy is brought to the level of the culmination of the work.

In the short story, which originally received the title "Hunting a Man," the main idea is to reflect the events of the repression period. The five main characters define the plot line of this story. Four of these five characters are political prisoners of four different characters and purposes. The fifth is the image of the prison warden who rules over all prisoners in this prison: who considers himself king despite not seeing the tsarist regime, who considers himself the god of those in this prison despite not recognizing God.

The first of these, namely Rahmatullah - is steadfast in the path of faith. He was imprisoned for refusing to write Soviet statements like "There is no God, religious and prophetic tales are false fabrications." The young poet Mirhosil considers Cholpon his mentor, who, like the patriotic intellectuals of that time, was sentenced to this prison in Siberia under the label of "traitor to the Motherland" for wanting freedom and enlightenment.

The Red Commander is an image who was expelled from madrasah for opposing the inclusion of Tsar Nicholas's name in selfishness, who lost his faith when he couldn't find the truth he was looking for, and consequently became an atheist. And the image of the commissar knows neither God nor humanity. It is this image that serves as an assistant in organizing the next person's ovine, which the boss organizes for entertainment from boredom.

In the work, except for Rahmatullah and Mirhosil, no other characters are called by their names. S. Rasulova emphasizes that the writer did not consider it necessary to give names to characters who went astray, showed hypocrisy, betrayed their faith, and strayed from humanity; she generalized the images of people with such vices and called them nameless, that is, Head, Assistant, Commissioner, Red Commander, Representative. [10, 76-77]

In this story, which mainly reflects real events, with the exception of the introduction and the short conclusion, the main fantastic spirit is assigned to the image of the deer. While its roar instills fear in the hearts of disbelievers, in Rahmatullah's ears it sounds like the muezzin's call to prayer. The writer's difference from other works in this direction is that the fantastic motif in this story is used for religious beliefs, not for the purpose of warning about artificial intelligence, the development or decline of science, or natural disasters. In the work, the deer fights to protect Muslims from the oppression of oppressive infidels. This deer, possessing a fantastic character, has risen from the level of an animal to the level of an image with divine power. The author proves this through the following events:

Firstly, this deer is not subjected to any projectile;

Secondly, based on the Chief's plan, a tunnel specially prepared for "Hunting Man," that is, when Rahmatullah was led through a passage between hungry dogs, Rahmatullah's prayer, the roar of a deer, and the event of the dogs retreating by the command of divine power are presented;

Thirdly, the scene of the deer's next roar and how some divine force pushes back the hands of the Chief who was about to strike Rahmatullah:



NoFourthly, there is the story of a deer chasing the Chief who wanted to shoot himself in the forest, carrying him on his horn and throwing him into a deep pit;

Fifthly, when the Chief's assistants wounded the four prisoners who escaped from prison and threw them into another pit, he grabbed the commissar who had climbed up thinking of his own life from the pit with his horn and threw him next to the infidels and oppressors of his class, that is, into the pit where the Chief and his assistant were thrown:

Seventhly, although the deer Rahmatullah and Mirhosil came several times to get them out of the pit where they had fallen, they couldn't help them because their time had come, but they did the last thing they could do for Muslims and covered their bodies with soil and buried the pit:

Eighthly, the fact that the deer did not allow the desecration of the bones of his Muslim brothers even thirty-five years after his death serves as the final proof of our opinion. About this work, literary critic B. Karimov says: "In the story "Hunting," there is a fictional image of a "divine" helper deer... This story, with its strong religious pathos, compares the inner endurance of faithful and non-believing people in suffering and trials. [1, 26]"

**IV. RESULTS.** From the plot of the work, it is clear that the arrival of aliens occurs in other years, and the social events that took place on Earth, more precisely on the soil of Siberia, occur in other years. In particular, it is said that the incident of hunting people occurred in 1938, and the events related to the grandchildren of the Chief, the Representative, and the Commissioner at the railway construction took place 35 years later. This corresponds to 1973. The Unet spacecraft first approached Earth in 1908, and the second time in 1988, eighty years later. These discrepancies between realistic and fantastic realities in the work are explained by the messages received by the cosmonauts of the second expedition through the airflow. In the Concise Conclusion section of the story, eighty years later, the second Unet spacecraft approaches the Earth's surface and receives through the message stream that an astronaut who remained on Earth had disguised himself as a deer eighty years ago, that in 1938 he tried to rescue a Muslim person like himself, and finally, the final information from the deer-disguised astronaut in 1973: "As they flew over the endless forest, they received the final message stream: 'I met a Muslim person like ourselves. I couldn't save him. I'm leaving with regret...'" [5, 31]

It is known that in fictional works with alien motifs, authors have to think about the collision of two civilizations, the communication of beings that developed in two different ways, and fantastic hypotheses about how astronauts send information from the planet they visited to their planet.

T. Malik also tried to interpret this issue based on the possibilities of his hypothesis in his works, in which there was a need for a means of fantastic communication. The motif of a dream in the story "Khizr's water," [4, 324] in the story "Falak," the hypothesis of transferring information from the consciousness of a deceased person in the past to the brain of a living person using electrodes installed in the brain of the scientist-researcher using the elalloma device, [3, 5] in the novel "Devona," the flow of bioelectric current [2, 23], and in this story, in the form of a message stream, we observe that information from the past is transmitted to the present and that aliens visiting the planet Earth send messages to the inhabitants of the planet to which they belong.

In our view, the author did not substantiate the ideas presented in two places in the story, even if realistically or even fantastically. As a result, the question of why the cosmonauts of the second Unet spacecraft were prohibited from communicating with Earth remained unsolved. Secondly, there is no real or fantastic basis for why the third spacecraft from Unet will arrive exactly fifty-four years later.

Approaching the plot of the story outwardly and drawing conclusions, it seems that an interpretation not found in the works of other science fiction writers puts forward the hypothesis that there might be Muslim beings on one of the other planets in the universe. Rahmatullah heard the deer's roar and the muezzin's identical pronunciation of Allahu Akbar, the Unet cosmonaut in the deer's body defending Muslims and punishing infidels, and the cosmonaut's words "I met a Muslim servant like ourselves. I couldn't save him. I am leaving with regret," - such evidence seems to lead to the conclusion that the writer put forward the hypothesis that there might be Muslims on other planets as well. However, all these facts disappear into the magic of the author's wordplay in quotation marks. In the 16th volume of "Selected Works," the writer explains the word Unet in the name of the planet Unet, which he first used in the story "Ambassadors of the Somali Way," as follows: "I combined the Uzbek pronoun "u" with the Russian word "net," which means: "It is not." Such a planet does not exist, but a natural disaster is inevitable." [7, 179]



From this, it is understood that the planet Unet is said to be a planet that does not exist. Neither the Unet people mentioned in the work nor the Muslim servants living on some planet actually exist. Indeed, if intelligent beings, especially Muslims, existed on another planet like Earth, God Almighty would have mentioned them in a verse of His holy word, the Holy Quran. T. Malik, well-versed in religious knowledge, does not convince people of the existence of something that does not exist in his works, but through symbols warns humanity about the consequences of ignorance, evil, and indifference. Therefore, except for T. Malik's novel "The Idiot" and the story "The Dangerous Discovery of X," no other work depicts life on another planet. In one of these two works, scientific and technological progress and the resulting decline of nature and emotions are described in an anti-utopian way using the example of the imaginary planet Tang, while in the second, the cultivation of natural products using chemical drugs is satirically criticized through the events that took place on planet Z.

**V. CONCLUSION.** In conclusion, it can be said that at the heart of T. Malik's fantasy works lies realistic truth. The writer created each of his works in the fantastic direction not in pursuit of imagination or adventure, but in order to raise some social, global, ecological, or spiritual issue. This was primarily due to the style of the author's work in the early period, as well as factors such as censorship of the period. In the writer's fiction, such ideas as the ability to see the past (in the works "Falak" and "Khizr's Water"), a journey into the future (in the stories "Loyalty," "Farewell Othello," "The Dangerous Discovery of X"), the theme of an anti-utopian warning about the excessive development of artificial intelligence and the loss of human emotions (in the works "Gulliver's Error," "The Idiot," "Farewell Othello") are leading. After all, these issues constitute the main goal of fantasy literature.

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