

LEADING ARTISTIC FEATURES OF THE SHORT STORY GENRE IN UZBEK LITERATURE

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Abstract

In this article, the history of the short story genre and its introduction into Uzbek literature were studied. The specific features of this genre were analyzed based on the short story "Question" by writer Khurshid Dostmuhammad. The system of images in the work, the writer's artistic concept is studied.

Keywords: Short story term, classic short story, traditional and realistic interpretations, symbolic images, fantastic stories.

Introduction

The current modernized and increasingly globalized age requires a new perception and expression of human spirituality, its nature, its thoughts and the complex spiritual world in fiction. Such renewal, the creation of a historical figure and a contemporary image of man manifests itself in each genre in its own way. Including the short story genre.

The short story genre has gone through several phases in its historical development. The first stories about the creation of man are contained in the pages of the holy book, the Qurani Karim. The history of the prophets from Adam (A.S) to Muhammad (S.A.V.) , their external and internal worlds, patience and endurance are expressed in the form of divine information in the Holy Book. The term "Qissa" comes from Arabic and, according to the dictionary meaning, is a story, an adventure aimed at describing a specific period in a person's life and work. Over the course of historical development, this genre has improved. Understanding the nature of human-universe relationships and a more complete description of human psychology have become one of the primary features of the short story genre.

Literary experts: N. Hotamov and B. Sarimsakov write about this genre:

1. Works of folklore and written literature widespread in the Near and Middle East. Stories were initially widely spread among people through the storytelling method, later these storylines were revised and created by a person.
2. In Uzbek prose in the following decades, works of fiction that are larger than the story, smaller than the novel and in most cases based on the adventures of the main characters are also treated as short stories.

Such works are identical to the narrative genre in terms of their character, their genre possibilities, their artistic and visual principles and methods."1. Researchers have highlighted

1 Хотамов Н. Саримсоков Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Т.: Ўқитувчи, 1979.



the role of this genre in the cultural life of people in the Middle Ages, especially in enriching the spiritual world of suburbanites and developing their thinking. V. M. Jirmunskyi and H. T. Zaripov called the works that were popular in the repertoire of short stories in ancient times “folk books”. They emphasize that special storytellers worked in towns and villages². It seems that the stories went through their own phase in folklore, passed from mouth to mouth and later read to preserve them. The books “Qissai Ibrahim Adham”, “Khor Darvesh” and “Qissai Mashrab” are folk books. In such books, the narrative method of telling the events of a hero's life in an orderly manner was dominant. “...the “people's book” and “people's novel” which are widely used in scientific literature today and accepted as one of the terms of literary studies, are actually famous short stories in the history of Uzbek literature”³, – literary critic Vohid Abdullaev writes.

Written classical storytelling aims primarily at interpreting one or more events related to the Islamic religion and people's lives. Burhoniddin Rabguzi's “History of Al-Anbiyo”, Alisher Navoi's “Tarihi Anbiyo and Hukamo”, “History of Sheikh San'an”, “Yusuf and Zulaiha” and “History of Sayfulmuluk” are examples included in the epic “Lison ut-Tair”. “Such stories are written in a direct literary style and based on a clear artistic concept. Since they are based on the hadiths of the Qurani Karim and Muhammad, (S.A.V) the authors' artistic intention was to provide a more comprehensive interpretation of the content of such authoritative sources and to popularize it. The style of such stories is dominated by the influence of traditional Arabic and Persian tales, especially the principle of classicism. In the compositional construction of the stories and in the plot system, an attempt was made to completely preserve the traditions of classical storytelling.”⁴.

The story of Rabguzi, the son of Nasiruddin Burhanuddin, who has a firm place in the field of Uzbek literature of the 13th-14th centuries, deserves special attention. century took. Scientists believe that the language of this work is one of the monuments that form the basis for the development of the modern Uzbek language. This is evidence that the historical roots of Uzbek literature and culture extend far.

From the beginning of the 20th century, stories of a new direction began to be written in Uzbek literature. In such stories, realistic images related to social life began to take the lead. In literary scientific sources, criteria such as the adventures of the main character in the plot of the work and the fact that it is smaller than a novel and larger than a story are taken as genre characteristics of the short story. The main feature of this genre is that the plot of the work is based on the activity of only one hero. The literary critic A. Kholmurodov responds to this question as follows: “The plot of the story is based not on the adventures of a single hero throughout his life, but on the coverage of events relating to a certain period of the hero's life.” So, when talking about the genre features of a short story, it is appropriate to consider the ease of the scale and development of events compared to the novel, as well as the complexity

– Б.156.

² Холмуродов А. Ўзбек киссачилиги: тараққиёт муаммолари (XX аср сўнги чораги): Филол. фанлари д-ри дисс. ... – Тошкент, 2008. – Б. 16.

³ Абдуллаев В. Халқ китоблари // Ўзбек адабиёти тарихи (XVI асрдан XVIII асрнинг 70-йилларигача). Беш томлик. – Т.: Фан, 1978. 3-том. – Б.152.

⁴ Холдорон Д. Ижод моҳияти – услуб хосияти. – Т.: Турон замин зиё, 2017. – Б. 4-5.



compared to the story, not the large or small scope⁵, – writes the scientist. Fictional works larger than a story and smaller than a novel, in most cases based on the adventures of the main character, were called short stories. “Such works are identical to the narrative genre in terms of their character, their genre possibilities, their artistic and visual principles and methods. Therefore, the term short story in modern prose (second half of the 20th century) is to be understood as a synonym for the term narrative.”⁶. Literary scientist D. Kholdorov, who studied the peculiarities of the short story genre, writes: “The poetic thought that is supposed to be expressed in the short story is always told in the language of a specific “representative” of the genre. Therefore, this principle also works in those places where the narrator and the author form a synthesis in the story”⁷. As the literary critic rightly points out, the presence of a narrator in the short story genre is one of the important features of this genre. That is, this process represents the internal structural composition of the genre. “...a short story is an independent genre that subjectively tells about a certain period of life, certain situations, certain states of mind of a person and is not devoid of some similar features that are typical of a novel, a novella and a short story.”⁸.

It seems that the story covers several aspects of life, detailing a particular period of a particular character's life. So the short story has its own poetic features.

In the course of the historical development of Uzbek literature, many short stories were created. Abdulla Qahhor's "Sinchalak", "Tales from the Past", Gafur Gulam's "Shum Bola", Adil Yaqubov's "Muqaddas", "Tilla Uzuk", "Bir Feleton Kissasi", Pirmkul Kadyrov's "Erk", Olmas Umarbekov's "My Love, My Love", Otkir Hashimov's short stories such as "Spring does not return" and "Lives passed in a dream" are Uzbek of the 20th century. remained in history as rare examples of literature.

These authors incorporated traditional and realistic methods of interpretation into their works. At the time of independence, writers such as Togay Murad, Murad Muhammad Dost, Erkin Azam, Khurshid Dostmuhammad, Shoyim Botaev and Shadiqul Hamro created works in the short story genre. In the stories of these authors, it has become a criterion to describe a non-ideological person along with his virtues, flaws and shortcomings in order to express the complex world of the human psyche, pains, dreams and desires. Realism and modernism began to mix. The literary critic Sh. Rizaev writes about the work of the writer Khurshid Dostmuhammad: “The work of Khurshid Dostmuhammad can be analyzed and explained not only with an emotional approach.” In it, the waves of emotions always crash on the shores of thought. One mutually requires the other. Therefore, there is a channel, but it is not a straight channel like a dug channel, but a channel that covers the deepest differences and the most remote corners of life's path, invisible to the ordinary eye. These flow in, and the great rivers of short stories and novels fill and overflow”⁹. In fact, it is impossible just to read the author's

⁵ Холдоров А. Ўзбек қиссачилиги: тараққиёт муаммолари: Филол.фанлари д-ри.. дисс. –Т., 2008. – Б.17

⁶ Хотамов Н. Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Т.: Ўқитувчи, 1979. – Б. 157.

⁷ Холдоров Д. Ижод моҳияти – услуб ҳосияти. – Т.: Турон замин зиё, 2017. – Б. 3.

⁸ Холдоров Д. Ижод моҳияти – услуб ҳосияти. – Т.: Турон замин зиё, 2017. – Б. 4.

⁹ Ризаев.Ш Яхши “ёмон” одам ёхуд янгиланаётган реализм // Шарқ юлдузи. 2011. № 3. – Б. 163.



stories, short stories and novels, they encourage the reader to think, reflect, observe about life, human life, its essence. One of these stories by the writer is called “Interrogation”. This story is fantastically written and the symbolic images contained in it have a literary and philosophical meaning. At the heart of the story is the image of Bozorqul, who drives a tractor in the cotton fields and leads a simple, humble but peaceful life. In keeping with the requirements of the genre, the story depicts a specific period of Bozorqul's life. Bozorqul gets married and is heavily in debt. To get out of debt, Aminboy gets a job in a cotton factory under Guppy's guidance. All problems and conflicts start behind this factory. Bozorqul, who works in a group of cotton pickers and returns home in the middle of the night, suddenly comes across an unusual event that no humanity has ever seen. Blinded by the bright light, Bozorqul sees before him two strange human-like creatures, twice the size of a poplar tree, clad in silver-white armor. Creatures: “Who are you?”, “Whose son are you?”, “Your job? What do you do?”, “How long have you been working?”, “Do you have a family?”, “Have you served an elder?” begins to question him by asking questions like Later, other employees of the factory, including Davlatov, Narziqul alias, Aminvoy guppi and Rahmatov, interrogated by aliens. During the interrogation, the words of the characters of the story, their mentality and the feeling of fear in their hearts served to reveal the character of the hero. Of course, the reader who reads the work will not believe these events. However, the author's aim is not to convince the reader of the events, but to encourage humanity to pause for a moment from the endless running and worries, to examine and question themselves. Finally, at the beginning of the story, the hadith “Ask yourself questions before you are questioned” was taken as an epigraph and embedded in the essence of this artistic text. The title of the story also served to express the conception of the artwork. “When the creator brings the content of the text into a specific word or sentence, he fixes the essence of the artistic work in the title. In other words, the title is a miniature work that combines the creator's artistic intention, the idea of the work, the image system and all elements in a single focus.”¹⁰ By associating the title with the text of the work, it helps the reader discover the content, perceive reality and think philosophically. The images in the story can be analyzed based on the content of the artistic text using certain symbols. The cotton factory is a symbol of world imagination. This means that a person gives himself over to his dreams and fantasies in the world and gives free rein to his desires. Jalaluddin Rumi has the following sayings: “What is in a man's head leads him behind him.” For example, the idea of a garden leads to a garden, and the idea of a shop leads to a shop. Only these illusions hide the truth. For example, you were attracted to the thought of something. And that's where you go. Because your imagination made it look beautiful to you. However, when you get there, you will regret it and say to yourself, “I liked it, but that wasn't it.” That's why dreams are like tents in which someone is hiding. When the illusions disappear and the truth comes to light, the feeling of regret will leave you”¹¹. These truths seem to be spoken about the image of Bozorqul. He also aspired to work in a cotton factory. The dream of getting rid of his debts and leading a fulfilling life led him to the factory. And as he left, he felt a sense of regret. Fear grips

10 Ҳамроев К. Ўзбек ҳикоялари композицияси поэтикаси: Фил. фан. б-ча фалсафа д-ри (PhD) ... дисс. –Т.: 2018. – Б. 24

11 Румий Ж. Ичиндаги ичиндадир. Улуғбек Ҳамдам таржимаси. – Т.: Янги аср авлоди. 2003. – Б. 20.



his heart as he is interrogated by alien creatures. When he examines himself, questions himself and faces the truth, he realizes that he has not harmed anyone, that he has not interfered in any injustice, that is, when he turns from his thoughts to the truth, he feels it he a feeling of peace within himself. There are a number of images in the work that express their essence through certain symbols. Guppy Davlatov, Rahmatov, Aminvoy, who have been working at the factory for several years and know the “eyes of work”, can be defined as a symbol of human lust, Narziqul brother - the fear of man, night - an opportunity for introspection, aliens – the voice of human conscience. Symbolic images are the key to unlocking the idea of a work of art. Alien creatures are a symbolic image that calls people to think about their actions and deeds and examine themselves. When the aliens begin interrogating humans, everyone will feel fear, confusion, peace of mind, and blessings from their everyday lives. Bozorboy thinks and finds the only way to get rid of the aliens. In the interview with Rahmatov and Davlatov he says: “There is only one way!” - Rahmatov's words got stuck in his mouth and hit Bozor's mouth... Bozor stood in silence for a moment and “found” the endurance of both interlocutors in the grass, then he continued: – The way is for everyone to question themselves! Why can't we ask ourselves what aliens ask? Can't we boil our answer out of a question?!”¹². Each image in the work, the hero's speech serves to reveal the writer's artistic idea. In the story, the author tried to analyze the spiritual world of a person in extremely sensitive and extremely dangerous situations. The thoughts and fate of the heroes of the work stimulate the reader to think, ponder and draw conclusions. In the story, social evil is exposed and honesty is raised to the level of the main idea of the story. The essence of the story is that honesty should be the main criterion for all eras of humanity: past, present and future.

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¹² Дўстмухаммад Х. Қиссалар. – Т.: Шарқ, 2011. – Б. 323.

