

GENERAL AND SPECIFIC ASPECTS OF UZBEK AND JAPANESE SHORT STORIES

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Abstract

In our literary studies, the novella as a separate genre has not yet found its scientific and theoretical basis. In fact, it is not a question of which genre the works of art belong to, but of giving them a correct assessment based on the achievements of today's literary studies. The article analyzes two works written in this genre in Japanese and Uzbek literature, their common and different aspects are revealed.

Keywords: story, unexpected beginning, mental conflict, national color, plot.

Introduction

Literary critic U. Normatov noted: One of the most important features of our literary process in recent years is that our literature is really becoming more diverse and we have also begun to publish works that belong to different directions in terms of philosophical basis. Over the next twenty to twenty-five years, serious changes and updates were noted in Uzbek literature. Especially in the epic and lyrical genres, works appeared that did not fit into any schema, either semantically or structurally. The attempt to creatively synthesize the traditions of Uzbek classical literature and folklore, world literature, the principles of a somewhat freer approach to the human phenomenon and the desire for innovation in the interpretation of images and style have increased significantly. This process began to grow so quickly, albeit not in length, but in breadth, that Uzbek criticism, which until the 80s of the last century was used to going step by step with the literary process, was stunned got such a pace. The novella genre has a similar story and pace. Although they are essentially one story, there are significant differences between them. For example,

A short story focuses on one or two characters, while a novella focuses on several.

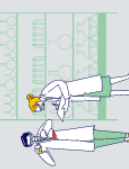
A story covers a short period of time while a short story covers a wide period of time.

In a novella, there must be a clear and unexpected change in the course of events that leads to a sudden resolution. Not so in history.

Important features in the structure of the novella: a sharp plot, a sharp turn, the strength of the conflict, drama and an unexpected solution distinguish the novella from the narrative genre.

In the story, the reader can become a participant in the events and imagine how the story will end.

In the novella, the hero is characterized by unexpected decisions. It is impossible to understand the development of events until the solution.



This genre is popular in Japanese literature. We felt it was necessary to elaborate on the common and different aspects of Japanese and Uzbek short stories. As the subject of our research, we took A. Qahhor's "Sorrows" from Uzbek literature and Sei Kubota's novella "The Far Leyte Sea" from Japanese literature.

A. Kahhor's suffering has an unexpected beginning and a solution typical of a novella. Dramatism is strong in the work, events develop quickly. The surprise effect lasts until the song:

Go'zal bir yigit eshikni qoqdi. Sochiga bitta-ikkita oq oralagan xotin chiqib ochdi. Begona bir erkak eshikni taqillatsa-yu (chertmasa), ayolning qo'rqmasdan eshikni ochishi (kutilmaganlik). Uyga kirgan shirakayf bir yigit. —Yo o'lishim kerak, yo o'ldirishim kerak! kutilmagan boshlanma, ruhiy ziddiyatlarning avj nuqtasi. Yigit portfelidan bir shisha vino olib xotinning hay-haylashiga qaramay, ikki piyolani ustma-ust shimirdi. Novellada dramatism taranglashyapti. —Men yigit-a? Husn kerak bo'lsa birovdan qarz olgudek emasman. Menday bir kishining xotini begona bir odam bilan hammomga tushgan bo'lsa... nima qilish kerak¹. Novellada asosiy tugun yechilib boryapti. Voqelik tezkorlik bilan voqealar rivoji tomon shiddat bilan odimlamoqda. O'ylab o'tirishga vaqt yo'q. Shunday qilib novellada qahramon faolligi ko'zga tashlanyapti.

—Qachon? - dedi xotin hayron qolib.

—Bugun deysizmi? Xotiningiz bugun ertalab soat oltida Samarqandga uchdi-ku. Mening kelinim bilan birga ketdi! O'zim chiqib kuzatib qo'ydim.

Yigit bu ayolning gaplariga ishonib, uning boshidan, qo'llaridan, yelkasidan o'pdi. Shu bilan xotin qutuldim deb o'yladi (Kutilmaganlik, o'ylab ko'rmagan holatlarning paydo bo'lishi). Yigit yana bir piyola vino ichdi, yana xotinning qo'lidan o'pgani intildi. Xotin bu safar o'zini tortdi (o'ylagan faraziga qarshi xatti-harakatlar sezilgach) va o'rnidan turib chiroqni yoqdi.

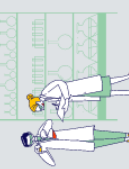
—Bas endi, uka, ichmang! —dedi.

—Ichmang? Siz ham ichasiz. Iching!

An interesting situation is expressed in the novella. Why did he come home, what is he talking about? What words did the woman use to try to comfort him? The characters' behavior seems to be spiraling out of control. You can achieve your goal no matter what you do. These things happen unexpectedly. A novella ends when a larger poem is read. You won't suddenly understand why the title of the work is called "Sorrows". Why not sadness? Because at the end of the work, sadness hits both the wife, the boyfriend and the reader. The young man regrets what he did and what he told his wife. And the woman regrets that she let a drunk, strange man into the house, that she was weak. And the reader is saddened by the existence of such stupid people. It is unconvincing that the novella's plot will end with such a resolution. This is also a surprise effect. This work can be called the smallest novella in Uzbek literature.

Now let's talk about Sei Kubota's short story "Far Leyte Sea" from Japanese literature. Right from the beginning of the work, the reader's heart is full of curiosity and pity at the same time.

¹ Anor. Qissa va hikoyalar. Abdulla Qahhor.: -T.: G' afur G' ulom nomidagi nashriyot – matbaa ijodiy uyi 2012. -200 b.



The author introduces the reader to the hero of the novel, Tome, through a monologue memory and a dream image. Life has pushed two friends, Tom and Kitty, into different destinies. The reader can hate and hate Kitty at the moment of first meeting. But soon this hatred is gradually replaced by a feeling of pity and compassion. Finally, the author deliberately does not reproduce the events and details all at once, but rather reveals them step by step like mysterious cards. In the case of Kitty, we are convinced that the external environment and socio-political life in society are more important than genes in the formation of human character. Although he sweats and works hard in the Uzukun rice field, does not heat his house due to the cost of coal, and although his large house is dimly lit by only one 30 light bulb despite saving a thousand, Father Kitty lives in poverty. He even sells firewood that he collects in the mountain forest. And Ozi grabs the baobab stalk and is happy with it. Only his bedroom – the kitchen – is covered with mats. He puts the other mats in a corner so that they don't wear out. This causes cold air to flow through the cracks in the floors of the house. It makes the house colder. It is natural that the actions of the old woman, so mean and greedy towards herself, will cause surprise and raise questions in the reader.

So despite his character flaws, we don't hate Kitty, on the contrary, we feel sympathy for him. The image of Tome gives us the image of a person immersed in hard work, suffering and joy, and our admiration and admiration for him increases as we read the work.

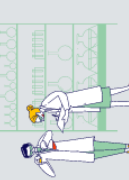
The author managed to skillfully portray the inner state of his characters through external scenes and small details. Sometimes the author juxtaposes feelings such as will and courage, happiness and unhappiness, longing, joy and pain, patience, hope and despair. This disrupts the balance and moderation in the reader's psyche and he does not stop thinking for a moment. Below we present the general aspects of Uzbek and Japanese short stories using “ Sorrows” and “ Far Leyte Sea” as examples:

- reflection of the national color;
- description of a specific interesting plot;
- compact in size, extensive in meaning;
- one or two or three heroes stand in the central background of the work;
- sharp turn, conflict between characters;
- mystery, unexpected solution.

In any case, these novellas are the property and achievement not of a particular nation, but of all humanity, of literature.

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