

The Originality of A. Yuldashev's Stories in Modern Uzbek Literature

Djumayeva Mokhira Turakulovna

Abstract: In the Uzbek stories of the last period, there was an undeniable shift to a broader view of human relations, the existing problems of life, and the needs of today. In Uzbek small prose, a story with a psychological study imbued with genuine sadness, an elegiac mood, especially in the work of A. Yuldashev, become established. His stories distinguished by the originality of the image, a completely new perception of the world and an invasion of the innermost corners of the human soul.

Keywords: story, theme, hero, worldview, criticism, writer.



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In the Uzbek stories of the last period, there was an undeniable shift to a broader view of human relations, the existing problems of life, and the needs of today. The rejection of real reality, the withdrawal from it into the sphere of personal experiences, led a number of authors to turn in their stories to childhood memories, in which childhood is perceived either as a “lost paradise”, or as a desert of global loneliness, or as a space of permanent fear. Sometimes a reflection on a child's emotion emphasized. This type of author's “I” is conventionally designated as juvenile-retrospective. For example, in the story of A. Yuldashev “Goodbye Beauty...” define the artistic detail “beauty” repeatedly repeated in various variations in the text as a linear part-symbol. If in the beginning when describing the area the writer uses this detail as a way to refer to the village “...all the beauty of our village ... 56 began to fade” [1, p. 254], “... the fragrant gardens began to wither” [1, p. 258]. Then we observe a picture of the spiritual and external withering of the beautiful Aisulu: “Pure as dew, elegant beauty”, “her hands are so delicate, thin, white” [1, p. 258], “Modesty, indecision, restraint of Aisulu's daughter-in-law” [1, p.259].

These details together make up “a chain of necessary semantic connections and bring the text to a deep semantic generalization” [1, p. 261] – external and internal beauty perishes in the atmosphere of philistinism and vulgarity. In this story, the episode of the transformation of “beauty into ugliness” shown through the prism of the consciousness of a young narrator, endowed with a sense of beauty and spiritual purity. Life in the village shown through his eyes, there is a sense of maximalist and irreconcilability in the assessments of the description of everyday life, but its excessive emotionality corrected by the author's voice, giving the text an in-depth psychology and thoughtfulness. “Is this hunched young woman in torn ears the daughter-in-law of Aisulu, whom the children called “daughter-in-law Kumush? Could it be that the terrible daily routine, the care of a piece of bread, had turned this once divinely beautiful woman into an

old woman in a year? Where is the charm, shyness, modesty of Aisulu's daughter-in-law? Where is the fire I saw in her eyes? Today, for the sake of two buckets of water, she was ready for anything and, having received this water, she felt happy, who, who is responsible for such a change ... Is it possible, is it possible that now this will be the life of a person ..." [1, p. 261].

Such a two-subject approach—a barely discernible transition from the narrator's speech to the author's speech—makes it possible to turn a completely prosaic case into a story of the victory of philistinism and the spiritual poverty of the crowd over the inner beauty of a person. The author's position is more complex than the narrator's point of view, and it manifests itself indirectly. There is no edification and mentoring here, but only an attempt to reflect together with the romantic narrator on the "prose" of life, its contrasts: on the one hand, the purity of the soul, femininity and beauty, on the other – the imperfection of the surrounding world, life that rejects grace and purity. The sense of the contrast of existence, the moral strength of philistinism and the fragility of the human soul reinforces the sense of the catastrophism of the transition era discord in society, and social cataclysms.

A. Yuldashev in his stories with restrained reasonableness and emotional rhetoric states the moral degradation of the modern resident of the village, and the author chooses light and cheerful humor when revealing the spiritual component. The humorous manner allows the author to tell about everything, even about what to say seriously without sarcasm is either banal or indecent. The story "There is a problem" describes a fact from the life of modern Uzbekistan: "Ikrom ... won a competition of computer programs and became the owner of a ticket to one of the European countries. Travel back and forth, food, in short, all the costs were taken by the organizers" [1, p. 261].

The author, combining the features of a problematic feuilleton and a short story in the text, depicts in a hypertrophied form the features typical of modern Uzbek society. Fixing the negative facts of reality – rudeness, human hostility, rudenessfeuilleton signs are, perhaps, a satirical signal, and not an analysis. The strategy of 57 humor allows you to create a vivid image of the modern average person, who perceives any manifestation of benevolence as a threat bordering on danger: "Ikrom as a well-mannered person, to show that he is the last in line, smiled at a young woman (...). In response to his smile, she glared angrily and protested (...) Ikrom felt himself blush, but, trying to keep a good face at a bad game, from a habit acquired abroad, he smiled... However, the young woman, for some reason frightened and moved away, responded with hostility and even hostility" [1, p. 261].

The main thesis of the story, which is the basis of the work, the author puts in the title of the story in the form of the question "Are there any problems?" which is repeated several times throughout the entire action. This is also one of the features of the feuilleton – an emotional impact on the reader because of documentary and photographic content. In addition, gradually, the main meaning given in the question turns into a statement, a statement that there are problems in modern society and there are not a few of them. This is achieved not only with the help of techniques of contrast, exaggeration, irony, but also due to the unexpected denouement of the plot – a woman who smiled in response to the main character, in the end turns out to be a simple thief: "Here, two unfamiliar people looked at each other with a smile. All. In addition, happy. We can say that a simple human duty has been fulfilled (...) Feeling a certain awkwardness before the woman who kindly offered to hold the backpack, Caviar between the stormy greetings and hugs of colleagues, not holding back joy and gratitude, still turned around. There was no backpack... Moreover, women, too..." [1, p. 261]. Thus, a single fact expands to a socially significant phenomenon, which allows us to speak about the author's generalization.

The genre of the story, pushing its boundaries, takes into its field and features of the essay. The genetic affinity of the essay and the story allows us to borrow features from each other without any difficulties, creating syncretic forms of short prose that helped writers to react quickly to the

rapidly changing phenomena of modern reality in a more concise form. Let us dwell in more detail on those stories in which the features of the essay, with the general dominance of the properties of the story, are the most up-to-date. The story was relevant, because it is in tune with the spirit of the time. As you know, in transition periods, when there is a “re-evaluation of values”, when the worldview changes, and a new reality and system of views on the individual is only being tested, groped, the story enters the literary arena due to its mobility and efficiency. These properties allow the story to focus on current, contemporary issues. “In the historical struggle of genres, the story would not have withstood the competition with the novel, the novel, the drama, if it did not possess the features inherent only to it and at the same time necessary for the artistic understanding of time” [2, p.301], – A. Andreev asserts not without reason.

The peculiarity of the story lies in the fact that it is actualized and manifests itself at the moment when the main contradiction that defines the essence of a person and his time is just emerging and is in its infancy, hovering in the air, and the main purpose of the story is to capture and demonstrate these contradictions. The story is one of the first to react to the changes of the era, to the “new round” of social development; it becomes a “landmark” genre of the time, a kind of reference point in 58 changing the nature of public life. “The genre evolves, changes, while remaining unchanged in its essence” [3, p. 261] – says Kamilova. This indisputable statement suggests that in today's chaotic, often absurd world, the genre of the story exists to capture what the author considers a moment of authenticity. The brevity, the small form, the concentration (often) on the micro fragment of being allows just reaching this point of authenticity. All these features in the modern story tack in a situation of pluralism of ideas, styles, forms due to the flexibility and trans formativeness of the genre. Summing up, we can say that in Uzbek prose about rural residents, detailing aimed at creating a foundation for the psychological characteristics of the characters and society. Therefore, the stories in modern Uzbek literature in their best examples show a close interest in the many-sided reality, trying to learn it, vividly capture the richness of plot-compositional forms, methods of generalization, typification of phenomena. Conclusion The motive of remorse, sadness does not lead; at least to some kind of catharsis, which should have been present at the liberation from resentment, on the contrary, the author's pessimism felt, born from the understanding that, if it was painful and offensive in childhood, then one can continue adult life. In addition, here is the peculiarity of the author's worldview, which believes that there can be any number of points of view and “truths”, because life is an interweaving of complex, incompatible aspirations and desires.

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