

The Issue of Man and Environment in Said Ahmed's Stories "Smell of Mint", "Meeting With The Buffalo"

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Abstract: In this article, SaidAhmad's stories "The Smell of Mint" and "Meeting with a Buqalamun" are analyzed. In the story "Meeting with a Buqalamun", a picture of a person who does not have his own opinion is drawn, playing with the currents of society. A person is considered to have a sharp mind and consciousness, who can interact not directly with society, but indirectly. In both stories, we observe the relationship between man and society. we can see that is expressed.

Keywords: Said Ahmad, "The Smell of Mint", "Meeting with a Chameleon", man and environment, character, society, conflict, psychological portrait, chameleon metaphor, human nature, literature analysis.



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INTRODUCTION

The paper examines Said Ahmad's short fiction "The Smell of Mint" and "Meeting with a Chameleon" to study human environmental interactions. The author demonstrates through his narratives how characters navigate between searching for societal acceptance and adapting to societal norms. Analysis of contexts the protagonists' personal battles with societal contact points to fundamental psychological aspects alongside interpersonal social patterns.

When you read the story "The Smell of Mint" from Said Ahmad's work "The Smell of Mint", you involuntarily think. The meaning of human life, loyalty, fidelity, humanity all intersect at one point in this story. The reader wonders why the author named the work "The Smell of Mint". But if we approach it from another perspective, our opinion changes. The writer, who tried to depict the whole world in pure colors through the eyes of the main character of the work, seems to be trying to show that there are such people in life, whose existence does not bring any benefit or harm to society. That is, the story is not only about the Smell of Mint, but also about people whose lives are meaningless. The story begins with the images of the end of the blue sky : "... the image of nature and in connection with this, the smell of mint enriches the story even more. In addition, in the narrative of the story "The Scent of Mint", which is our main pillar, it becomes clear that the essence of the hero coincides with the form. "M. Epstein classifies artistic images according to the degree of objectivity, the degree of generalization, the relationship between the layers of image and expression. Within the framework of the degree of generalization, images are

divided into types such as individual, character and type”¹ can be defined as a hero between character and type.

He speaks to himself as if he were talking to a sincere and close friend. Through this, the hero holds a mirror to the people around him, in general, to the characters around him. This mirror serves to reveal their character. On the one hand, his meeting with a strange, charming woman pleases the hero, but on the other hand, it puts him in a difficult situation. Everything was as in the novel, but... he (the hero) encountered this woman for the second time. The incident that occurred on the way back completely turns the direction of the work in a different direction. In the story, the lines to the inner world of a person begin with the heroes reconciling themselves with themselves when they are left alone. Conscience is also a relative concept. This reveals the universal human qualities of the heroes.

Emphasize that a work of art should be understood and perceived as a living organism. There are the following stages in analyzing a work of art:

Reading- > reading comprehension-> reading separately-> explanation-> interpretation-> analysis. In the process of reading “The Scent of Mint”, some omissions and inconsistencies in it are not noticeable at first glance. Even when reading, this phenomenon may not be noticeable, but in the process of reading separately, which is an important stage of structural poetics, we witness that the author was able to bring satire and humor together in the work and create a completely different phenomenon - a tragic situation. This separation does not leave the reader indifferent in the presentation of the portrait and the mental state of the hero, but rather helps to understand the psychology of the hero even more deeply. In the architectonics of the work, the connection of the psychological state with the situations is noticeable. The process of dealing with the hero, the female passenger, and the old man on the bus embodies three fundamentally different perspectives before our eyes. This is similar to the process of the appearance of seven different colors of the rainbow when the spectrum is exposed to sunlight. Another aspect of this story, which was studied using structural analysis, is that there is a contradiction in the relationship between the title and the character. That is, the main character of the work is not clear. Although all the events are narrated in the language of the narrator, the event that affected the character is taken as the theme for the story. The work is called “The Smell of Mint”. Through this, the author describes the black and white sides of society in such an imperceptible way that, in addition to giving the reader aesthetic pleasure, it also leads him towards the field of observation.

Said Ahmad’s story “Meeting with a Chameleon” is an important event for Uzbek literature. We have witnessed the emergence of works called Chameleons not only in Uzbek but also in world literature. For example, the story “Chameleon” (Chameleon) by Anton Pavlovich Chekhov is one of the best examples of the writer’s work and was published in 1884, when Chekhov began working as a doctor. The main character of the work is the police inspector Ochumelov, through whom an attempt is made to reveal several facets of a person. Said Ahmad’s story “Meeting with a Chameleon” attempts to reveal the true nature of people who play various roles and pose a threat to society. What does the writer mean by this? Below we will try to find answers to these questions.

- Who is Chekhov’s Chameleon? The writer uses not a person, but an ordinary dog as a tool to answer this question. The problem of finding the owner of a dog removes the “masks” from people’s faces. This seemingly ordinary event is funny and through a sad situation, it skillfully reveals how people will stop at nothing to live a good and “peaceful” life.
- Said Ahmad’s “Meeting with the Chameleon” depicts a person who lacks his own opinions and plays on the whims of society.

¹Kuronov D. Dictionary of literary studies . - T.: Academy, 2013.-B.47.

Sharp mind and a person who can interact with society not directly, but indirectly. A book is a tool that influences a person's mind and serves to expand his worldview. In the work, the writer attached special importance to drawing a portrait of the characters. A portrait, in fact, is a character's appearance (appearance, posture, clothing, facial expressions, body posture and movements, gestures) described in words, is one of the means of creating a full-fledged human image that comes to life in the reader's imagination and revealing his character. If we analyze it from the point of view of literary criticism, "there are conditionally two types of portraits: static and dynamic ²." The reason why it is called static is that in this type of portrait, the character's appearance is drawn in much more detail, with the plot event suspended. Usually, such portraits are given at the moment when the character first enters the reality of the work. In a dynamic portrait, not a detailed image is intended, but rather some details of the character's appearance that are conveyed in the course of the action, in the depiction of events and dialogues. Based on this, we can say that the image of the woman in the work is a typical representative of a group of women of that time, whose consciousness is so formed, who walks with someone else's words and who describes them.

"The concept of conflict is an important term in literary criticism. Since a work of art reflects reality and has a human image at its center, all conflicts that exist in real life are reflected in it in an artistic way. From this point of view, three types of artistic conflict can be distinguished:

Interpersonal;

Hero and environment;

Internal (psychological)" ³.

These types of conflict appear mixed in a work of art and are inextricably linked: one leads to the other, one gives rise to the other, one is expressed through the other. Conflict is the driving force of the plot. The writer also openly conflicts with the hero of his story. He does not even give the hero a name in the story. Through this, the writer does not see the hero as a person, he points out that he has no place in society. Involuntarily, the reader also thinks. What is the reason for the emergence of such people? Of course, it can be said that the person, not the era, is to blame for this. Because it is he who changes, not the people who walk in the same row with him. Why does the writer call him a chameleon? Because he is a person who adapts to every status, in a word, a hypocrite. That is why the writer does not go beyond calling this hero a chameleon, without attributing anything to him. A chameleon is an animal that changes its color depending on the situation. The hero the poet is talking about is also a chameleon who changes his appearance depending on the time.

Any word artist's desire to put a picture on paper is an interest in man. Any person is a person, a character, an individual, a separate, unique appearance, the environment in which he lives, his home, the property that surrounds him, and many other peculiarities that, continuing on the path of life, he interacts with others like him, with time and space, with the animal and plant world. Therefore, when creating a human image, the artist imagines it from different angles in order to imagine and describe it artistically. The writer is interested in everything about a person - his appearance and clothes, habits and thoughts, place of residence and work, friends and enemies, relationships with people and the natural world - everything.

When we observe the relationship between man and society in Said Ahmad's stories, we can see that the narrator himself is the main character, and the depiction of his relationship with society is also expressed based on this.

²Kuronov D. Dictionary of literary studies. - T.: Academy, 2013. -B.226.

³Kuronov D. Dictionary of literary studies. - T.: Academy, 2013. -B.144.

METHODOLOGY

Through literary analysis the article evaluates Said Ahmad's stories by combining structural poetics and character analysis techniques. The study examines how the author creates narrative techniques through character presentation as well as symbolic elements while addressing human traits and social dynamics. The study integrates literary criticism through an examination of inter-personal and internal and protagonist-environment conflicts in addition to how the main character portrays societal issues.

RESULTS AND DISCUSSION

The analysis area of the report demonstrates how Ahmed Said uses his tales to portray human-social relationships as intricate systems. "In The Smell of Mint" and "Meeting with a Chameleon" the author examines characters who explore human identities and social adjustments and changes in values. Through his characters Ahmad conducts a societal critique which shows the plight of characters who must adapt to society's prevailing currents because they lack agency. The analysis explores how the chameleon and mint scent serve as metaphors to explain human behavioral shifts along with the multiple conflicting social roles that people perform.

CONCLUSION

Said Ahmad's work examines how people navigate their social connections through stories which analyze identity alongside cultural adjustment and moral dilemmas. His story characters who cling to societal standards help Ahmad show how social expectations affect us internally while exposing cultural norms to criticism. Symbolic elements including both a chameleon and mint scent help the stories illustrate the mutable nature of personal identity and internal combat experienced by their main characters.

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