

Poetic Research in Modern Story-Writing

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Abstract: In the process of writing fiction, significant changes in the poetics of prose works have been observed. Authentic material, accurate and intriguing facts broaden the potential for an objective interpretation of an individual's destiny. Despite the genre's brevity, the writer's skills can effectively portray events and construct a succinct yet powerful image. Abdullah Kahhor, Gafur Gulom, Said Akhmed, Adil Yakubov, and Shukur Kholmiraev have all contributed significantly to the development of the genre. The composition and structure of the stories created are unique. In the stories of writers such as Khurshid Dustmukhammad, Khairiddin Sultanov, Murad Muhammad Doust, Erkin Augam, Nazar Eshonkul, Isajon Sultan, Abdukayum Yuldoshev, Sobir Unar, and Nurillah Raufon, everyday ethics, a fusion of divine religions, and aesthetic views can be observed. The stories depict a representation of the social environment of life, rooted in oriental education, occasionally employing symbolism, and presenting a certain sternness in the portrayal of events. Attention to the essence of the works will provide a foundation for understanding the genre. A story with a rich history has undergone a significant journey of formation and growth during this period. The genre has seen the creation of its own school of depiction, craftsmanship, and, most importantly, the Uzbek narrative has ascended to a level that constitutes a significant and integral page of world history. Although the narrative, as a genre, is considered relatively small and compact, observations on the author's artistic thought process enable us to draw generalised conclusions about all national literature, even on the scale and breadth of a specific national artistic thought process.

1 INTRODUCTION

In prosaic works, attention is heightened towards the depiction of social phenomena, a comprehensive portrayal of human character, the popularisation of environment, and worldviews. The philosophical underpinning of the narrative, saturated with the foundation of plot events, does not escape the reader. The ideal arrangement of artistic components enriches the poetics of the work. The story's title is "The Man with the Monkey," or "Poincaré." Comprehending the narrative's essence commences with its title. The author, through the title, attempts to communicate to the reader the topic addressed in the work, the portrayed surroundings, emotions, and viewpoints, initiating a dialogue between them. The author, owing to a sense of responsibility and reason, understands his works.

Said Ahmad produced stories during the period of independence. His stories written during this period reflect the events he witnessed through the prism of his heart. In particular, the composition of the story "Oftoboyim" (My Sun) encapsulates the loyalty to one's country, homeland. The mystery in the title piques the reader's interest, activating the engagement process, and prompts understanding the meaning of the words "oftob," "oy." The philosophy of people from the land of the rising sun – Japan – in terms of the Motherland, vividly reflects the essence of the work. The author, sentenced to prison in the middle of the last century, engraves moral, aesthetic norms inherent in every nation onto the canvas of a fiction story. While analysing the story, one can observe the civic attitudes of the Japanese nation towards their homeland, a disdain for betrayal, hard work, and willingness to aid those in need. The kamikaze's fear of returning to the homeland and his subsequent suicide heightens the story's climax. The disruption of the moral canon by a group of geishas, lovers of

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beauty, incites contemplation about the situation of a woman (mother) who must spend the last years of her life in solitude. This story captivated both Uzbek and Japanese readers with its striking depiction of events reflecting unexpected twists of fate, duty, trust, and loyalty. Such stories by Said Ahmad as "Sarab" and by Adil Yakubov as "Icebreaker" clearly manifest a unity in response to the oppression endured by the intellectuals due to the former system. In fiction, the evolving narrative of fathers and children is complemented by simplicity, naivety, betrayal, talent. The consequences of childhood acts in these stories are ambivalent, and in the work "Muzqaymoq (Ice Cream)" the ease of its burden is revealed. However, due to the work of ideological spies in the story "Sarab," his betrayal of his father, Kimsan's nation (the name "Kimsan" symbolically means "Who are you?") not only tarnishes the lofty feeling, but it also destroys a child's moral duty towards his father. The story's climax is seen in the dying wish of the convicted Kimsan to remove the image of the leader from his chest. Thus, the conquest of an individual's identity and pride expels him from the honour of humanity and forces him into spending his final days in solitude.

Literary critic B. Karimov notes, "Awareness, the feeling of features characterising the nature of the writer, arise through the understanding of the social and family environment, spiritual, moral, and ideological world in which the writer lives" [Karimov. B. 2016].

The epigraph of Nazar Eshonkul's short story "Qultoy" (Little Servant) contains a small extract from the epigraph of Alpomish. In these four verses, the words of prayer, the closest person - a father's words - are heard against the backdrop of a thorough understanding of many motives of the work. The events in the story are based on a retrospective plot. As is known, a lie is a negative trait, and it complicates a person's life. In particular, a woman's lie told to her husband within the family leads to great sufferings. The birth of daughters in the family of Rajab and the Administrator incites conflicts. The shepherd husband's anger and indifference cause distress to his wife.

Different categories of people exist in society, and some exploit the frailty of individuals with disabilities. The pregnancy of the director's mentally unwell and vulnerable sister posed a problem for her father and her family. To conceal this indiscretion, the father decided to give the unborn child to his married

daughter. When the time came, the daughter went to her parents' house and returned with the baby, saying, "One of our relatives died in childbirth, and I was given the baby to raise as it was still breastfed. This is now our child, Dad." Her lie set a sequence of events into motion. The fact that a week later, Arzihol's sister was returned to her father's house with all her belongings propels the game of fate. The adopted son, Uljon, grows up calling the shepherd his father and the director his mother, effectively imitating their mannerisms, gestures, habits, and way of life.

Understandably, everyone in the family treats Arzihol poorly due to her incompetence in domestic chores. The shepherd often beats her, her sister hurls abuses, and she ultimately becomes the servant to the children in the family. When the director woman was dying, she heard her sister expressing readiness to die, revealing a shared feminine trait. After the death of his wife, the shepherd's and his son's animosity towards Arzihol intensifies. After years, the shepherd passes away, and Uljon becomes the head of the family.

Following the young man's marriage, his conflict with his wife escalates, and the daughter-in-law's return to her parents' home further compounds the problem. In the narrative where Arzihol saves Uljan from violence, a subtle situation related to the loss of the sense of smell is discerning. As she throws herself onto him to shield Uljan from being punched, she detects a familiar scent, but that memory fades soon after. In this conflict, Arzihol stops Uljan from taking the rifle and becoming a murderer. Regrettably, for this act of kindness, she earns a curse. Uljan says, "Inagar, cripple. Instead, I'll kill you."

Arzihol resides in an old warehouse, and she is worn out from serving Uljan, his wife, and their children. The news of the death of Salom Chavandoz, who defiled Arzihol in her youth and was killed by Baithal's bullet, underscores that sin will not go unpunished. In her advanced years, elderly Arzihol spends her days in the sunless, cold warehouse, evoking a sense of profound sorrow. On a frigid winter day, the old woman passes away.

Uljan says, "This cripple's death is as troublesome as she was." He has no choice but to publicly commemorate the old woman. The reader can sense his difficulty in shedding tears and uttering the word "aunt" in reference to her death. The story's climax refers to the moment when an old man tells Uljan,

"Call her 'mother,' my boy. Call her 'mother'." The story's main semiotic pivot occurs when the old man informs Uljan, "Arzihol was your biological mother, my son. After Salom the horseman violated her, we gave you to Rohat. You were indeed breastfed by Arzihol herself, my son..." [Eshonqul, 2004, 58] The torment of conscience does not let him live in peace, and the detail of the stick, a vestige of the past, reminds him of certain sins.

The opening inscription of the work allows us to reflect on the intersection of paternal influence and the words of prayer with reality. Motivated by concern for his family's reputation, the father coerces his daughter, the director, into deceit. This, coupled with the actions of the licentious Salom-chavandoz, plunges the life of a disabled girl into despair and breeds unhappiness in the life of an illegitimate son. Both Rajab-chavanduz, who manifest fatherhood through violence and cruelty, and Uljan, who inherits this violent temper, exhibit wavering faith, evidenced in their prayer filled with doubts. The portrayal of Arzihol as a mother, unable to pray for her child's happiness, is an unusual narrative device; in this context, the author effectively employs antonomasia. Rejected by all, Arzihol, a woman with a physical disability, is exploited for her labour, humiliated, and subjected to lifelong suffering by her son, Uljan. The narrative suggests that a generation bereft of their parents' prayers tends to evolve into violent, cold-hearted individuals facing chaotic lives.

The narrative, "Yolgizim-siz" (You're my only one), penned by Khurshid Dustmukhamed, is built on the author's perspective on human life. It provides a glimpse into the psyche of Fyodor Dostoevsky, renowned globally for his distinctive voice and style, offering insights into the moments of joy in this esteemed author's challenging life. Daily preoccupations of the writer, who advanced universal human ideas, and the cultivation of 'tahayul' in them, contribute to the evolution of the plot and the depiction of complex events. The author's captivating language and strength draw young Anna towards Dostoevsky's unique talent, profound intellect, and intricate mind. It becomes apparent that Dostoevsky, who found life's essence in art, along with the writer's innocence, honesty, and risk-taking disposition, lent her resilience and vigour in trying times. By recreating the persona of Fyodor Dostoevsky in his narrative, Khurshid Dustmukhammed acquaints readers with this author's extraordinary talent.

Often, authors intentionally utilise epigraphs at the outset of their stories. An epigraph can offer readers insight into the author's artistic intent. From the epigraph of Isajan Sultan's "Qismat" (Fate), readers can infer the story's conclusion. The epigraph asserts, "If you throw a stick at your fatherhood, your child may one day throw a stone at you". This suggests that all actions, whether benevolent or malicious, entail corresponding outcomes and repercussions. The logical substantiation of the event illustrated in the work's poetics aids in elucidating the ultimate point in interpersonal relationships.

The distinctiveness of an author's work concurrently determines the particularities of the creative process. Each author has a unique creative process. For instance, the narratives by Zulfiya Qurolboyqizi present the images of a mother, beloved, young woman, and aim to vividly portray challenges encountered in the market economy. The author seeks to explore the lives of affluent individuals from diverse, often contrasting angles. In "Boyvuchcha", the author discusses individuals whose luxurious lives are financed by ill-gotten wealth, which ultimately leads to their downfall. The spiritual paucity of the parents adversely affects their children's happiness. The mother, unable to bear the death of her violated daughter, her son's drug addiction, and her wealthy husband's betrayal, eventually succumbs to insanity. The narrative depicts the daily lifestyles of people from disparate social classes. Through the dialogue between a wealthy lady and a servant, the author conveys his thoughts about aspirations and satisfaction, honesty and evil, thereby heightening the narrative tension. Using the illustration of a family's disintegration, the author warns readers about the potential misfortunes stemming from an overdependence on wealth, deterring them from embarking on such a hazardous path.

2 METHODS

Nurilla Chori's narrative "Kyzgaldak" (Poppy) mirrors the archetypal traits associated with the maternal figure. Turdihol, a widow, takes immense pride in her son and considers her daughter as her honour. The daughter, Tulg'anay, whose beauty aligns with the literal translation of her name - the full moon, acts as a catalyst in the progression of the narrative. The mother, despite her initial reluctance, consents to her daughter's marriage to Eshpuldalla's son. To hint at the character of Sapar Ugil, the author

creatively employs the aphorism, "A clever man's offspring will be affluent by the age of seven, whereas the progeny of an incapable man will remain impoverished even at seventy". The incident where the son, discontented with his mother's choice, curses Eshpul dallal and Mashi Maschara forebodes potential melancholic events.

The plot incorporates the metaphor, "The night when the Moon and the stars are veiled by clouds turns dark", representing the unfortunate destiny of pride. Maschara's malevolent act, which brings misery to the life of the innocent girl, is symbolically depicted through the tale of a poppy. Folkloric elements like sayings and tales are seamlessly incorporated into the story. By showcasing Turdihol's reliance on mullahs, fortune tellers, and matchmakers, the author critiques societal superstitions. The vanishing of the poppy, and its rescue from an evil world, elicits sorrow in the mother: "The woman, older than time itself, anticipated warmth from winter, a poppy from spring, and the return of her daughter with the blossoming of poppies." The narrative assigns a symbolic connotation to the poppy, drawing a parallel between its early withering and the fate of young women.

Muyassar Tilovova's "Nomus" foregrounds a social issue against a backdrop of child discord. Bunyod's hubris and aggression provoke distress among his contemporaries. Shodman, a poor yet proud boy, aids his mother, Mehriopa, a cleaner by profession. Assuming the family's breadwinner role early in life, Shodman matures prematurely. He has myriad ambitions, but regards assisting his mother as his principal duty. Bunyod's insults and mistreatment of children like Laziz and Botir underscore the triumph of evil over good. A significant event occurs when a young man exhibits his violence towards a sober farrow woman. Two individuals, disparate in power, engage in a conflict for pride, with Shodman, the weaker of the two, standing up to the bully, Bunyod. This can be perceived as an artistic representation of overcoming the devil's hearse, an embodiment of will and trust in a child's spirit. Through his personal volition, the child convinces his friends of the feasibility of conquering and vanquishing ignorance. The narrative argues that a person's belief in his honour and reputation, and the fact of his existence, can empower him to demonstrate his freedom and assist him in confrontations. To lead a fulfilling life, one must embrace goodness and reject evil.

Kholiyor Safarov's "Night when the Moon does not set" tackles a pressing issue. The author illustrates the

tragedy of a rural individual who migrates to Russia for labour-intensive work. Opportunists like Salim exploit their peers and fellow villagers for manual labour, profiting from this practice. Such incidents are becoming commonplace in our society. Simple, credulous individuals are ensnared in this trap and fail. The story includes the poignant depiction: "The mother crying for assistance slippers out of the mother's body, descends from the mount into the river, pleadingly touches the slopes of the hill and is swept away by the evening breeze." These words evoke the agony of Gulshan opa. The sorrowful gaze of the father and the despairing mother underscore the bleakness of the situation. Ultimately, the return of their son, Bakhtiyor, to their homeland, transforms their night into day and instils life back into the family.

3 RESULTS AND DISCUSSION

Artistic minutiae in various narratives, exemplified by the work "You can't hold back the wind", underscore their unique roles. These stories often employ natural occurrences as metaphors to signify distinct characteristics of human destiny or to embody core values and principles. Symbolic importance is attributed to depictions of natural phenomena, fostering an appreciation for the nuanced interpretation of the narratives. Rather than merely providing an ancillary medium to elucidate the protagonist's psyche, the portrayal of nature serves to further the narrative's creative aims. Natural events invite readers to interpret the significance of human existence and reality. Detailed attention is given to the narrative's scope, taking regulatory modifications into consideration.

The story "Wooden Cavush" (a type of footwear worn by impoverished villagers) centres on the aspiration of a Chinese rice farmer from a lower societal tier. Society's affluent, aristocratic lifestyle is discerned through the experiences of the less fortunate. The father's action of crafting wooden shoes for his daughter enhances the significance of details in the narrative. The farmer, hoping for a brighter future for his daughter, insists that she would continue wearing these wooden shoes as she grows up. The extreme discomfort resulting from wearing the wooden shoes silences her objections. The father's desire to marry his daughter off to a wealthy lord confounds the reader's understanding of his intentions. The rich man's refusal to accept the beautiful daughter as an equal shatters the impoverished father's hopes. The

scene in which the father, regretting his aspirations for his daughter's affluent life devoid of hardship, departs in shame, induces sorrow in the readers.

Details illuminate the depicted event, unveiling contrasts between passion and dreams, and physical pain. The diminutive wooden shoes constrain the child's freedom, and her belated realisation that it was merely a fantasy results in disappointment towards her father. The detail serves a specific function, offering a vivid portrayal of reality and the protagonist's emotions.

Kochkor Norkobil's story "Tulip in winter" employs symbolism to unify individuals from three different regions under a singular theme. These individuals, Uzbeks, Russians, and Afghans, strive to retain their humanity amidst the Afghan war. The narrative, through the hardships recollected in memories, highlights the separation induced by the war. The burgeoning affection between Askar Tohir and Dr Irina amidst an environment of ignorance is discernible in their desire to console distressed hearts. The story's semantic depth is apparent in scenes depicting their assistance to the wounded husband and the woman cradling her infant.

Years later, during peacetime, when Irina travels from Moscow to Tashkent seeking Tohir, the protagonist's lives are revealed. Irina's letter and photograph are details contributing towards the elucidation and augmentation of the author's perspective. An Afghan woman, Shafika, residing in London, expresses her gratitude towards the soldier and the doctor by inscribing the photograph of her son. Winter and tulip carry dual connotations, representing Irina who assisted the soldiers and those liberated from the war's deception and darkness, akin to the cold of "winter". They experience the warmth of spring and, like "tulips", bloom and lead content lives. The narrative urges everyone to cherish a peaceful, tranquil life and cultivate universal human virtues.

In recent years, Uzbek story writing has undergone a rejuvenation and transformation. As it is known, the evolution of a specific literary trend is not arbitrary, rather it originates from alterations in a writer's thought process. Such changes engender novel perspectives. Naturally, the outcome of this fresh thinking is creativity, teeming with nuanced and comprehensive descriptions.

In contemporary narratives, a distinct principle is discernible, mainly, the potent influence of lyricism

in storytelling. These stories are imbued with such intense feelings and emotions that readers are reluctant to part with the enchanting world that they inhabit, resulting in a sense of melancholy when they close the book. Consequently, they are compelled to revisit these stories, and during subsequent readings, the essence underlying this captivating world, both in terms of the soul and the stream of inexpressible thoughts, becomes evident. Stories such as "The Garden of Eram," and "Oydin bulak" present varied, vivid landscapes. Concurrently, the effect achieved through the application of artistic creativity components is apparent.

4 CONCLUSION

Scholarly investigations in the realm of artistic creativity, coupled with the productive employment of classical traditions and folklore, are yielding fruit. Recent history has seen Uzbek literature enriched by examples of prosaic works that fulfil the scientific and theoretical requisites of global literary criticism. These works' poetics feature characters of various ages, occupations, and worldviews, including children, adults, labourers, professionals, the mentally disturbed, nameless heroes, and the unlettered. It's vital that the work adheres to the principle of thoroughly representing the essence of the human character and understanding human attributes.

Specifically, during the era of independence, there was heightened attention towards the artistic interpretation of a protagonist's subconscious thought process. The reward for enabling readers to empathise with the pains and emotions of the characters has amplified.

In the current literary landscape, each piece of work created imbues the reader with a profound comprehension of its essence and an awareness of the philosophical aesthetic layer. A scrutiny of the text reveals novel elements in story-writing and methodological uniqueness. Simultaneously, the progression of the genre is not compromised. The transformations in the structure of contemporary Uzbek stories are also directly reflected in analytical interpretations.

The influence of spiritual rejuvenation is discernible in the comprehension of people's identity, national dignity, pride in our generation's and ancestors' past, and the recognition that the future lies in their hands, stemming from arduous work and conscious activity.

The present objective is to aid in augmenting the nation's spiritual and intellectual potential and advancing the intellectual and spiritual culture of people. The world, alongside beauty, maintains spirituality and virtue. To grasp the subtlety of an artistic text's meaning, it is critical to study the nature of modern story-writing.

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