

The Style of Shoyim Butaev's Stories

D. E. Kholdarov

Tashkent State University of Uzbek Language and Literature, named after Alisher Navoi, Tashkent, Uzbekistan

Keywords: Story, Style, Plot, Myth, Narration, Religion, Faith.

Abstract: Socio-political and spiritual-educational shifts in society's life have generated new attitudes in the poetic thinking of humanity. The collapse of the Red Empire, which occurred at the end of the 20th century, disarrayed the human spirit moulded under the influence of its ideologies. In numerous works created by Uzbek artists, there exist examples of art reflecting the temperament of disillusioned individuals, mental rifts caused by disbelief in God, and heartrending tragedies. This article highlights methodological updates in Uzbek short stories, human dilemmas viewed from various perspectives, and the world of diverse imagery, using the style of the story "Wind Game" by the renowned writer Shoyim Butaev as an example. In the author's work, the primary features of today's short story style are characterised by the artistic interpretation of contemporary social and spiritual issues. Additionally, we observe how the outcomes of the free creative environment during the independence period are reflected in the short story genre.

1 INTRODUCTION

Any changes in societal life give rise to new perspectives in people's thinking and worldviews. Since fiction reflects societal life and the emotional experiences of those living within it, fundamental alterations are initially expressed in fiction.

In literature, which is accustomed to portraying individuals solely within the context of social issues, there has been an increase in works delving into the inner worlds of people. This situation is manifested in creative individuals through diverse image possibilities and styles.

Shoyim Butaev's short story "The Game of the Wind" stands out in the history of Uzbek short stories by harmoniously combining elements of realism and myth. The short story opens with a depiction of the lifestyle, dreams, unique traditions, interpersonal relationships, and spiritual qualities of ordinary mountain people. As the story's narrator states: "If you listen more attentively to the words of some individuals who appear to be doing nothing, merely wandering around in their sagacious visions focused on the blessed and distant horizons of the future, you would realise that they too aspire to uphold their

honour. You would have discerned that when the time arrived, it would become apparent to you that they planned to commit a crime without causing anyone heartache" (Butaev Sh. (2000)).

Since a work of art is described through the creative inner sense of reality, every word, means of pictorial expression, artistic detail, depiction of nature, and actions of characters within it can achieve a low, medium, or high status, depending on the degree to which the author's intention aligns with reality. In describing the highlanders' life, the author draws attention to their intricacies that are not discernible to the average human eye. The tranquil life and human relationships of the Tapa village people are vividly portrayed.

They invite the residents of Oibulok village, situated three to four kilometres away, to carefully relocate to Tapa village and live in peace and harmony. Because it's about the homeland, the country, if care is not taken, reverence could be lost. Highlanders are acutely aware of this. However, the people of Oibulok state: "Oibulok is our native land. It's impossible to leave the country..." - they decline this offer (2-7).

* Corresponding Author

The story's plot commences with a description of an incident in Oibulok. A flammable liquid has emerged from underground in Oibulok. The arrival of various unknown individuals, their influence on the local population, the violation of ancestral traditions results in affection leaving Oibulok. The author's main objective was to depict the tragedies caused by the disturbance of the village's peaceful existence. Adib does not aim to cover the events in detail. This situation could have bored the reader and become a simple statement. Therefore, it adopts a compact method of representation, that is, an enigmatic representation.

For instance: a) The arrival of a passer-by who belongs to no country or nationality; b) the image of Mirza Baba, one of the village elders, when he first saw the stranger: "The old man's heart sank for some reason." Such an enigmatic image not only kindles the reader's interest but also ensures that the plot of the work gains a vast universal scope. Usually, every individual has their birth country and nationality. When someone encounters a stranger, they are often intrigued and amiable. However, the individual who entered the village possessed an unusual nationality, country, and appearance. The entire plot of the story revolves around these issues. The appearance, behaviour, and voices of the characters are also described in parallel to the resolution of the aforementioned mysteries. Indeed, it has high artistic value: "...in the work, the principal details of the internal and external mental states of the characters, that is, their gestures, behaviour, attire, customs, traditions, the national image they belong to, the language the author uses in speech, are sometimes revealed through one character's gaze upon another" (Karim B. (2008)). In Shoyim Butaev's stories, such aesthetic principles are uniquely manifested.

Consider our cultural adage that "The eye is the mirror of the soul." For instance, literary critic Bahadir Karim stated: "The appearance of literary characters is significant in select works of art, especially in portraits, the eyes hold a central position. 'The state of a person's heart and soul is reflected in their words and eyes,' he posits this view (Matekubova T. (2011)). Let's consider the detail of the eye in the story "Wind Game" from this perspective. Such depictions as "lice formed eyes", "picking apples with eyes like mercury", "staring like arrows", "drilling eyes" represent negativity in the literature of all cultures. The ugliness in the characters' appearances gradually prepares the reader for the imminent calamities. As noted by literary

critic B. Sarimsakov: "...the aesthetic ideal is expressed in the images created by the artist from the standpoint of perfect beauty. This is usually an accurate criterion. However, we must not forget that the aesthetic ideal also plays a part in the creation of images that fall within the scope of the ugliness category of aesthetics, which does not include absolute beauty" (Shermurodov T. (2009)).

Extending the scholar's perspective, it can be stated that in the context of the image, character, and portraits, on which the ugliness category is based, the antithesis to such ugliness - the category of beauty - appears exaggerated. Shoyim Butaev's image style is also a leader in this respect. In the story "The Game of the Wind" alone, there are dozens of such artistic depictions: "eyes twinkled", "eyes as if they popped out of their sockets", "the old man's eyes opened wide in surprise", "bringing before his eyes", "looks like a dragonfly's thousand eyes", "reconnoitring eyes", "strange eyes", "strange flames flicker in their eyes", "sad and angry expressions in their eyes", "meaningless eyes", "eyes tear up involuntarily", "eyes filled with blood", "eyes stiffened until they seem to come out of their sockets". These eye details in sentences like this help to vividly and convincingly describe the mental state and behaviour of the characters. The comparison of eyes in the phrases "his eyes are like those of a child who has soiled his pants", "how much his eyes resemble grandfather Halim's donkey's eyes" serves to illuminate ironic situations.

The author continues to detail the qualitative characteristics of the characters: "The man (that is, Berkinboy - D. H.) pulled his hand away so swiftly that Mirza Baba, who was in awe, didn't even notice that he was missing a pinky." The detail of the pinky in the image carries symbolic significance. It is said that Khizr lacked bones in his thumbs. This trait is a symbol of kindness and neediness. "He who is in love will be forever happy." When someone finds themselves in a difficult situation, they say to those who need help: "Stop, hold your thumb, aren't you Khizr?" - such sayings exist. And Birkinboy in the story is missing a pinky. The author skilfully utilises this notion prevalent amongst the people, presents the antithesis of that condition, and shapes an ironic attitude towards Birkinboy. Over the course of the story, the author also mentions the reason for this in the voice of the narrator: "Berkinboy sometimes... doesn't even have the words to say, does he have a habit of dipping into his pocket... was his pinky not cut off for no reason..." (Matekubova T. (2011)) The

use of suffixes also plays a unique role in illuminating the character of the protagonist.

The punctuation marks employed within the image also carry specific artistic and aesthetic tasks. It's unclear whether Birkinboy's missing pinky is congenital or if it was actually cut off. The older women residing in Grandma Niso's house aren't in the habit of confidently narrating an uncertain tale. Ellipses are used to express the notions of "suspicion", "speculation", "hesitation" to depict a situation where an accusation of sin might be levelled. The detail of the finger is also utilised in the image of Berkinboy's son, Baraka. "Something was wedged in the chairman's palm. He recoiled, opened his palm and looked at the young man's hand: alongside his thumb, an extra pinky had sprouted like a twig, and on seeing it, that finger was planted in the middle of someone's palm." On one hand, the image amuses the reader, and on the other, it provokes thought. The absence of a thumb in the father, the son's extra pinky, the wickedness, promiscuity, and hatred in Berkinboy's son, Baraka, the vices of absence and presence are symbolised by a single detail of the pinky.

The subject of the author's short story "Royal Gift" (Imomova G. (2004)) stands out for its uniqueness. In the story "People left from the Soviets", an image of a man shaped by the influence of the former Soviet system was crafted, whereas the protagonist of the piece "The Royal Gift" is an intellectual who once served as a minister and is now retired. He had also embedded the grossly incorrect policy of the Soviet era that "any wealth leads to exploitation" into his destiny. In reality, during the Soviet era, poverty and deprivation were glorified. People composing their biographies relished using descriptors such as "impoverished farmer", "poor worker", "ordinary servant". This situation granted the status of the country's poor inhabitants as a rank, everyone was equally impoverished. This policy was instilled from a young age. The grandfather, who interpreted the concept of honesty as a disinterest in material things, neither tended to his children's upbringing nor secured shelter for himself in his old age. Consequently, he dies in distress. The tragedy is that even at the end of his life, much like Mankurt (an unthinking slave in Chinghiz Aitmatov's novel *The Day Lasts More Than a Hundred Years*), he failed to comprehend the meaning of his life.

The protagonist of the story says to the king of the Arab nations, "We guard against valuable things, we

represent the workers, we have rid our country of wealthy elements"(Sarimsakov B. (2004)).

The "cane" detail incorporated in the work bears significant meaning. In our culture, the phrase "Blind cane" is not used frivolously. There is a symbolic meaning in the elderly king's gift of a sceptre to a minister. A human society has developed in which material and spiritual issues always coexist. They cannot be separated from each other, much like form and content. The author's aim was to emphasise that the separation of these same acceptable concepts leads to the destruction of both the individual and society.

2 EXPERIMENTAL PART

An artistic portrait breathes life into a work. During the process of reflecting the spiritual and inner worlds of the characters within the plot of an artistic work, sketching their portraits also becomes significant. Depending on their stylistic abilities, writers portray the likenesses of their characters in various manners.

Sh. Butaev integrates the representations of his characters into the plot of the work with memorable artistic hues. "...Berkinboy was serving tea to the chairman, and at that moment a young man entered the room, whose figure was a replica of Berkinboy's stature, and whose face was adorned with stains." The reader will certainly discern that this is Berkinboy's only son, Baraka. One of the main characters in a similar story, Yoshiuzok, is depicted by the writer in accordance with his captivating style as follows: "His cheeks were hollow, his eyes were as piercing as arrows, and his eye bags were darkened.

His nose, on his small face, was as cumbersome as a desiccated cucumber. His shortness of breath and the sluggishness of his movements made Berkinboy's comments about the 'petty guilt' seem unfounded and aroused suspicion."

This is how the image of Yoshiuzok, whose name is even stranger, comes into the scene. With this, the writer expands the scope of the plot of the work, achieving a deeper understanding of his artistic intention. Since fiction is an art form, the image within it is perceived with an artistic eye. Whether it's a depiction of nature, a situation, or a character, it must be vivid in the reader's mind. As the appearances of the characters in the story are portrayed in an unusual manner, their actions, postures, and ways of

speaking are also depicted to align with that image. In the representation of Berkinboy's voice, a "weak, feeble sound like air escaping from an under-inflated balloon" is heard, and the chairman's "cold sweat" in this situation, alongside Baraka's son Baraka's gesture of "extending his hand to the chairman with a sound akin to mould," maintain the balance between the image and the pace of the characters.

3 RESULTS AND DISCUSSION

Mythological image in the work of the writer. The mythological style, which is widely used in world prose, acquires a special essence in Shoyim Butaev's work. In the story "Game of the Wind": "The moon was blackened and covered with dust. It was as if all the dark colors of the sky and evil forces covered there. On the other side, it was bright, the sun was shining. At one time, a thin piece like a snake separated from the black, gloomy cloud that completely covered Oibulok and headed towards Tepa. It would not spare anything it met on its way, it would sweep things up to the sky, play with them, and take them with it. That's why, until it came to the top, the column of dust became so huge both in width and height that one could not tell what was in this crowd either from a distance or from close up" such images cannot be interpreted directly. "a thin piece like a snake" breaking out into a village living a leisurely lifestyle and growing in an unprecedented way is an unacceptable way of life that the writer wants to tell in the story, the fact that the defect of the virtues arising from not distinguishing between the unclean and the unclean can affect everyone, the fact that when the fire falls, the dry and the wet are burned, i.e. "one to a thousand, and a thousand to dozens of thousands", the truth is expressed in a symbolic and metaphorical way. The bloodshed caused by the loss of kindness among people, the rise of immorality, and the retreat from the line of nationalism: "These creatures are sprung from the earth, they come out like lice from among the bugs, stabbing each other, were so preoccupied with their shameful deeds that they wouldn't even think of raising their heads and looking around" finds its expression in the image. In the imagination of the writer, evil, abominable and wickedness are always embodied in the form of mythical evil forces. In order to more vividly demonstrate the penetration of the above-described vileness, he draws the following image: "What he saw was a half-snake, half-human-naked girl, whose hair seemed to be covered with loose hair. A dark spot covered the girl's breasts. Saffron face was frozen in

a sinister expression that looked neither dead nor alive. Her eyes flashed violently, as if she was ready to attract the whole world" (the emphasis is ours - D. X.).

Wind vortex has long been perceived as the work of demons, devils, and a symbol of evil. It is also interpreted as a scourge dispatched by the Creator upon morally depraved peoples. At this point in the story, the author reinforces such a mythical image existing among the peoples of the East and collects other details reflecting the tangible image of evil. In the people's imagination, Sh. Butaev's characters (the elderly women who partook in the mamoulok dish - D. Kh.) witness the mythical imagination that strikes fear into hearts like a whirlwind. This is an improbable event in reality. With this, the writer puts forth the idea that only these elderly women, who were distanced from the chaos in the village, deserved to know the true situation of the people. "A little above the cone, the whirlpool was touching the ceiling and spinning. In its lower part, all sorts of creatures, not human-like, and dogs, were in a suspended position, squashing each other" (emphasis added - D. Kh.).

In the literature on mythology, we encounter the following information about such creatures: "During his travels to the East, Alexander the Great met, among other beings, cynocephaluses - people with dog heads. Alexander drove these creatures into the Black Cloud Mountain and imprisoned them in an underground cave." If you pay attention to the above passage, the snake that brought the creatures also separated from the black cloud like a snake and then enlarged. Therefore, the image of the creatures "who are neither human nor dog-like" is not randomly included in the story, but is directly linked to the ancient mythological imagination of the peoples of the East. A. Afanasev writes about the winged snake girl at the base of the rabbit: "The fierceness of the dark clouds brought by the storm, coupled with the whirling wind, metaphorically brought out in people the imagination that these are heavenly serpents.

We can find many traces of such imaginations in Uzbek folk tales. There are even fairy tales titled "Snake Girl" amongst these tales. In the East, this image sometimes symbolises wisdom, cunning, a benevolent patron, and at other times it represents evil, demons, giants and dark forces in the guise of devils. Sh. Butaev incorporates the aforementioned elements of the mythological image into the plot to provide a deeper interpretation of his artistic intention. As a result, the narrative of the work

acquires a celestial dimension. Moreover, it would have been impossible to describe the changes in the lives of the villagers, who are naturally simple and trusting, and the emergence of entirely foreign customs.

At the beginning of the play, when flammable liquid was discovered in Oibulok, all sorts of rumours began to circulate, "Oibulok is possessed by a demon!" say the villagers.

In the eyes of ordinary villagers, demons also differ; they appear as "enchantresses" that cause people to lose their senses, some of them are malevolent spirits, said to be preoccupied with "much larger matters". If one pays deeper attention to the meanings concealed behind the symbols in the image, it becomes clear that such events have taken place in our country's recent history, and this is the origin of the negative evils that have affected our spirituality and traditions. Staying true to his style, the author expresses this situation through the characterisation of the characters, their dialogue, that is, in a cryptic manner.

Negative vices affecting the spirituality of rural people are evident: quarrels arise between the "lamb-like, inoffensive" son and diligent, shrewd bride of the old woman Qimmat; between Tokhlivoy, Nabi Iorthew, and the mute Rahim, who live peacefully and honestly like brothers in Kiyamalik. The real culprit of the frosty relationship between the governor, a butcher, and his wife, is Yoshiuzok. The truth that this conflict is happening under the influence of the Berkinboys' impure misdeeds is revealed in vivid scenes. In the story, supernatural, extraordinary, sudden and mysterious events are harmoniously depicted alongside tangible reality. Real events and artistic texture, historical narration and mythical reality are intertwined in descriptions of the chaotic situation in the village of Oibulok, the sudden appearance of Berkinboy in Tepas village, and the gatherings of the old women or the demons.

The author achieves his ideological and artistic aim by comparing the people of Oibulok and Tepas village, and finally, the inhabitants of the four houses on the slope of Kum. The situation shifts following the arrival of Berkinboy and later, one of the main characters - Yoshiuzok - in the village of Tepas. Blessings will depart from the village, evil will occur, impurity will ascend. This portion of the work forms a knot in the story's plot. The author's skill is evident in his tendency to express the development of the knot not through the depiction of events, but in the form of characters' subjective attitudes towards them.

The plot of the work is dedicated to the interpretation of an extraordinary event that occurred in the life of the villagers of Tepas. Although the plot's knot - the cause of the disasters befalling the village - is known to the reader, its manifestation in the internal world of the work as a mysterious event for the characters ensures the plot's artistry, the knot's intrigue, and amplifies the significance of the resolution revealed at the end of the work. Overall, it serves to emphasise the issues of national spirituality, to understand their causes and effects. Thus, the writer imbues the essence of the story with the significant idea that purity, honesty, and integrity are crucial for individual life, community life, and familial harmony. He uses various artistic tools and images in this process. The dense imagery at the beginning of the story and the somewhat mysterious depiction of real life deepen towards the end of the work.

Literary critic Tahir Shermurodov, who provided insightful comments regarding the analysis of "Wind Game" and concurrently expressed critical views, offers the following thoughts about the artistic plot: "Firstly, the most significant events of the plot should have been shown in their happening. This statement applies equally to the progression of images. It is only mentioned that Berkinboy sometimes disappears from view on Sundays and emerges in crowded and noisy places." T. Shermurodov comments on the conclusion of the story, writing that the author "constructs the events superficially and forcibly".

In our opinion, concerning this story, there is no room for the above arguments. All the events and unusual situations in the characters' actions that T. Shermurodov noted as shortcomings are dependent on the essence of the internal structure of the plot, moreover, they are justified by the author's intent and stylistic uniqueness. However, upon closer examination, the events and characters in the work are interrelated. The critic's view of Berkinboy's image, especially his thoughts about his "occasional" disappearance or appearance, is not warranted. Because the author intentionally emphasised such a characteristic of this character's nature. Through the name Berkinboy, he intended to depict the forces of evil that work among people, sometimes openly, sometimes covertly, and he succeeded in doing so.

The role of narratives in creating a plot is paramount. An internal structural sequence is also evident in the chronological depiction of events. The occasional gatherings of old women at Nisa Acha's house serve as the primary link between the plot's events. As this

ritual repeats, the resolution of the knot, initiated by Berkinboy's arrival in the village, is approached. Furthermore, such mysterious images impart a distinctive spirit to the story. The pages depicting the chatter and conversations of the old women provide insight into the village's traditions and spiritual life relative to the story's events. It is as if the old women are measuring and evaluating the events in the village and the state of the people against their own standards. Indeed, the author juxtaposes the timeless spiritual traditions of the ancestors with a lack of spirituality through this narrative thread in the story's plot. This demonstrates balance in the life of the villagers who are rushing heedlessly towards ignorance and temptation of the devil. In doing so, he promotes the national ideal that ignorance and immorality are absent where a historical tradition of morality exists. Naturally, the purity of these mothers, who value their traditions, is set in opposition to evil and depravity. On the surface, the elderly ladies gather for a social gathering, spending their leisure time in conversation. They converse under the pretence of consuming goat meat. At the start of the story, the author notes in the main body of text: "Mothergoat is a term reserved solely for elderly women. This is done in the pursuit of virtue," offering a brief commentary. However, this explanation alone might not be entirely comprehensible to the reader. The significance of the Momouluk gathering may remain a mystery.

Incidentally, the method of keeping certain characters or events shrouded in mystery is characteristic of Sh. Butaev's style. The story related to the "Mothergoat" is revealed only when the narrative is roughly halfway through, in the following manner: "...In ancient times, a herdsman lived in Tepas. From the time he set off in the morning until his late return, his elderly mother would sit idle, gazing down the road. To keep his mother entertained during his absence, the herdsman slaughtered a goat and left it at home.

"'Mother,' he said as he was leaving, 'Invite the elderly ladies and prepare the goat. Don't allow another soul to eat it...'

"The herdsman found the stories shared by the elderly ladies, as relayed by his mother, very pleasing. He began to take goats from the villagers in turn and slaughtered them for the elderly women.

"When someone's mother or grandmother went to enjoy the goat meat, people accepted it. These stories

were repeated time and again by mothers and grandmothers to their sons and grandsons.

"Eventually, the goat that was dedicated to the elderly women became known as 'Mothergoat.'"

The "Mothergoat" narrative, which forms a separate subplot within the concise storyline, helps to clarify the overall essence of the text and the author's ideological intention. This "Mothergoat" tradition begins to fade away after unscrupulous and wicked individuals like Berkinboy and Yoshiuzoq arrive in the village of Tepas. The "Mothergoat" narration, integrated into the storyline and depicted as a unique event, has its own style that aligns with folk oral traditions. The depiction of reality within it is founded upon past tense narrative verb forms. Simultaneously, it adds historical depth to the storyline with sentence structures like "used to sit" and "passed".

4 CONCLUSION

In summary, Shoyim Butaev constructs the plot of the work in a retrospective form, thereby achieving a reconstruction of a certain village landscape and, through it, the broader society. The state of the main character triggers corresponding events in his memory. A thorough analysis of this reality allows the writer to portray events and characters from different perspectives. This attribute also highlights the stylistic aspects of the writer's creativity.

REFERENCES

- Butaev Sh. (2000), *Haet: kissalar (Life: stories)*, Tashkent: East, 446 p.
- Butaev Sh. (2005), *Voice remaining on the street*, Tashkent: Spirituality, 247 p.
- Imomova G. (2004), *National and artistic speech*, Tashkent: The new generation of the century, 160 p.
- Karim B. (2008) *Poetic essence of "eye", artistic horizons*. Tashkent: University, pp. 54–61.
- Matekubova T. (2011) *Poetic perception and skill*, Tashkent: Science and technology, 171 p.
- Sarimsakov B. (2004), *Principles and criteria of artistry*, Tashkent, 127 p.
- Shermurodov T. (2009), *Looking for an attractive expression*, Tashkent: National Library of Uzbekistan,