

THE POETIC OF ARTISTIC PLOT IN THE STORIES OF THE ULUGBEK HAMDAM

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ABSTRACT

The article discusses the stories of Ulugbek Hamdam. The writer's works are evaluated for genre-specific qualities of poetic components such as narrative building, knot, development of events, climax, solution, and epigraph. Furthermore, the study emphasizes on the fact that, from the standpoint of poetic interpretation, two forms of plot are based on the dynamics of "external action" and "internal action." The writer's stories are divided into parts, the psychological image is led, and the methods of transition from story to story are well thought out.

Keywords: Narrative genre, artistic plot, event development, knot, climax, plot kinds, "external action" and "internal action" dynamics, story sections, artistic psychology, artistic detail.

Epics and novels have been tasked with describing the huge, multifaceted, and curving reality in language. The tale chooses and describes a slice of present reality. According to M. Bakhtin, a tale is "a general direction of events that can be taken from a real life event." According to the scientist, the events in the stories are based on true events that have been embellished. When discussing the short story genre, Norwegian literary critic Juan Rulfo stated that it is more difficult and responsible than the book, and that it is shorter in terms of volume than other genres. is sufficient. "According to the rule of the story, it is related to a particular fate, tells an important event in the life of this person and is grouped around a single episode," says V.G.Belinsky. Based on this idea, the fates in the stories are reflected in their important aspects through images in harmony with the reality of life. In terms of the high artistic content of the stories, it will have the power of a small epic and a wonderful novel. In world literature and at the same time in Uzbek literature, the narrative genre is distinguished from other genres by its own characteristics.

Although several stories have been created in the history of Uzbek literature, it is noted that Abdulla Qadiri founded Uzbek storytelling in the new Uzbek literature. At the beginning of the 21st century, the number of writers who have their own voice and style in Uzbek storytelling has expanded considerably. One such writer, Ulugbek Hamdam, entered the literature with a unique style at the beginning of the 21st century. The story genre plays an important role in the writer's work. In the stories of Ulugbek Hamdam, he describes the situations that occur from the beginning to the end of human life in a small volume, and the reality related to human life is compactly described in the construction of a short plot. In particular, the creator's stories such as "Bir piyola suv" ("A cup of water"), "Unutilgan nay navosi" ("Forgotten flute melody"), "Tosh" ("Stone"), "Musulmon" ("Muslim"), "Pillapoya" ("Pillapoya"), "Yaxshiyam, sen borsan" ("It's good, you are there") embody these features and the plot line and plot components of these stories. is proof of our opinion. When we talk about the poetics of any work of art, first of all, we pay attention to its plot line or, let's say, if we are talking about the artistic skill of the writer, then we pay attention to the individual skill of the creator in creating a plot. Before considering

the plot and its components in the stories of Ulugbek Hamdam, we will touch on the concept of plot. Plot (French subject, "something based on") is considered one of the most important elements of the artistic form, and means a system of events in a work of art that are connected to each other and consist of the actions of the characters. [D. Kuronov. Basis of Literary Theory, 1986. B.107] While defining the plot, B. Tomashevskiy says that "the plot is a set of motives in a logical cause-time relationship." Based on the scientist's opinion, it can be said that the motive is a part of the plot, and several motives, that is, the factors that move reality together, form the plot. B. Shklovsky called plot material - plot decoration. The widespread understanding of the plot as a system of events has its roots in Aristotle's teachings. According to this doctrine, the plot is characteristic only of epic, dramatic and partially lyrical works. In Uzbek literary studies, it is also important to understand the plot as a traditional system of events. For example, according to I.Sultan, "the plot is the story told in the work, a small or big event that is the basis of the content of the work" [I.Sultan. Basis of Literary Theory, 1986. P.179] From the above views on the plot, it is clear that the plot is a system of certain events. In the plots of the stories of the writer Ulugbek Hamdam, the depiction of small events is expressed in a short volume, but with a huge meaning. The plot of each work of the creator has its own construction, and the plot line of the above-mentioned stories is also different from other stories. In the story "A cup of water" the life of a person is described through the image of a freight carrier. The main character is entrusted with a responsible task, and while carrying the deposit entrusted to him, he gets thirsty on the way, and stops at a caravanserai to drink water to quench his thirst. After paying for a cup of water and leaving to continue to the destination, he realizes that many years have passed. It consists of a system of events, such as when a young man sees the water he has been looking for all along the way to the depository, where he is taking it to the destination. This story is a work with a complex plot. The complexity of the plot arises from the complexity of its ideological content and serves to express this complexity. In the content of the writer's stories, he is nourished by mystical ideas, the influence of Jalaluddin Rumi's works is felt. The story "A Cup of Water" begins as follows: "I was assigned a task." This passage provides the reader with initial information about the hero of the work and how the events that are to be told will unfold.

In the story, the knot of the plot line is formed when the porter who set out to fulfill the task gets thirsty during the course of the events and enters the caravanserai to pay for the water he drank. This story, written in a mystical style, is rich in a number of symbolic images. Including water (purity), caravanserai (world), desert (hardship). Sheikh Najmuddin Kubra's book "Usuli Ashara" enumerates ten ways to reach God, the first one is repentance, that is, purification, the second is zuhd - separation from the world, and it is noted that there is hardship at each stage. In the story "A cup of water", the traveler drinks the water in the course of events - purification, entering the caravanserai, and at first the people there seem happy, and after a while he hates the caravanserai, tries to get out of it as soon as possible, the world understanding the essence of it - distance from the world, thirst in the desert, waiting in line at the caravanserai - is hard work. At the end of the story, Ulugbek Hamdam revealed the three pillars of Sufism and the philosophy of "finding God who knows oneself", which is the essence of Sufism.

The writer's story "Stone" is one of his stories with a unique structure. The hero of the story has been hiding the stone from the beginning of the story, trying to melt it ("If I come across the

kindness and kindness of people on the street, even a small stone will melt"), but nothing will help him. In the course of events, the image of "woman" is introduced. The hero follows her and follows her, when the woman comes to the seller to buy fish, the hero of the story also comes there, and this is where the climax of the story begins. As the conflict and the development of the plot become sharper, a very unstable situation occurs in the plot. This situation is called climax. ("Climax" (Latin) means "peak".) Climax is the sharpest, decisive situation of the conflict between characters. [I. Sultan. Literary theory. - Tashkent. Teacher. 1986. B- 114] The unstable situation in the course of events, while the hero of the story, who is fascinated by the woman and follows her, initially compares the woman's lips to a "bud", but when the woman is buying fish, the definition of these lips changes, his lips are "just committed a murder" "It was blood like the beak of a beast." Another noteworthy point is that at the beginning of the story, the young man talks about the woman's legs, and after the description given that "they were so beautiful and soul-grabbing that I couldn't get out of sleep even by drawing them", in the course of events, the hero fishes in the fish shop. He felt sick when he saw that he was being stoned by the seller, and sent a note to the same woman's praised feet. The images in this story are also symbolic. If we take the image of a woman as a symbol of "world" and "self", the main character follows her, even if it is only for a breath, but he cannot resist his own desire and steps behind it one after another. At the climax of the story, the hero of the story realizes that the world is transitory and full of joy.

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Ulugbek Hamdam wrote several stories on religious and educational topics, one of them is the story "Muslim". The plot of the story is that the heroes of the story Hasan and Husan study at a university far from their father's place and get religious knowledge, Hasan's arguments with Husan on religious topics, children coming to the village after hearing that their father is sick, performing Friday prayers at the mosque. during the imam's lecture, an elderly man fell from the ceiling of the mosque on his leg and his leg was seriously injured, and Husan reached out to help him, and because of this, he left the prayer and became a Muslim, the story from the beginning to the end It is composed of events such as the fact that Husan fell in love with the sounds of a pair of birds, and that they accompanied Husan and walked with him wherever he went. The story uses a number of introductory stories. Umar bin Khattab (r.a.) became enamored of his garden and delayed the prayer, and because of that garden, he donated the garden to the public. Among them are the stories about how late he got off the plane and how the plane crashed. These stories are also included in the plot of the story. The writer puts epigraphs in several of his stories. Epigraphs are also one of the elements that serve to reveal the content of the plot. For example, he gives an epigraph to the story "Muslim" in accordance with the plot line and quotes a passage from Alisher Navoi.

Cheering the broken, a sacred endeavor,
Like rebuilding Kaaba, bonds that sever.

The heroes of the story, Hasan and Hussan, who went to perform Friday prayers, were listening to the imam's lecture. At one point, an elderly man sitting next to him fell from the ceiling of the mosque and broke his leg. Hassan rushes to help him, but Hassan urges him to pray and keep his faith. Hussain answered him, "If I don't help this person who is dying now, I will definitely lose my faith, Hussain!" Helping a person and saving him from death is a sign of being a Muslim. The epigraph applied to the story is an expression of this situation. In the Holy Qur'an, Surah "Mu'minun", verse 61, Allah mentions the believers and Muslims and blesses them like this: "Those are the ones who hasten to good deeds and they compete for those (good deeds)". 6; 226].

The plot consists of the "actions" of the characters. The behavior of the characters in space and time, and the development of thoughts and feelings in their psyche is also a movement. Two types of plot are distinguished depending on which of these action types is leading: a) plots based on "external action" dynamics; b) plots based on the dynamics of "internal movement". In the plots of the first type, actions, struggles, conflicts, turns in the life of the characters are described, and on this basis certain changes occur in their fate and social status. In the second type of plot, the events become important not in their own way, but in the sense that they

motivate the process in the psyche of the character, and during the work, turns and changes occur in the psyche of the characters, not in their lives, fate or social status. If we divide the analyzed stories into types according to these aspects, the stories "A cup of water" and "Muslim" are included in the dynamics of "external movement", and the plot of these stories is based on the dynamics of "internal movement" because the events in the story "Stone" happened in the psyche of the hero.

In conclusion, it can be said that the work of Ulugbek Hamdam is distinguished by several features in today's Uzbek storytelling. An example of these is the ability of the writer to create an image. In addition, as a creator, Ulugbek Hamdam continued the century-old traditions of Uzbek storytelling in his work, in particular, the system of events in the analyzed stories has a complex structure, which continues to develop as the events unfold, perfectly revealing the composition. will help. Philosophical concepts about real life and fantasy, incomprehensible events in the human heart are interpreted with great skill in connection with symbolic images in his stories.

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