THE ROLE OF ARTISTIC DETAILS IN MODERN UZBEK LITERATURE (ON THE EXAMPLE OF A. YULDASHEV'S WORK)

Ahmedova M.M. (Republic of Uzbekistan) Email: Ahmedova358@scientifictext.ru

Ahmedova Madinabonu Makhmudjonovna - Student in doctoral studies (PhD),
DEPARTMENT OF FOREIGN LITERATURE,
NATIONAL UNIVERSITY OF UZBEKISTAN NAMED AFTER M. ULUGBEK,
Lecturer,
TASHKENT STATE LAW UNIVERSITY,
TASHKENT, REPUBLIC OF UZBEKISTAN

Abstract: *the article is devoted to the problem of the evolution of literary details in modern Uzbek literature of the 21st century. The admiration for the personality of the person being described and the desire to redirect this feeling to the reader make the style of the work of Abdukayum Yuldashev (Yuldashev) realistic through the prism of modernity (neorealism). The writer sets himself the task of telling about the fate of the modern person with the help of artistic details that reveal the difficulties of the modern world where human values have already changed, transformed beyond recognition than they were in the literature of the 19th and 20th centuries. Abdukayuma Yuldasheva (Yuldasheva) is gradually moving to comprehend a more global problem through the prism of artistic details: is it possible in the conditions where absolutely everyone carries a piece of hell in themselves. The writer seeks to obtain an answer to this question on a truly epochal, historical scale. And also in this article the role of Abdukayum Yuldashev (Yuldashev) in the context of modern Uzbek literature is considered. He writes willingly and openly on topics of concern to the general public. One of the essential components of such statements is his reflections on classical and modern Uzbek literature, showing love or, on the contrary, hostility, to the work of one or another author. The aim of the work is to determine the transformation of artistic details in modern Uzbek prose on the example of creativity of the modern writer of Uzbekistan Abdukayum Yuldashev (Yuldashev). His views on the formation and development of the literary process in the twenty-first century; explores the features of the hero through a description of the artistic details.*

The article attempts to analyze the main features of artistic details in parallel with the figurative system in the work of Abdukayum Yuldashev (Yuldashev) in the context of the traditions of new realism (neorealism).

Keywords: *writer, works, literature, modernity, artistic, specificity, new era, genre, detail, transformation, personality.*

О РОЛИ ХУДОЖЕСТВЕННЫХ ДЕТАЛЕЙ В СОВРЕМЕННОЙ УЗБЕКСКОЙ ЛИТЕРАТУРЕ (НА ПРИМЕРЕ ТВОРЧЕСТВА А. ЮЛДАШЕВА)

Ахмедова М.М. (Республика Узбекистан)

Ахмедова Мадинабону Махмуджоновна - студент докторантуры (PhD),
кафедра мировой литературы,
Национальный университет Узбекистана им. М. Улугбека,
преподаватель,
Ташкентский государственный юридический университет,
г. Ташкент, Республика Узбекистан

Аннотация: *статья посвящена проблеме эволюции литературных деталей в современной узбекской литературе XXI века. Восхищение личностью человека, которого описывают, и желание перенаправить это чувство к читателю делают стиль творчества Абдукаюма Юлдашева (Йулдашева) реалистичным через призму современности (неореализм). Писатель ставит перед собой задачу - рассказать о судьбе современного человека с помощью художественных деталей, раскрывающих трудности современного мира, где человеческие ценности уже изменились, трансформировались до неузнаваемости, чем в литературе XIX-го и XX-го веков. Абдукайум Юлдашев (Йулдашев) постепенно движется к осмыслению более глобальной проблемы через призму художественных деталей: возможно ли это в условиях, когда абсолютно каждый несет в себе кусочек ада.*

Автор стремится получить ответ на этот вопрос в действительно эпохальном, историческом масштабе. А также в этой статье рассматривается роль Абдукаюма Юлдашева (Йулдашева) в контексте современной узбекской литературы. Он пишет охотно и открыто на темы, волнующие широкую публику. Одним из существенных компонентов таких заявлений являются его размышления о классической и современной узбекской литературе, показывающие любовь или, наоборот, враждебность к работе того или иного автора.

Целью работы является определение трансформации художественных деталей в современной узбекской прозе на примере творчества современного писателя Узбекистана Абдукаюма Юлдашева (Йулдашева). Его взгляды на становление и развитие литературного процесса в XXI веке; исследует особенности героя через описание художественных деталей.

В статье предпринята попытка проанализировать основные черты художественных деталей параллельно с образной системой в творчестве Абдукаюма Юлдашева (Йулдашева) в контексте традиций нового реализма (неореализма)
Ключевые слова: *писатель, произведения, литература, современность, художественная, специфичность, новая эра, жанр, деталь, трансформация, личность.*

UDC 821.512.133

The activity of the young generation is inherent in modern Uzbek literature, the emergence of new names in prose traces the continuation of traditions. Today fruitfully work writers of different generations: Odil Yakubov, Sayd Ahmad Shukur Halmirzaev, Utkur Hashim Aman Mukhtar, Tahir Malik Murad Muhammad Dust, Togay Murad, Erkin Agzamov, Khayriddin Sultanov, Khurshid Dustmuhammad Nazar Eshonkulov, Narmuradov Narkabilov, Tukhtamuradov Rustamov, Abdukayum Yuldashev, Rakhim Atauli, etc.

"Studies of Uzbek literary scholars on the methodological, historical, literary and analytical problems of the genre development of prose in the second half of the twentieth century are of particular interest. The Uzbek story of the second half of the twentieth century is analyzed in a number of scientific studies in the context of the work of one or a number of writers, helping to identify the specifics of the creativity of the studied prose writers"[2].

In the Uzbek stories of the last period, there was a definite shift to a broader view of human relations, the existing problems of life, and the needs of today. In Uzbek minor prose, a story was established with a psychological sketch imbued with genuine sadness, elegiac mood, especially in the works of A. Yuldashev. Before us is a portrait of a contemporary seen from different angles. Not only the wealth of life material in the prose of forms attracts attention, but also a sharper look at the events taking place around his heroes. His stories are distinguished by the originality of the image, a completely new perception of the world and the invasion of the innermost corners of the human soul.

In A. Yuldashev's short story "Farewell to Beauty ..." («Прощай красота…») the artistic detail "beauty" repeatedly repeated in various variations in the text can be defined as a linear practical-symbol. If in the plot, when characterizing the terrain, the writer uses this detail as a way of kishlak reference: "... the whole beauty of our kishlak ... began to fade" («… вся красота нашего кишлака … стала блекнуть») [1]; "... fragrant gardens began to fade" («… стали увядать благоухающие сады»)[1], then we see a picture of the spiritual and external withering of the beautiful Aisulu: "Clean, dew-like, elegant beauty"; "Her hands are so tender, thin, white" («Чистая, как роса, изящная красавица»; «руки у нее такие нежные, тонкие, белые»)[1]; "Modesty, indecision, restraint of the daughter-in-law of Aisulu" («Скромность, нерешительность, сдержанность невестки Айсулу») [1]; "... she faded before our eyes"; "A week later, the hands, the face of the daughter-in-law Aisulu turned black, her lips were swollen and chapped" "... in a year they turned this once divinely beautiful graceful woman into an old woman" («…она увядала на глазах»; «через неделю руки, лицо невестки Айсулу почернели, губы опухли и потрескались»; «…за год превратили эту некогда божественно красивую изящную женщину в старуху») [1]. These details together constitute "a chain of necessary semantic connections and bring the text to a deep semantic generalization" [2] - external and internal beauty perishes in an atmosphere of philistinism and vulgarity.

In this story, the episode of the transformation of "beauty into ugliness" is shown through the prism of consciousness of a young storyteller, endowed with a sense of beauty and spiritual purity. Life in the aul is shown by his eyes, maximalism and intransigence are felt in assessments of the description of everyday life, however, his excessive emotionality is corrected by the author's voices, giving the text an in-depth psychology and thoughtfulness: "Is this really hunched young woman in torn ears that is Aisulu's daughter-in-law, whom the children called" grandmother Kumush "? ... Is it really that terrible everyday life, worries about a piece of bread in a year turned this once divinely beautiful woman into an old woman? Where is the charm, timidity, shyness of Aisulu's daughter-in-law? Where is the fire that 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 guilty of such a change ... Can it really be that this will be human life ... " («Неужели эта сгорбившаяся молодая женщина в рванных колошах та невестка Айсулу, которую дети называли «невестушка Кумуш»?... Неужели, неужели страшная повседневность, заботы о куске хлеба за год превратили эту некогда божественно красивую женщину в старуху? Где обаяние, робость, стыдливость невестки Айсулу? Где огонь, который я видел в ее глазах. Сегодня, ради двух ведер воды, она готова была на все и, получив эту воду, чувствовала себя счастливой, кто, кто повинен в такой перемене … Неужели, неужели теперь такой и будет жизнь человека …») [1]. Such a two-subject approach - a barely distinguishable transition from the narrator's speech to the author's speech - allows turning a completely prosaic case into a story of the victory of the townsfolk and the spiritual poverty of the crowd over the inner beauty of a person. The author's position is more complicated than the point of view of the narrator and it manifests itself indirectly. There is no edification and mentoring, but only an attempt to think together with a romantic storyteller about the "prose" of life, its contrasts: on the one hand, purity of soul, femininity and beauty, on the other hand - imperfection of the world, life that rejects grace and purity. The feeling of the contrast of being, the moral strength of philistinism and the fragility of the human soul reinforces the feeling of catastrophic transitional era (in the story details indicate the period of the 90s), social discord, social cataclysms.

A.Yuldashev in his stories with restrained rationality and emotional rhetoric states the moral degradation of a modern villager, while the author, when revealing the spiritual component, chooses light and cheerful humor. A playful manner allows the author to talk about everything, even about things to say seriously without sarcasm, either

corny or indecent. The story “There is a problem” describes a fact from the life of modern Uzbekistan: “Ikrom ... won the computer software competition and became the owner of a ticket to one of the European countries. Travel back and forth, food, in a word, the organizers took all the costs upon themselves ” («Икром … выиграл в конкурсе компьютерных программ и стал обладателем путевки в одну из стран Европы. Проезд туда – обратно, еда, словом, все затраты организаторы брали на себя»)[1]. The author, combining in the text the features of a problematic feuilleton and a short story, depicts in a hypertrophied form the features typical of modern Uzbek society. Fixing the negative facts of reality - rudeness, human hostility, rudeness - feuilleton signs are, perhaps, a satirical signal, and not an analysis. The strategy of humor allows you to create a vivid image of a modern layman who perceives any manifestation of goodwill as a threat bordering on danger: “Caviar, 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 angrily barked and was indignant (...) Ikrom felt like he blushed, but trying to keep a good face in a bad game, out of habit, acquired abroad he smiled ... But ... a young woman, for some reason frightened and moved away, hostilely and even hostilely answered ... " («Икром как воспитанный человек, чтобы показать, что он последний в очереди, улыбнулся молодой женщине (…). В ответ на его улыбку она сердито зыркнула и возмутилась (…) Икром почувствовал, как покраснел, но, пытаясь сохранить хорошую мину при плохой игре, по привычке, приобретенной за границей он улыбнулся… Но… молодая женщина, почему-то испугавшись и отодвинувшись, неприязненно и даже враждебно ответила…») [1].

The main thesis of the story underlying the work, the author puts in the title of the story in the form of the question "Is there a problem?", Which is repeated several times throughout the action. This is also one of the signs of feuilleton - an emotional impact on the reader based on documentary and photographic features. Moreover, gradually the main meaning asked in the question turns into a statement, a statement that there are problems in modern society and there are many of them. This is achieved not only with the help of contrast, exaggeration, irony, but also due to an unexpected denouement of the plot - a woman who smiled in response to the main character, as a result, turns out to be a simple thief: “Here, two strangers greeted each other with a smile. Everything. And happy. It can be said that a simple human duty was fulfilled (...) Experiencing a certain awkwardness before a woman who kindly offered to hold a backpack, Ikrom, between the stormy greetings and hugs of his colleagues, not restraining joy and gratitude, still turned around. There was no backpack ... And women too ... ” («Вот поздоровались с улыбкой посмотрели друг на друга два не знакомых человека. Все. И довольна. Можно сказать, выполнен простой человеческий долг (…) Испытывая определенную неловкость перед женщиной, которая любезно предложила подержать рюкзак, Икром между бурными приветствиями и объятиями коллег, не сдерживая радости и благодарности, все-таки обернулся. Рюкзака не было… И женщины тоже…») [1]. So, a single fact expands to a socially significant phenomenon, which allows talking about the author’s generalization.

The genre of the story, pushing its boundaries, absorbs the attributes of the essay in its field. The genetic relationship between the essay and the story makes it possible to borrow signs from each other without any difficulties, creating syncretic forms of little prose that helped writers in a more concise way respond quickly to the rapidly changing phenomena of modern reality. 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 most relevant.

The story turned out to be relevant, because it is in tune with the spirit of the times. As you know, in transitional periods, when there is a “reappraisal of values”, when the worldview is changing, and the new reality and the system of views on the personality are 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 stood the competition with the novel, the novella, the drama, if it had not possessed the features peculiar to it and at the same time necessary for the artistic interpretation of time” [2].

The peculiarity of the story lies in the fact that it is actualized and manifests itself at the moment when the main contradiction, which determines the essence of man and his time, is only emerging and is in its infancy, is in the air, and the main goal of the story is to capture and demonstrate this contradiction. The story is one of the first to respond to changes in the era, to a “new round” of social development, becoming a “landmark” genre of time, a kind of reference point in changing the nature of public life.

“The genre is evolving, mutating, remaining unchanged in its essence” [3] - considers L.V. Chernets. This indisputable statement allows us to say that in the modern chaotic, often absurd world, the genre of story exists to capture what the author considers to be a moment of authenticity. Brevity, small form, focus (often) on the microfragment of being allows you to just reach this point of authenticity.

All these signs in the modern story maneuver in a situation of pluralism of ideas, styles, forms due to the flexibility and transformativeness of the genre. Summing up, we can say that in Uzbek prose about rural residents, detailing is aimed at laying the foundation for the psychological characteristics of heroes and society, thus, stories in modern Uzbek literature in their best samples show a keen interest in the multifaceted reality, trying to know it, vividly capture the richness of the plot compositional forms, methods of generalization, typification of phenomena.

References / Список литературы

1. *Abdukajum Ju.* Sbornik rasskazov. T.: Julduz, 2019.

2. *Kamilova S.Je.* Sovremennyj rasskaz: soderzhatel'nye vektory i povestvovatel'nye strategii. T.: Fan va texnologiya, 2016.
3. *Chernec L.V.* Vvedenie v literaturovedenie. M.: Vysshaja shkola, 2012.