

## STORYTELLING AND ITS DEVELOPMENT IN CURRENT UZBEK LITERATURE

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### **Abstract**

*This article provides information on the development of storytelling and methodological research. The article covered some stories with comments and story analysis.*

### **Key words**

*"Can't catch the wind" story, Narrative development, non-traditional interpretation, meaning expression through symbols, character creation, "market", "market life", "human concern", "Song about the Motherland".*

In Uzbek literature, the story genre has its own type and development. Khurshid Dostmuhammad is one of the writers who has significantly contributed to the development of this genre in recent years. In his stories, problems such as suffering in the human heart, conflicts in social life have found their artistic interpretation. In the literature of this period, we can observe stories of various characters by a number of creators such as Nazar Eshonqul, Khurshid Dostmuhammad, Ulug'bek Hamdam, Isajon Sultan, N. Norqabilov, S. Onar, A. Yoldashev. Here we will focus on the stories that embody such features as symbolism and metaphor.

Literary critic U. Normatov noted: "One of the most important features of our literary process in recent years is that our literature is becoming more and more diverse... we also have works with different directions in terms of philosophical basis." From this point of view, we can directly observe this feature in the work of Khurshid Dostmuhammad. It sheds light on the unique character of the writer in the story "Jajman". If "market", "market life", "man's daily concern" is described, but "market" is our daily life, there is symbolism in it, then in "Jajman" we see figurativeness:

"Hademay, the morning dawns, the world is filled with light... People wake up, the market wakes up... the gate of the tongue opens, the commotion begins... the fog rushes in and out... the seller comes, the buyer comes, the idler comes... the

legs don't stop, the slaves don't stop, the mouths don't stop... coming in-going out, coming in-going out... the money I'm getting says, the property I'm selling says... trickery with a bridle from the muzzle of the human being...he turns the so-called "market" pan. We can witness that symbolism, hidden meaning, and deep philosophical concepts are expressed in these thoughts, spoken by the hero of the story, Grandfather Zoroaster. Reading the above interpretations, the reader comes to the understanding that the market means life. Why is a person constantly busy from morning to night, and in the market we meet people of various characters, they are in a hurry to go somewhere, and the seller is trying to transfer his goods, thinking about his profit, and it is natural that he spends his day by this. But in these places, the life of a person is the life of the market, just as there are different characters in the market, the life of a person is not even, he sometimes suffers from injustice. As there are not only conflicts in life, but also conflicts in one's own psyche, society also changes through human thinking. In these places, we understand that the philosophical interpretation of the work is skillfully integrated into the subject of the work. "Jajman" gives the impression that the image of a person who is becoming a slave of lust. Because he could not eat enough, he wanted to put the whole market in his small stomach: "I will feed him! No, I will feed him until his stomach bursts!", but every time "I will feed!" Those who left the country were upset, and Jajman's lack of food remained a secret." Commenting on the work, N. Davrboyeva writes: "Jajman is seen in this place as bribe-takers, extortionists, in general, as tiny tyrants within the nation. We can call these groups by any name we want". Here, we feel that we are talking about the image of a person and people who are guilty of self-inflicted suffering. The image of grandfather Zoroaster, who is the subject of the work, stands out. The writer does not directly mix him into the series of events of the work, but through him we can understand more deeply the existence of the image of a spiritually mature person, the conflict between good, goodness and evil, and injustice. Since the creation of mankind, the struggle between good and evil has existed forever. But goodness slowly wins, truth emerges: "Don't lose your temper, Ahuramazda!...

You will enlighten the hearts..." Grandfather Zardosht said pleadingly." In the story Ahuramaz is the main concept that calls for victory over Ahriman, and the world of Jajmans is evil in bringing forth goodness. That is why Grandfather Zoroaster sometimes appeals "Beware, beware, Ahuramazda!... -Ahriman is not dead, Ahuramazda!... Beware, good people, beware!..." So, the writer's story "Jajman" can be evaluated as one of the best examples of storytelling of later years. It seems that Nazar Eshanqul's story "The Man Led by a Monkey" uniquely

interprets various aspects of complex life through symbols. As literary critic U. Normatov noted: the story "The Man Led by a Monkey" appeared, which uniquely expressed the tragic value of a person who lost his life in the age of deception and foolish goals. In the work, the artist, through the image of an old man, interprets the tragic fate of people who devoted most of their lives to the development of society. The tragic fate of a person whose faith has turned into a mirage in the last moments of life is reasonably interpreted. The artist regretfully looks at his life, which served in special fields at a certain time, but with the passing of time it was fruitless. This is not only a tragedy of a person, but a symbol of a certain system that summarizes the tragedies of society. At a time when he strives to realize his identity, fate punishes him mercilessly. Even in the paces he drew, the heavy and sad tragedies of the social environment were embodied. "The eyes of the old man are insensitive and expressionless, the heart of the person who sees him is troubled, his heart is restless, his mood is disturbed. Only an ugly and dirty smell can be detected from the house where he lives. There are many symbols that increase the mental state in the story, none of them are used in vain, but the main goal of the author - the artist serves to express the tragedy of the old man in a deeper and more exaggerated way. Pay attention to artistic signs and symbols. It seems that seventy years of Shura's ideology and beliefs have been embodied in the fate of the old man." In the story, it is depicted that a handsome young man is leading a monkey on a thick chain out of a thick forest, and at a certain point in the work, the image of an old, gloomy old man being led by a monkey into the forest is an expression of human life or the fate of a person who has spent all his energy on the development of a certain society. The work is told in the language of a young student, and the artist embodies the old man's difficult life before our eyes: "I entered through the old-fashioned, narrow door: the old man was sitting on a basket chair on the big porch, leaning on the picture in front of me. The old man's house was luxurious, spacious, but it was lying like an abandoned place. The frame and frames were rotten, and the whole yard smelled ugly and stinky. The stench was coming from the trees, from the flower garden that was covered with snow, and from the neglect of the flower garden, from the wood of the house, and from the pile of all kinds of pictures lying on the porch: the musty smell was coming from the dust that was slowly being put in the garbage. I was nauseated by the smell and went to the porch where the old man was sitting." . But the rotting of the pillars of the house is symbolic and allows us to put forward different views about the environment of that time, or the change of society. In most of his paintings, black was dominant, and he could not understand why. The old artist is familiar with world art and

gives the impression that he has been engaged in creativity for many years: "The porch is long, and the pictures are arranged according to the years they were painted, rather, only about forty pictures and sketches were arranged in the order of "1957", "1937", "1928", "1926" and so on." Naming the portraits in a symbolic sense gives the impression that the life of the old man, a certain period of life moments, is embodied. Although this work was created on the eve of independence, the first changes in our art can be proved by the example of this story.

Although the writer's story "Can't catch the wind" was created in a realistic image, he was able to show that there are different forms of realism. In addition to the tragic life of an ordinary Uzbek woman, Momo Bayna, the brave and tenacious life is truthfully covered in the work. After losing his wife and child, the hero of the play takes revenge on the person who caused their death. But this feature is untied at the very end of the work after the death of Momo Bayna. In the work, the image of a person who has his own pride is expressed through the image of Bayna Momo. After the death of her husband Rayim Palvan and her son, she lives a life shrouded in suffering. Even the death of the Zaman horseman, who caused their deaths, cannot remove the anguish in his heart:

"All the women thought that they would all run away from joy. But Momo Bayna accepted the news calmly like a queen... Only her fingers were trembling, and the room smelled like blood. The women sat for a long time, waiting for her answer. After a long time, Momo Bayna did not even look at them, as if she was disgusted to see them and said in a loud voice, "Go, weep for your dead." " he said.

His furious sound penetrated into the rooms that have not been touched by human footsteps for a long time: from there, twenty-seven-year-old dust moved from there, as if shaken by a painful sound, and then the sadness that befell this house sank into the rooms forever. There was also his hatred for people. At the end of the play, when Momo Bayna took the things that were called death after her death, among her things, ten human fingers were found wrapped in a tear of rot. Although Momo Bayna herself lived in poverty and hatred, it is known that she took revenge on Zaman Atbogor for the sake of her husband and son. The realistic image is leading in the work, and we observe that this image has aspects that have not yet been used effectively in our literature. In the writer's stories "Song about the Motherland", "Forgotten flute", "Soz", "Muslim", "Bir payola water", "Lola", "Stone", the state of artistic and philosophical approach to events - events in imagination and reality, dream and dream can be observed. Various poetic meanings are embodied in these stories, and the tradition of creating images based on thoughts

and fantasies in the human mind and inner world is observed. Literary critic U. Normatov noted: "The most important thing is that in recent years, heroes who carry high ideals and strive for ideals, who are distinguished in our literature and also in world literature, are appearing one after another." In the story "The Forgotten Nai Navosi" it is emphasized that the Motherland is dear and holy, along with the beauty of this land, the fate of a person who lived far from the Motherland, his accumulated wealth and property is insignificant in front of the Motherland. Through Alisher's character in the work, we feel these situations more deeply: "While the young man was living on the street, he continued his studies in Moscow, and after finishing his education, he stayed in the metropolis, and the roads were gradually opened due to his diligence. Now you'll enjoy watching, the teenager who just yesterday was tending sheep in a remote village and his pants were falling down today is the head of a big office in one of the remotest cities of the earth... Only... only this flute is out of order? Why does Alisher's whole past, the country where he was born and raised, the good and the bad, big and small people come to mind when it is played?" It is aimed at making the student feel his love for the Motherland more deeply, and to realize that it is not in vain that he respects every word of the Motherland.

In the writer's story "Soz", one can feel the subtleties of the human heart more deeply because of a single word: "Hey, did you sleep with your eyes open?" she nudged her husband. In these lines, the complex aspects of transient life, the views of the world and the person in the human heart are reflected. In the stories "Dream" and "Lola", inextricably linked with symbolic images, visions of fantasy and life, incomprehensible concepts in the human heart are skillfully interpreted. Along with the human heart being very delicate, its fall into various situations, aspects of character in a depressed mood are interpreted. "That night, I went out full without blinking an eye. And near the morning, my eyes closed. Then I fell... Then I wandered the streets with a stone in my hand, hitting the head of the person I met with it, bleeding." In fact, this stone was in his heart, but it is not by chance that it fell into his hands after years, we can observe the image of a person who strives for goodness as the years pass by the evil in his heart. In the story "Lola" we also observe the conflicts between human inner feelings and concepts of goodness, virtue, and lust. The series of events in the work serves to understand the qualities embodied in the heart of a person.

#### CONCLUSION

In Isajon Sultani's stories "Sog'inch", "Dost", "Kismat", "Oydin Bulak", we observe the poetic changes in the genre of the story, which took place in the



composition of the literary process of the independence period. In the story "Longing" he describes the changes in the human psyche in connection with the image of nature. In the above-mentioned stories of the writer, polyphonic image features are also embodied. There is also a special meaning in the blowing of the wind in his stories. There is also a certain meaning in the image of musica in the story, we can see the contradictions in the path of human innocence. And in the story "Oydin Bulak", the innocence of childhood memories, feelings about the beauty of young life, deeply imprinted in the human heart, make sure that a person will never leave.

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