

THE ART OF DETAIL IN UZBEK STORYTELLING

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Annotation

A detail is a specific small part (element) in an artistic image, the role and significance of which in creating the structure of an artistic work are extremely important. The article, taking into account the objectivity of artistic expression, mainly analyzes the artistic and functional role of detail in Shukur Kholmirezayev's stories, and reflects on the writer's unique style and way of expression.

Keywords

Story, detail, landscape, portrait, interior, stories "Stranger", "Cloud Rising from the Desert", "Heart", "Loneliness", "Spring Air in Autumn", "Uzbek Grandfather".

The uniqueness of the writer's work also determines the uniqueness of the creative process. The creative process takes place in each writer in his own way. There are such writers who are distinguished by the uniqueness of their manner of expression, the uniqueness of the style of artistic depiction. Literary studies, in particular, literary criticism, which is part of it, has been highlighting the merits of two writers in the development of Uzbek storytelling - Abdulla Qahhor and Shukur Kholmirezayev. In fact, these writers worked effectively not only in the genres of short stories, but also in the genres of short stories, novels, and dramas. Despite this, these writers have done significant work to enhance the place and status of the development of the artistic form, which is considered a small epic genre, in Uzbek literature. Shukur Kholmirezayev's manner of expression and manner of expression are similar to Abdulla Qahhor. He speaks little in his stories. Basically, he lets the characters speak for themselves and uses details appropriately.

The talented writer Shukur Kholmirezayev, who entered the national prose scene in the early sixties of the twentieth century, stood out from his peers with his unique style, his tendency to objectively and deeply artistically express the reality of life. During his fifty-year creative career, he effectively created in the genres of short stories, novels, dramas, and essays. Despite this, he considered himself

primarily a storyteller. He remained faithful to this artistic form throughout his life. He made great efforts to elevate Uzbek storytelling to the level of masterpieces of world literature, and he worked tirelessly to further expand the possibilities of the small epic form.

Shukur Kholmirezayev caught the attention of readers, especially famous literary critics, with his first creative works. The famous word artist Abdulla Qahhor, who read his first story, "Tolqinlar" in the magazine "Sharq Yulduzi", was the first to notice the young writer's rare talent and wrote to him: "May your creative works be fruitful."

The famous writer Odil Yakubov described the creative and artistic style of this writer at that time as follows: "Shukur Kholmirezayev details the image very deeply, as if he himself does not interfere. He works with paints, not with words, as if like an artist... You are not reading, you are watching a painting." This assessment shows the following two main features of the young writer's style:

1. Abundant and appropriate use of details in a work of art.
2. Objectivity of the image. In this article, we will mainly discuss the role of detail in literary stories, considering the objectivity of artistic expression.

A detail is a specific small part (element) in an artistic image, the role and significance of which are extremely important in creating the device of a work of art. When we study the stories of Shukur Kholmirezayev, we become convinced that the feature shown by the master writer Odil Yakubov really played an important role in his work. In order to prove this idea, we turn to his story "Unknown Man", written in 1960. The story is told from the perspective of a young man, an amateur hunter. There are a number of details in this work that serve to reveal the leading artistic concept of the work. Let's look at some of them:

"As I approached the cliff, smoke mixed with the smell of wormwood hit my nose." The main idea expressed in this work is related to the bonfire lit inside the arch (a small cave-like place on the mountainside). Therefore, other details in the story are also connected to this first image and serve to reveal the dominant point of view in the work. The reader will encounter the detail related to wormwood again throughout the work: "The smell of damp wormwood is obvious." This is now a detail related to the image inside the arch. The author does not explain these descriptive elements. As Odil Yakubov noted, he details the image and does not interfere with the event, that is, he does not explain it. The two details related to wormwood considered above (the presence of wormwood in the belt and the bonfire made from it) combined with the details related to the cloud and rain create a single paradigm when viewed from a structural-semiotic point of view: smoke mixed with the smell of wormwood - the smell of wet wormwood - a cloud rising

from the desert - a bonfire between the belts - pouring rain - a stranger gathering twigs on the bank of the stream.

“A cloud rising from the desert” is not given in the narrator’s speech. It is said by one of the characters of the story (an unknown person) in the dialogue of the work. This is the most important detail in the text of the story, which is closely related not only to other details in the work, but also to the plot structure, the dominant artistic concept.

The main character of the work, an unnamed hero (a stranger), says that the cloud rising from the desert “does not stop raining for a long time. If the cloud had descended from the mountain, its path would have been different.” The character who also acts as the narrator in the story does not yet have enough experience in life. Therefore, although he sees the cloud coming from the desert, he does not pay attention to it, and as a result, he gets caught in the rain and gets drenched. As his interlocutor in the belt tells him: “If you had seen this, you would have taken shelter earlier, you would not have sat there like this.” These remarks indicate that the “Kyrgyz-looking, but thick-browed, strong man over forty” in the belt is an observant, sensitive, and wise person who has accumulated the wisdom of the people in his personality. But this small work was not written only to show the height of the practical knowledge of this character. In the story, the detail related to “a stranger gathering branches and twigs on the bank of a stream” is of great importance in revealing the leading intention of the writer. The inclusion of this literary element in the composition of the artistic text is associated with a national tradition based on humanity.

Shukur Kholmirezayev in several of his works, including the novel “Bridge” (Bridge), provided information about this instructive tradition through the speech or memory of the characters. They say that in such huts or huts in the forest, the most necessary things such as firewood, salt, matches were always carefully stored. Travelers who came to these places to rest or spend the night used this reserve and replenished their reserves. This ancient tradition had a very strong impact on the writer. Because he saw signs of great humanity in such a tradition.

The hero of the work (the narrator) sees an unknown man running around the stream bank collecting branches brought by the water from somewhere before sitting by the campfire during a heavy rain. He disliked this man because of his lack of knowledge (he immediately said that the young man's stay in the rain was due to his ignorance). For this reason, he thinks, "...he is a good man. He will take this firewood home. My donkey is ready." But soon his opinion about this man changes due to his cannibalism (he offers to sit by the campfire and watch the rain fall), his hospitality (he shares the oiled patir and kurut from his bag).

In fiction, details can be related to the following images:

a) landscape. The image of nature (landscape) plays an important role not only in Sh. Kholmirezayev's stories, but also in his entire work. That is why in his short epic works, one can find many details in the composition of natural landscapes: "There was fog here. That is why the snow fell sparsely and softly" (the story "Kongil"). "Comrade director walks down the alley, stepping on the yellow leaves in frustration" (the story "A Familiar One Saw"). In the image in the first fragment, the detail clearly and impressively shows a characteristic feature of winter (the sparse and soft snowfall due to the fog). The detail in the second image (the yellow leaves in the alley) figuratively expresses that the event took place in the autumn season.

b) portrait: an example of this is in the story "The Stranger" that we analyzed earlier: "a Kyrgyz man with a face, but a man with deep eyebrows" - a detail built on the basis of contrast in the image of a human figure served to embody the character's unique appearance.

c) interior - refers to the means of depiction called exposition in literary studies. If a place (room, house, courtyard, street, square) is artistically expressed in an exposition, then interior is the internal image of a closed building. It is "in a narrow sense, the internal area of the building, which also includes objects and equipment related to this area." Such an image has its own place in epic genres such as stories, short stories, novels. One of the characteristics of Shukur Kholmirezayev's work is that he pays more attention to the external image, especially the landscape, than to the internal image. Despite this, his works, including stories, contain images of the interior. Because no matter how much a person (a hero, a character in fiction) wanders through steppes, fields, mountains and rocks, he will definitely return to his home, to his workplace. Therefore, in the epic work of each writer, along with other methods of depiction, the interior also has one or another importance.

In one of the writer's early works, "The Stranger," there is an image of a belt. However, no place is given to its internal image and description. This is because the artist's artistic concept did not include the image of the inside of the belt. In "Kongil," created a year after this work - in 1961 - there are some drawings related to the interior: in the image of the house where the hero of the story (who also acted as the narrator) lives with his friend Narzulla, the stove, blanket, and bark near the stove combine in artistic expression to create a detail (interior) that plays an important role in understanding the writer's creative intention. In this image, each item related to the interior has an artistic and functional role. Narzulla's mother, putting a blanket on her only child's friend, demonstrates the ancient and exemplary qualities of Uzbek women, such as warmth, attention, respect, and

hospitality. The mother's putting coal in the stove, firstly, indicates that the scene belongs to the winter season, and secondly, it also indicates that Narzulla and her hunting friend have returned from the mountains extremely cold. This idea is confirmed by another detail recorded at this very point in the image, which has nothing to do with the interior: "I sat down by the stove - on a piece of bark - and began to heat the cuffs of my trousers, which had frozen and curled up." "Frozen trousers" is a detail related to the portrait, which was used to clarify the image of the hero who hunted through the thick snow that covered the mountains in the harsh winter. The next item in the interior of the room is a bark, which was brought into the sphere of artistic depiction in order to show the uniqueness of the national and domestic way of life. The bark, which is made by tanning the skin of an animal (most often a sheep), usually served as a blanket in the regions of our country associated with hunting and animal husbandry.

The writer rarely resorted to the depiction of interiors in the later stages of his creative and artistic activity. In cases where this literary device was necessary for the image, he used the experience of depicting the interior in a concise manner - with only a few lines, as much as possible. However, in some of his works, one can see that more attention is paid to the depiction of the interior than usual, and the furnishings in the house are shown more perfectly. The reason for this, as mentioned earlier, is related to the creative purpose of the author, the philosophical concept of the work, and to a certain extent, the volume of the work.

During the period of national independence, the writer began to make bold experiments to update the narrative genre in terms of structure and composition, to expand the field of depiction as much as possible, while preserving its main genre features.

Shukur Kholmirezayev's work, including his storytelling, as we have seen in the detailed analysis, has played an important role in revealing the objectivity of the image, which is considered the creative credo of the writer. In general, the writer is one of the writers who raised the art of Uzbek storytelling to a new, higher level. The desire to create new unique images, finding non-repeating innovations in the compositional construction of the work, and the national spirit are the distinctive features of the writer's work

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