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The Artistic-Functional Role of Detail in the Story Genre

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A B S T R A C T

Detail is a specific small part (member) of an artistic image, and its role and importance in the creation of the device of a work of art is extremely important. Given the objectivity of artistic expression, the article focuses on the artistic and functional role of detail in the stories of Shukur Kholmirzaev.

A R T I C L E I N F O

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Literary criticism, in particular, its literary criticism, emphasizes the great contribution of two artists - Abdulla Qahhor and Shukur Kholmirzaev - in the development of Uzbek storytelling. In fact, these writers have been effective not only in the genres of story, but also in the genres of short stories, novels, and dramas. Nevertheless, the owners of this pen have done a remarkable job in raising the place and status of the development of the art form, which is considered a small epic genre, in Uzbek literature.

Shukur Kholmirzaev, a talented writer who entered the field of national prose in the early sixties of the twentieth century, was distinguished from his contemporaries by his unique style and tendency to express the realities of life objectively and deeply artistically. In his fifty years of creative activity, he has been productive in the genres of short stories, novels, dramas, and essays. Still, he considered himself a storyteller in the first place. He remained faithful to this artistic form all his life. Much has been done to bring Uzbek storytelling to the level of masterpieces of world literature, and he has been constantly working to further expand the possibilities of small epic forms.

Shukur Kholmirzaev's first creative works attracted the attention of readers, especially well-known literary critics. His first story, Abdulla Qahhor, a well-known lyricist who read "Waves" in Sharq Yulduz magazine, was the first to notice the young writer's unique talent and wrote to him: "Let your creative work be successful."

Odil Yakubov, a well-known writer at the time, described the writer's creative style as follows: Like an artist, he works with paints, not with words ... You don't read, you look at paintings. " This assessment shows the following two main features of the young artist's style:

1. Multiple and appropriate use of details in the sample of artistic creation.

2. Image objectivity. In this article, we want to think about the role of detail in the writer's stories, mainly

given the objectivity of artistic expression.

Detail is a specific small part (member) of an artistic image, and its role and importance in the creation of the device of a work of art is extremely important. The great artist Abdullah Qadiri remembers paying attention to the smell of linseed oil as he went through the streets of Margilan to the Fergana Valley to gather material for his future novel. This detail is skillfully used in one part of the novel "Last Days". Many similar examples can be found in the history of world literature. The prose writer Leo Tolstoy planned to write a story about Hadji Murad, one of the heroes of the national liberation movement in the Caucasus, but did not know how to start the work. One day, while walking in the field, he sees a squirrel that has been trampled under a plow while plowing, but is still trying to grow taller, and begins his new work with a detailed image. This detail has risen to the level of a perfect artistic image in the story "Hadji Murad". When we study the stories of Shukur Kholmirzaev, we are convinced that the character of the master writer Odil Yakubov played an important role in his work. In order to prove this point, we refer to his story "The Stranger", written in 1960. The story is told in the language of a young man, an amateur hunter. There are a number of details in this play that have served to reveal the work's leading artistic concept. Here are some of them:

"As I approached the ravine, the smell of wormwood hit my breath." The main idea expressed in this play is related to a bonfire lit inside an arch (a place resembling a small cave on a mountain slope). For this reason, other details in the story are also linked to the first image, which serves to reveal the priority of the work. The reader encounters a detail related to wormwood again throughout the work: "The smell of damp wormwood is noticeable." This is now a detail related to the image inside the belt. The author did not comment on these descriptive terms. As Odil Yakubov noted, he details the image and does not interfere in the incident, that is, he does not comment on it. The two details of wormwood discussed above (the presence of wormwood in the chamber and the lighting of a fire) combine with the details of clouds and rain to form a single paradigm from a structural-semiotic point of view: wormwood smells mixed smoke - wet wormwood smell - cloud-desert campfire

The "cloud rising from the desert" is not given in the narrator's speech. It is told by one of the characters in the story (an unknown person) in the dialogue in the play. This is the most important detail in the text of the story, it is closely related not only to other details in the work, but also to the plot structure, the predominant artistic concept.

The protagonist of the play, an unnamed protagonist (an unknown man), says that the cloud rising from the desert "will not stop for a while. If the cloud had descended from the mountain, his direction would have been different. " The character who also acts as the narrator in the story does not yet have enough experience in life. So he sees a cloud coming from the desert, but he does not pay attention to it, and as a result, he is left in the rain and his head becomes wet. As his interlocutor in the belt said to him: "When you saw this, you would have taken refuge earlier, you would not have sat like this." These comments show that the "Kyrgyz man in the belt, but dark-eyed, strong man over forty years old" is an observant, emotional, wise man who combines the wisdom of the people in his personality. However, this small work was not written only to show the high level of practical knowledge of this character. In the story, the detail of "a stranger plucking branches by the river" is important in revealing the writer's leading intentions. The inclusion of this literary member in the literary text is associated with a national tradition based on humanity.Shukur Kholmirzaev, in a number of his works, including the novel "Kil Koprik", spoke about this exemplary habit through the speech or memory of the characters. They say that in such arches or huts in the woods, the most essential things, such as firewood, salt, and matches, are always carefully preserved. Passengers who came to these places to rest or spend the night used this reserve and and made up for it. Such an ancient custom had a very strong influence on the writer. Because he saw signs of great humanity in such a tradition.

The protagonist (narrator) sees an unknown man running and picking up the branches that the water has already brought to the river bank before sitting by the fire in the belt when it is raining heavily. She didn't like this man because of his sloppiness (he immediately said that it was ignorant of the guy to be under the rain). That's why he's a "... mature man." It will take the firewood home. My donkey is ready, too. " But soon his opinion of this man changes because of his humaneness (inviting him to sit by the fire and watch the rain fall), and his hospitality (sharing the greasy patir and kurut he took from the bag).

In fiction, the details may relate to the following images:

a) landscape. Not only Sh. Kholmirzaev's stories, but also the image of nature (landscape) play an important role in his work. That is why many details can be found in the natural landscapes of his concise epic works: “There was a fog here. That's why the snow fell sparsely and softly ”(“ Heart ”story). “The comrade director walks down the alley in frustration, crushing the yellow leaves” (The Story of a Familiar Man). In the image in the first passage, the detail clearly shows a characteristic feature of winter (sparse and mild snowfall due to fog) clearly visible to the reader. the detail in the second image (the yellow leaves in the alley) figuratively expresses that the event took place in the autumn.

b) portrait: an example of this is in the story "The Stranger", which we first analyzed: "Kyrgyz face, but a man with dark eyebrows" - a detail based on the contrast in the depiction of a human figure, which served to embody the character's unique image.

c) interior - refers to a means of image called exposition in literature. If any place (room, house, yard, street, square) in the exposition is artistically expressed, the interior is an internal image of an indoor building. It is, in a narrow sense, the interior of a building and includes objects belonging to that area. Such an image has a special place in epic genres such as story, short story, and novel.

One of the peculiarities of Shukur Kholmirzaev's work is that he focuses on the external image, especially the landscape, rather than the internal image. Nevertheless, his works, including his stories, contain images of the interior. Because a person (a hero, a character in fiction), no matter how many fields, mountains, rocks, he will definitely return to his home, to his office. Therefore, in the epic work of every writer, the interior, to a greater or lesser extent, is important, among other methods of imagery.

One of the first works of the writer - "The Stranger" - has a belt. But there is no place for his inner image and description. This is because the image of the inside of the belt is not included in the artist’s artistic concept. A year later, in 1961, the "Heart" contained some lines of the interior: in the image of the house where the protagonist (who also acted as a narrator) Narzulla lived, the stove, the blanket, and the stove by the stove merged in artistic expression. created a detail (interer) that plays an important role in understanding the intention. In this image, there is an artistic and functional place of each item related to the interior. The fact that Narzulla's mother blankets her only child shows the ancient and exemplary qualities of Uzbek women, such as enthusiasm, respect and hospitality. This idea is confirmed by another detail of the image, which has nothing to do with the interior: "Frozen Pants" is a detail of the portrait, which was used to identify a hero who hunted in the dead of winter, pressing the thick snow on the mountain. The next item in the interior of the room is a poster, which is included in the scope of the artistic image in order to show the uniqueness of the national way of life. The bark, which is made from the skins of any animal (usually sheep), usually served as a blanket in the hunting and livestock-related areas of the country.

In the later stages of his creative and artistic activity, the writer paid less attention to the image of the interior. This literary medium, when necessary for the image, used as briefly as possible the experience of showing the interior in a concise way - some lines. However, in some of his creations, it can be seen that the image of the interior is given more attention than usual, and the furniture in the house is shown more perfectly. The reason for this, as mentioned earlier, is related to the creative purpose of the pen owner, the philosophical concept of the work, as well as to a certain extent the volume of the work.

During the period of national independence, the writer began to make bold experiments on the structural and compositional renewal of the story genre, expanding the image space as much as possible, while preserving its main genre features.

In traditional literature, when an assessment of a story is described, it is primarily indicated that it has a small volume. Accordingly, the story is called a "small epic or prose work." However, existing textbooks, dictionaries, and studies also state that its size is not the main criterion in determining the genres of novels, short stories, and narratives. Because in the history of literary and artistic creation there are stories that exceed the norm, the stories that are bigger than the novel. But on a broader scale, certain dimension norms have generally been followed in prose genres.

Sayyora Kholmirzaeva (daughter of the author), a literary scholar and candidate of philological sciences,

who prepared the author's multi-volume "Selection" for publication, wrote about the experimental stories included in the third volume: "Almost a third of the stories in this collection "Whether they are called 'stories' is due to the humility of the writer or the demands of the story genre, but to the fact that the scope of the story is expanding and becoming larger, in any case, it is the task of expert scholars to study this situation." In the quote above, the researcher put forward three hypotheses: the writer's humility; demand for the story genre; expansion of the author's coverage. Each of these views more or less reflects the truth. The main reason for this is that in a number of stories written in the last stages of the writer's life, "the scope of the writer is expanding and gaining a larger scale" is due to his desire to expand the possibilities of this genre.

Among the works included in the above-mentioned volume, the stories "Loneliness", "Spring air in autumn", in particular, "Uzbek bobo" belong to such a series of epic works. Naturally, the expansion of the genre volume leads to a slight increase in certain image tools and methods. We can see such an artistic and poetic sign in the introduction to the 192-page story "Uzbek Bobo". This plate depicts the interior of a porch in a neglected garden:

"The lips of the porch are already cracked," he said. Sparrows were hanging from the sparrows' nests in the bushes, and the birds were not visible. The porch was also overgrown with grass. A bundle of mats in the right corner has darkened allanechuk, and beneath it is a pile of wet soil, which is the work of mice. When the details of the writer's stories created in the 60s and 80s, including the interior images, are compared with the image above, the next stage of his literary and artistic activity shows a creative striving for detail in the interior image. This is partly due to the expansion of the artistic level of the story.g) an action involving participants, including animals, depicted in a work of art. An example of such detail can be found in the story "Uzbek bobo":

As they walked along the cobblestone sidewalk on the right, they heard the cow breathing "fashsh," and turned around to open the door. He saw the familiar cow, the smell of feces, and the cow's head hanging on the pole, its eyes gleaming, and even its beak covered with dust. In this passage, four details related to the actions of the character and the cow are expressed artistically: 1) the cow breathes "fashsh"; 2) turned and opened the door by hand; 3) the smell of familiar goods, feces; 4) The cow's head is twisted, her eyes are shining and even her beak is dusty. Such a chain of artistic details enhanced the authenticity of the image and helped the text to express the artistic concept more vividly.

Shukur Kholmirzaev's work, including the details in his story, played an important role in revealing the objectivity of the image, which is the creative credo of the writer.

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