

THEME AND IDEA UNITY IN UZBEKISTAN AND ENGLISH STORYTELLING

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Abstract: In this article, the theme and ideological scope of Uzbek and English storytelling of the new era is researched, and views on universal issues are studied in detail. It also talks about the specific aspects of the story from other epic genres.

Key words: Theme, idea, unity, plot, composition, poetic interpretation, psychologism, artistic mode.

Аннотация: В данной статье исследуются тема и идейный охват узбекского и английского сказителей новой эпохи, а также подробно изучаются взгляды на общечеловеческие проблемы. Также говорится об отдельных аспектах повествования из других эпических жанров.

Ключевые слова: тема, идея, единство, сюжет, композиция, поэтическая интерпретация, психологизм, художественный модус.

The objects and events of existence do not move for a second without the permission of the Creator. It is difficult for any material in a work of art to emerge without the participation of the writer. Because the main impulse that sets it in motion is connected with the writer's ideas about the world and man. "Theme" (or "theme") has been used in two senses to this day. Some understand the subject as the life material selected to describe the work. Others consider the main social problem raised in the work to be the subject. If we approach it from the point of view of the first type, the struggle of the peoples of Central Asia against the Arab invaders is the subject of Hamid Alimjon's play "Mukanna". According to the second type, the problem of what was the fate of the peoples of Central Asia after the Arab invasion forms the subject of this work.¹ Indeed, it is natural that this kind of theoretical-scientific aspect of the subject evokes the imagination of each literary critic, as well as the individual views of each literary critic. For example, in a short time in the story, when a domestic or social problem of life is "cut out" and described, the role of the subject also creates a reality that is absorbed into this subject.

In the dictionary of literary criticism: "Theme (ar. Set, arranged) is a component of artistic content, life material selected and depicted for the artistic perception of social, philosophical, spiritual-moral, etc. problems posed in a work; theme. In literary criticism, the term theme (theme) is used in two meanings: 1) life material depicted in a work; 2) a set of social, spiritual-moral, philosophical, and other problems posed in a work for artistic perception. Naturally, the merging of two concepts with one term causes certain confusion. Therefore, it is advisable to name them in two ways - theme and problem. If, based on the nature of artistic creativity, the components of

¹ Худой бердиев Э. Адабиётшуносликка кириш. –Т: "Шарк". 2008. –Б.64.

artistic content differ from the point of view of the creative process and its manifestation in a work of art, this seems to be more correct. A work of art becomes reality as a product of the creator's relationship with existence." Therefore, it becomes clear that various views on the subject (theme) are a product of the writer's creative power. Because creative power arises from how to assimilate and express life material. Is it easy to write a story? Are there new fragments of it, is the form and content the same?² These questions remain one of the issues on the agenda of every era. That is why the creator always reworks life material (theme). Only then will he achieve his goal.

In Uzbek storytelling, some of A. Kahhor's stories resemble the poetic style and choice of themes of the English writer Roald Dahl. Although both lived and worked in the same era, the commonality of themes and ideas in Western and Eastern literary and artistic thought is clearly evident. It is difficult to imagine 20th-century Uzbek literature without A. Kahhor's work. The writer's compact and concise style, ability to correctly select themes and problems indicate the uniqueness of poetic skill. Abdulla Kahhor chooses the theme in the story so carefully and thoroughly that the wisdom and proverbs in it, philosophical beliefs that invite an instructive reflection, do not leave the reader indifferent. We will study the writer's story "One Thousand and One Soul" by comparing it with the story of the English writer Roald Dahl. The theme and idea in the story are imbued with everyday problems, and two faces of the same era are reflected. A. Kahhor conveys so much psychological depth in the exposition of the story that the reader quickly gets a sense of what the story is about:

"The last days of March. The clouds floating in the sky are suddenly blocking the sun. Every time the sun peeks out from under the clouds, it seems to awaken the grass, the worms, and the ants, who are still unaware of the arrival of spring, and to shine brighter and warmer than before.

Mirrakhimov, a small man who had just been admitted to the hospital, was sitting like a mouse, wrapped in a very large blue robe, looking out the window at the street, when he suddenly felt a pang: if the weather was like this, then a person with all his limbs and arms would not go out into the street, but would sit there, staring out the window! ..

Mirrakhimov, despite his small stature, had a very loud voice, and on top of that, he could not speak slowly. A nurse ran in, asked about Mirrakhimov's health and mood, and then hinted that he could endure the pain, and that in this regard he should learn from Mastura Aliyeva.

Mastura Aliyeva was a seriously ill patient who had not left her ward for eight months. Everyone in the hospital knew her, many people had visited her. Mirrakhimov's humanity was contagious:

- Let's go in and see this salty woman! Is it three days old or not? They say it's a cold...

- Yes, it's quite severe, - the nurse sighed, - is it easy to suffer for ten years!

A sick man named Haji, who was lying on a bed in the corridor, raised his head with a agility that was inappropriate for his fat body, and took off his glasses.

- Ten years? Has he been sick for ten years?

- Yes, it's been ten years. The poor thing has been sick for about a year now. Nothing goes down her throat. They pour food into her stomach... It's been pierced... Sometimes she pours it herself, sometimes her husband.

- Haji's eyes started to play.

Let's pay attention to the fact that the story is called "A Thousand and One Souls" - a soul. The writer is able to express in such a realistic way that the patient's hopefulness, even when he may lose his sight, never gives up, that the reader psychologically prepares himself for what will be reflected in the essence of the work. Expressing the reality of the 1950s, the writer creates a poetic

² Куронов Д. ва бошқ. Адабиётшунослик луғати. –Т: “Академнашр”. 2013. –Б.158

construction in a different way. "Since the story reflects a small fragment of life, in which one or several life events are recorded, in this genre the possibility of consistently and in detail covering the spiritual world of the hero, of gradually presenting the "dialectic of the soul" is somewhat limited. The characters enter the story ready-made, which is why psychological analysis in the story genre is more situational in nature. The use of such forms as dreams, hallucinations, letters is also not common in the story. In this genre, there is more opportunity to use psychological detail, psychological elaboration; the portrait is mainly seen in the form of strokes." At first glance, the writer brings clarity to the details related to death in the story on the basis of a dialogical construction. Although the courage of the drunkard, the fact that a person can absorb the juice of death under any circumstances, and, as a result, return to God, is not clearly perceived, the writer conveys the situation and state through the speech of the characters. In the story "One Thousand and One Souls", the harmony of the theme and idea is brought to life against the background of the pains of the era. Especially in the retrospective method, the arrangement of events, the order of components and their growth towards the idea testify to the renewal of realistic prose.

Prof. H. Umurov notes: "The artist does not directly copy life, but creates and invents a new world, truly resembling it. In other words, he creates artistic truth from life truth; he must "boil", process, synthesize life facts and events in his spiritual laboratory, that is, he must create a complete (figurative) artistic life, enriched with his imagination, imagination, dream, experience, soul, nature, worldview, and selecting characteristic and necessary details, facts and events that serve a certain idea; and when creating, this life must be embodied in the eyes of the reader as lively and real, reliable and beautiful, impressive and integral."³ These considerations of the critic can be further expanded in two ways: firstly, it is understood that the writer should be able to summarize the goal and idea he wants to convey in the essence of the chosen topic, fully reveal the character of the hero in order to consistently reveal reality, and achieve a combination of scenicness, imagery, economy and refinement. That is, the writer must have an artistic conclusion drawn from life material. It is important that each episode acquires consistency and leads to a correct interpretation of the scale of the problem. For example, the fear of death, which is concentrated in the image of A. Kahhor by Mastura, and the mental clinic to overcome it, is achieved through the efforts of other auxiliary images. Mastura is a strong person! The sharp changes in his psyche show that the writer can realistically embody the events of his life that he considers important. The certainty of death, that it will come and take everyone by the throat at some point, is also convincingly perceived.

In contemporary Uzbek storytelling, themes can be classified as follows:

1) Social and domestic themes; 2) Family and domestic themes; 3) Psychological and philosophical themes; 4) Symbolic and metaphorical themes; 5) Universal themes.

In such a classification, it is necessary to take into account the specific features of the era. Because from the 50s to the 70s of the 20th century, the theme of war was dominant. Our writers conducted extensive creative and scientific research to transform the truth of war and post-war life into artistic truth. This mood was also clearly visible in English prose, in particular in the story-short story genres. Direct assessment of reality, focusing the reader's attention on the main issue, prompted the manifestation of a modification of the poetic style of English storytelling. The reason is that the gallery of images in the story provides a certain basis for drawing such a conclusion.

This image in the story reinforces our above thoughts:

³ Умуоров Х. Бадий ижод асослари. –Т: "Ўзбекистон. 2002. –Б.13.

“We entered the ward. At that moment, the sun went under the clouds again, and the ward was covered in evening darkness. A weak, no, not weak, soft voice was heard from the bed to the left of the large window:

– Come on... Thank you! A person is strong, thank you so much! Akramjon, put the chair down...

The sun shone again. We saw the drunkard... Before our eyes, not sick, but dead, a real dead body, consisting of pale yellow skin and bones, his eyes wide open, sunken in... What would happen to a person if, for some reason, the arms or legs of a dead person lying in a coffin moved involuntarily behind him? Anyone who saw his eyes shining on his face covered with the veil of death would fall into the same state.

The young man who had just greeted us, Akramjon, pulled out a chair. Mirrakhimov and I sat down. Hoji aka stood up, blocking Mastura with his large body. When I pushed the chair next to me and tried to grab Hoji by the skirt, his stomach was shaking... Oh my, why is this man laughing? I looked at him and thought... his complexion had turned pale! Noticing his fear, the nurse immediately made a move: - Yes, Hoji aka, I forgot to give you some medicine, come on! - she said and led Hoji out. I wondered if Hoji would fall out into the corridor, but no, thank goodness, there was no sound of a thud...”⁴

The excerpt presented here represents the second scene. In it, the hero acquires new impressions. Thus, the reality that the writer, through the language of Mirrakhimov, describes, realizes the poetic construction of the short story. If the nurse had not reported about Mastura, Mirrakhimov and Hodzhi would not have been horrified by the outcome of such a death. 80 percent of the reality takes place in the hospital. The writer here condenses the plot so much that the chosen theme is resolved in the hospital and the writer's goal is achieved. "Neither the exciting theme, nor the material of life, nor the influence of nature in the work, nor the deep knowledge of the positive heroes about their profession - if mature characters do not rise to the level of artistic types of the era, they cannot ensure the longevity of the work. Keeping up with the times requires the writer to generalize, typify, and individualize the social and moral needs of his time in mature characters. This is a requirement of fiction for writers of all eras, all times, all countries, the legality of creativity, and a permanent criterion and characteristic of ideological and artistic perfection.”⁵

Nowadays, universal and universal themes are increasingly present in world artistic thought - in the form of stories, legends, legends. But until the 70s of the 20th century, social and everyday themes really took a leading place. Each of its criteria has survived the test of time. It is another matter for family problems to be published at the level of bestsellers. Poetically mature and harmonious works are destined to serve as a leaven for subsequent periods in any conditions. This is a phenomenon that exists in fiction. A. Kahhor, through the story "One Thousand Lives", managed to show the textual essence of the working Uzbek people - to present it against the background of only one sick woman. Society itself is sick. It is looking for a way out of the clutches of disability. The fact that such a deathbed - iron will overcomes these difficulties with a smile leads to the appearance of a great generalization in the story. In particular, the process of a person's struggle with death is explained in the form of a coffin on the basis of a dream. The scene of the coffin's death encourages Mastura to overcome her mental suffering with a smile. For

⁴ <https://ziyouz.uz/ozbek-nasri/abdulla-qahhor/abdulla-qahhor-ming-bir-jon-hikoya/>

⁵ Тўраев Д. Ўзбек романларида бадий тафаккур ва маҳорат муаммоси. –Т: “Университет”. 2001. –Б.28.

example, the surprise and horror of Hodzhi Baba and Mirrakhimov upon seeing the patient's face and eyes, her withered body, is truthfully described:

“It was late. Hodzhi aka snored moderately and went to sleep. Mirrakhimov kept tossing and turning from side to side, and finally, noticing that I was awake, he raised his head.

“This woman's soul is not one, but a thousand!” he said, “Even if her soul, which is now burning like a candle that has died, will burn the remaining thousand later. This faith will not let Mastura die.

After Mirrakhimov had been silent for a long time, he said again:

“What about your husband, your husband?” He said, “Because of this young man’s behavior, he is sacrificing one of his thousand and one young lives to Mastura.”

The next day, we heard another unpleasant story about Mastura: not only was nothing going down the poor thing’s throat, but water was often accumulating in his stomach...

A few days later, we all dispersed. Mirrakhimov went to his MTS, and Hoji aka went to the resort. After some time, I found my way there and could not get past the hospital; when I went in and asked a familiar nurse, Mastura was going to be operated on in an hour. The doctors had been coming back to her for five months saying that she would not be able to get up from the operating table, but there was no end to it – Mastura gave me a note saying that if I died, I would have no compensation.

When I tried to go in and see her, the doctor did not allow me. I waited for him to see me, to say something encouraging, to say something powerful.

At about seven o'clock, Mastura and Akramjon were carried out, each on either side. But as soon as they left the door, Mastura pushed them both aside and walked on her own; taking steady steps, she opened the door to the operating room and entered. Akramjon, whose attention was focused on his wife, did not notice me. Mastura, however, looked at me and, as if she did not recognize me, remained silent.”⁶

The most important aspect of the story is realized here. The life-and-death struggle of the main character Mastura leads her to become even stronger-willed. In particular, the author's acceleration of the plot is useful for understanding the subsequent life details of a woman with a thousand and one souls. According to psychologists, the only way for a person to overcome any illness is to face life with hope. How can the future of a society be different from the fate of a sick family? The poetic construction fully realizes the author's creative concept. Just as it is impossible to overcome an incurable disease, it acquires a different meaning in contrast to it. The collisions strengthen the principle of distrust that the psycho-social state, mood, and hope of the characters will fade away. It is in this aspect that A. Kahhor could have deliberately killed Mastura. But the poet did not act in this way. Because the real goal of the writer is to cure a sick society with his own values and will. What Mirrakhimov saw in Mirzachul at the end of the story was also a very wonderful analogy. Because the tradition of collectivization based on cotton monopoly is “secretly” interpreted as the real goal of the former Soviet regimes. In it, Mastura and her husband riding a horse and walking towards the fields indicate the strength of the direction of human will, the faith in the future in the spirit of the nation. The ability to live and live with a thousand and one souls spiritually educates the heroes. This is how the story comes to an end. It should be noted here that the writer seriously tests the human will. He conditionally enriches reality with collisions. The concept of “from unhealthy life to healthy life” clarifies what the writer’s real goal is.

“In a literary text, the word is the material, and the work is a collection of conditional signs. The text, in turn, has its own internal structure. Linguistically, the text is a speech, a word combination,

⁶ <https://ziyouz.uz/ozbek-nasri/abdulla-qahhor/abdulla-qahhor-ming-bir-jon-hikoya/>

a word. Sound, each punctuation mark, each stop must have its own artistic function. The external form of the word is manifested in the lexical-semantic and logical aspects of the word. If the external form of the word is reflected in the phonetic, grammatical form, then the internal form is manifested in the lexical-semantic and logical aspects of the word. The artistic and aesthetic value of the word is extremely important in conveying the intended thought. Expressiveness in describing reality, accuracy, limitedness from the point of view of speech, and being based on its internal structure are of great importance in understanding the text”.⁷

Indeed, the formal structure of any work of art is combined with the content components. Because the writer reevaluates the power and sophistication of the word in a modification way. He selects reality and further enhances its charm. At the same time, he also manages to solve the true face of human emotions. The text has a freely moving force. Whether it is a story or a short story, a novel, it is a single reflection of reality, separated from the warmth of an individual person, reflected in the aesthetic consciousness and feelings. In such a situation, the word is a tool of life. A symphony of sounds. It is the essence of communication that arises in the writer's heart.

In general, A. Kahhor's story "One Thousand and One Soul" is aimed at fulfilling an aesthetic function from a universal perspective. Because the writer seeks meaning in the magical melody of the word, the source of perception and inspiration. It is impossible to imagine Mastura's painful existence apart from the events of life in society. Why are the cotton fields, the barn, and the life of the working people connected to the main reality at the end of the story? So, spiritual and moral courage is also needed to "expose" the insidiousness of an unhealthy environment. After A. Kahhor was able to find that courage, he was able to use the subject on a wide scale. By the grace of the Creator, the unparalleled operations, the drugs taken until they were gone, the smile in his hopeful eyes, the process of other patients not being indifferent to Mastura are directed towards demonstrating a poetic construction in the architectonics of the story. Because A. Kahhor harmonizes both the subject, the epigraph, and the reality so well that the reader can absorb a very large life content from it.

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