

EXPRESSION OF THE MOTIF OF THEFT IN WORKS

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Abstract: In this article, the motive of theft in some works from our classical literature to the current literary process is analyzed. “Ayyub va o‘g‘ri” story in “Hayrat ul-abror”, which is part of Alisher Navoi’s work “Xamsa”, Gafur Gulam’s “Mening o‘g‘rigina bolam”, Abdulla Qahhor’s “O‘g‘ri”, “Urushning so‘nggi qurboni” by Utkir Hashimov, “Xalaji” by Shodmonkul Salom, talk about the image of a thief and the motive of theft.

Key words: Literary image, motive, story, character, personage, plot, composition.

The study of examples of literary literature in a comparative-typological aspect is the basis for a deeper understanding of the laws of poetic creativity. By comparing examples of classical literature and modern Uzbek literature, finding out their differences and similarities, serves to justify the scope and artistic aspect of the subject being studied. During the examination of literary samples, we are convinced that the plot, motive, system of images has moved from one work to another, or, if not exactly, some of its parts have been taken as a basis. In particular, it is moving from classical literature samples to modern and current Uzbek literature as a series. “Ayyub va o‘g‘ri” story in “Hayrat ul-abror”, which is part of Alisher Navoi’s work “Khamasa”, Gafur Gulam’s “Mening o‘g‘rigina bolam”, Abdulla Kahhor’s “O‘g‘ri”, “Urushning so‘nggi qurboni” by Utkir Hashimov, “Khalaji” by Shodmonkul Salom before focusing on the image of a thief and the motif of theft in his stories, let's give information about the concepts of literary image and motive. An artistic image is a reflection of existence (thing, event, etc.) seen by an artist's eye and creatively processed on the basis of an ideal, expressed in a form that can be perceived emotionally. [3;61] In the above-mentioned works, the thief the image was used to realize various goals of the writer. Regarding the definition of the concept of motive in literature, motif (lat. moveo, - I move) is a term borrowed from musicology. Motif is considered the smallest form unit of the work in music, and the work develops based on its repetition. In literature, the term motive is used in different meanings. In particular, in works full of events, the motif occurs in a series of forms, such as a plot scheme or something, a situation, an image. One of the important aspects of the motif is the possession of a certain stability. In this story, the thief who entered Ayyub's house is unable to leave the house while carrying a lot of things, because of the large load, so Ayyub, seeing this situation, tells him to leave the door and is generous. In this story, through the image of a thief, Alisher Navoi shows Ayyub's benevolence and describes the thief's remorse and embarrassment. Gafur Gulom, one of the great figures of modern Uzbek literature, showed the social situation of the time through the story “Mening o‘g‘rigina bolam” and Utkir Hashimov “Urushning so‘nggi qurboni”. These stories reveal the sad life of the effects of war on people. “To‘rtta chavati non topish uchun o‘zimni o‘tga, cho‘g‘ga, Alining qilichiga uraman. Bo‘lmasa, ishlay desam bilagimda quvvat bor, aql-u hushim joyida. Menga hozir shu qilib turgan o‘g‘rilik kasbi yoqadi, deysizmi. Tuppa-tuzuk ayolmand kosibning bolasi edim. Zamon chappasiga ketdi. Kerinska poshsho bo‘lgandan keyin urush to‘xtaydi, degan edilar. Halli-

beri to'xtaydigan ko'rinmaydi. Hali ham zamon-zamon o'sha iligi to'qlarniki." "Mening o'g'rigina bolam" as it can be seen from this passage from his story, the war has dried up everyone's skin, and although he is his father's profession, all of his professions are labor market and theft out of desperation, to feed his family. In the story "Urushning so'nggi qurboni", Aunt Umri steals strawberries from her son Shoikrom and tries to exchange them for milk in order to treat her child Shone'mat. In addition, the story also mentions that many robberies are taking place: "Shundoq dedi-yu, egasi ming poylasin, o'g'ri-bir mana, bundan ikki oycha ilgari Ilhom samovarchining xotinini pichoqlab ketishdi. Bechoraning bitta-yu bitta echkisi bor ekan. Hovliga o'g'ri tushganini bilib, xotin sho'rlik dod solibdi..." That Shoikrom also stole his cow it is a proof that the war brought many hardships on everyone. If we come to the analysis of the story "O'g'ri" by Abdulla Kahhor, we can say about two types of theft in this story. On the one hand, in the story, if we call the whole society a thief, on the other hand, grandfather Kobil stole his right. When the whole community heard that grandfather Kobil ox was stolen, they looked at him indifferently, and the high officials laughed at him. "Ho'kizing hech qayyoqa ketmaydi, topiladi." In this story, Abdulla Kahhor shows the image of arrogant officials with endless irony. In the story, he met his ox rudely, not knowing what to do when it was hit by a thief "dag'-dag' titrab, tizzalari bukilib-bukilib ketayotgan, ko'zlari joydirab hammaga qarasa-da hech kimni ko'rmayotgan Qobil bobo" huzuriga iltijo bilan kelganidan amin uni "og'zini ochmasdan qattiq kekirib, baqbaqasini osiltirgancha kulib". Amin, who had forgotten to respect the poor and the poor, said, "chinchalog'ini ikkinchi bo'g'ingacha burniga tiqib kuldi." "O'g'ri" clearly shows the scene of humiliation of a poor person. Grandfather Kobil cannot protect his rights from the hands of officials such as the chieftain, amin, bailiff, instead of opposing his opponents and considering them as enemies, he gets close to them, makes friends with the enemy, and He waits for good, runs after them, steals his right. Shodmonkul Salom's story "Khalaji", one of the most prominent figures of Uzbek literature, describes the transformation of Uzbekistan into a cotton plantation, the sad fate of a nation that cannot own its own property, land, and the impressive events that took place around the khalaji, a simple hand-made tool that removes cotton from the seeds. will be done. The story tells about the theft of cotton. "Momo, shu qilg'iliqni Mardon bilan siz qilib o'tiribsizlar-da boshqalardan ne umid. Mardon bu yil plan chiqmasa qamaladi, aytib qo'yayin, buni sizga men aytyapman, — O'rolning ikki yuzi bo'g'riqib, bo'yin tomirlari o'ynab chiqdi." In this excerpt from the story, it can be seen that the writer has absorbed the cotton policy of the 90s into the story. The motif of theft shows how strict and severe this policy was.

To sum up, the image of a thief and the motif of theft are used to express different goals in the stories of contemporary Uzbek literature, starting from classical literature. From the stories analyzed above, it is clear that the image of the thief and the motive of theft are used in fiction to take lessons and solve the problems of the time. For example, in Alisher Navoi's story "Ayyub va o'g'ri" in the epic "Hayrat ul-abror", the thief regrets what he has done, overcomes the ego, theft bends a person's height and learns from Ayyub's benevolence. In the stories "Mening o'g'rigina bolam", "Urushning so'nggi qurboni", it is depicted in a situation related to the era, that theft was turned into a profession out of desperation, and that the war dried up everyone's pillow. In the story "O'g'ri", the writer laughs ironically at the society and officials and shows that the officials are actually thieves. Shodmonkul Salam describes the horrors of the cotton policy using the motif of theft in his work.

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