

IMPROVEMENT OF POETIC CONSTRUCTION IN THE SYNTHESIS OF UZBEKISTAN AND ENGLISH STORIES

Iroda Ruzmatova,

English teacher at the specialized school at the Urgench State

University named after Abu-Raykhan Beruniy

independent researcher

ruzmatovairoda341@gmail.com

Abstract: *This article discusses the poetic construction and the principles of its structure in contemporary Uzbek and English storytelling. In particular, the concept of development, artistic interpretation, and gradual improvement of Western and Eastern literature of the 20th century are discussed.*

Keywords: *image, poetics, genre, plot, composition, genesis, evolution, artistic integrity.*

In the vast treasury of world literature, one of the genres that briefly, clearly, and concisely expresses the truth of life is the story. If we take into account that its first roots and principles of development go back to the great folklore traditions, the essence of the issue becomes even clearer. Any genre is based on poetic regularities that unite, develop, and synthesize previous and subsequent traditions. The higher the level of human knowledge, the more the boundaries of thinking are constantly renewed and developed. Also, in such phenomena as the change of eras, socio-cultural contacts between peoples, literary influence and creative uniqueness, literary genres change their appearance in a certain sense. The story is now turning towards showing and understanding the history of society and nation not in the form of a large society, but in the form of a small region, family, person. The reason for this is that in the global world, human phenomena, consumerism, development trends, etc. create wide opportunities for adaptation.

If we talk about the genesis of the story genre, the “Literary Dictionary” gives the following definition: “The story is a small form of the epic genre. The story, as a rule, describes one (sometimes several, closely related to each other, occurring over a short period of time) event from the hero’s life. The short duration of the events described requires that the story be small in size, the plot simple, and the number of participating characters small. Not every event is a story. The event underlying the story must be complete and complete, for this it must have its

own beginning and end (as in an anecdote). In describing a complete event, the storyteller reveals the essence of either the event or the character through it. There are two types of story, the first of which is characterized by the essay (descriptive-narrative), and the second by the novelistic (conflict-narrative) nature. In literary studies, there is also a practice of distinguishing the first of these as a story, and the second as a novella”¹. Indeed, it is no secret that such views on the story have been evaluated and refined since the time of Aristotle, and its social system and ideology have been changing. However, it is also worth noting that this process is preparing a large ground for the emergence of new modes in storytelling. The subject matter and content of storytelling in world literature reached a new level only after the emergence of written literature as an independent genre. There is information that the development of the story genre in European literature began with the work of the Italian writer Boccaccio "Decameron"². The triad of “author-narrator-hero” serves to renew the vital material of each writer. “If we take only storytelling, we will study its first emergence from sources - anecdotes, fairy tales and stories, its unique features that it manifested in its emergence as an independent genre, its place and significance in the system of prose genres of Uzbek literature, the birth, establishment and development trends of the national realistic storytelling school, the innovative features of the creativity of leading writers, artistic form and methodological research, the influence of the worldview and creative methods of artists”³. It is necessary to determine the emergence. Because the genre is subject to change in the course of literary series. It is no secret that in the first written literary monuments of Uzbek literature, the realities expressed in the Kultegin and Tunyukuk inscriptions, the stories are told in the language of the heroes of the work. Some stories in Rabguzi's "Qissasi Rabguzi" and Alisher Navoi's "Khayrat ul-abror" can be an important factor in determining the current form and direction of the story genre in today's Uzbek literature. In Europe, a high example of storytelling is seen in works that reflect large and small realities related to the lives of the English, French, and Italian peoples.

Storytelling of the new era: unity of style and form. Based on the socio-political changes that occurred in Turkestan at the beginning of the 20th century, a new form of storytelling begins with A. Kadiri's story "Uloqda". Later, writers such as Chulpon, A.Kahhor, G.Ghulom, Oybek contributed to strengthening the formal and stylistic aspects of the genre. Thus, a work acquires vitality only if the unity of imagination and thought is harmonious in the poetic world

¹ Куронов Д., Мамажнов З., Шералиева М. Адабиётшунослик луғати. –Т.: “Академнашр”. 2013. –Б.402.

² Адабий турлар ва жанрлар. 3-жилди. –Т.: Фан. 1992. –Б.11.

³ Адабий тур ва жанрлар. 1-жилд. –Т.: “Фан”. 1991. –Б. 33.

of a writer who is a subtle connoisseur of the human psyche. About this, Ph.D., Assoc. Prof. G.Sattarova notes: "Since the second half of the 20th century, we can observe that Uzbek short story writers have used various methods and techniques, various forms and forms of literary styles in creating the character of a person of the time. In addition, it can be observed that our creators have widely introduced myths, fairy tales and legends, religious and philosophical interpretations into their works in describing the social problems of the time. Uzbek short story, creatively absorbing world experience, has gradually acquired its own national image. The main reason for these changes is the political and cultural events of the 1940s, the priority tasks set for them at the First Congress of Writers, and the strengthening of the policy of nationalization and the policy of independence from Western influence in economic spheres since the 1950s, and the strengthening of the practice of Western European, Latin American and Russian prose in literature. Indeed, it should be noted that the poetic construction in English prose is also characterized by the expansion of the stagecraft (novelistic spirit), social stratification, poverty, tragic mood and mythopoetic dimension in the works. By the beginning of the 20th century, the literary growth that began with folklore, and the existence of images in the masterpieces of classical art, also had a certain impact on the research of Uzbek and English writers. This sphere of literary influence can be divided into two types today: 1. Realistic. 2. Non-realistic.

If realistic prose develops the truth of life as it is, as it exists, then unrealistic interpretation interprets it in a symbolic-figurative, metaphorical way. This means moving towards neo-mythologism. Also, each writer's literary world rises with his deep research, a deep study of life. For example, the English writer Agatha Christie is remembered as a writer who brought detective literature to a high peak. Each of her heroes is aimed at showing a certain face of the English people. As she herself emphasized: "A detective is a morality tale. Like all people who write and read such books, I was against the criminal and innocent. When I started reading detective works, it never occurred to anyone that it was possible to enjoy cruelty for the sake of cruelty, because of the plots written in them, and this cannot be allowed"⁴, – she writes in her autobiography. Agatha Christie's heroes, along with being progressive people of the time, are images that reflect a certain educational aspect. She created all her heroes from life, from relatives, ancestors, and from negative and positive characters from her close ones. It would not be an exaggeration to say that most of her stories are fragments of unforgettable events that arose due to her personal life, an unhappy childhood, and her husband's betrayal, which

⁴

<https://kh-davron.uz/kutubxona/multimedia/ayriliq-xiyonat-va-mukofotlar-detektiv-qirolichasining-hayotidan.html>

completely changed her life. Cruelty and family unrest led the writer to fame in the detective genre.

Until the 30s and 40s of the 20th century, the poetic boundaries of the story genre continued to emerge in a mixed (syncretic) way. This was due to the mobilization of neo-novelists, on the one hand, and Soviet ideology, on the other, to promote uniformity in literature. In the works of fiction (stories) coming from European nations, the number of works that reflected the bitter and cruel picture of life - murder, detective, cruelty, theft and similar social themes was increasing. Representatives of the literature of the former Soviet Union and those who carried this banner understood this very well. The stories of A. Kahhor "The Thief" and G. Gulom "My Only Thief Child" were distinguished by the fact that they reflected the real scenes of the life of the people during the war and after the war. The poetic construction in English prose was being improved by the works that showed the writers' image of the social environment: the unity of human will, truth and rights, and the right of every person to live happily.

“The characteristics of the story allow us to build an algorithmic model of the genre. However, each period in the history of fiction introduces its own adjustments to this algorithm. This, in our opinion, is determined by the socio-cultural characteristics of the era and the internal laws of literary development.”⁵, -- writes researcher S.Kamilova. Therefore, it is known that the internal development of the story in Uzbek literature, and perhaps in English prose, reached a new level after the heyday of the Enlightenment literature. Because during that period, more emphasis was placed on the principle of "old and new".

In this sense, we aimed to study the poetic construction in Uzbek and English prose in the following aspects:

- 1) Reworking images in Uzbek storytelling on the basis of traditions existing in national prose;
- 2) Typification using the principles of tradition and innovation in determining the role of the story as an independent genre;
- 3) Interpreting the causes and consequences of the emergence of reality organized in the center of the idea in the literary research of English writers in the novelistic spirit;
- 4) Discovering the nature of heroes who struggle for human will and freedom in the context of social relations, self-awareness and the spirit of the era;

⁵ Камилова С. XX аср охири – XXI аср бошларида рус ва ўзбек адабиётида ҳикоя жанри поэтикасининг ривож. Филол.фан.док.автореферати. –Тошкент. 2016. -Б.16.

5) It consists in showing in a comparative-typological aspect that historical, fantastic and detective reality is a product of collisions, situations, moods that pass through folklore in both national literatures.

This principle not only determines the poetic value of the continuous changes in the literature of both national literatures, but also prepares the ground for demonstrating the increasingly tight interpretation of the sharp contradictions in the human psyche (during the First and Second World Wars). The existing reality may be a problem of the era, but how does the writer realize it? Such questions require a deep scientific-theoretical answer. The erroneous ideas of English professor A. Leites about literary genres are outdated today⁶. When a storyteller sets a great goal for himself, he should not wait for its solution. If a storyteller follows this principle, his creative concept will acquire poetic integrity. To do this, he must deeply study life and, having edited, scrutinized, and polished what he has learned, strengthen the imagery, and most importantly, know well what he wants to say. That is why in English storytelling there is a great gap between a person's role in the family and his role in society. Because the essence of Agatha Christie's story is revealed in dialogues about the lineage, social origin, class, and place in life of her heroes. Dialogue unifies the formal and stylistic modification in the works of Agatha Christie and Somerset Maugham. We see the writer Agatha Christie's true perception of a delicate piece of her fate in her story "The Witness":

"The main witness was called.

– Your name is Romain Heilger, is that right?

– Yes.

– Your origin is Austrian?

– Exactly.

– For the past three years you have been living with the accused as husband and wife, is that right?

At that moment Romain's eyes met Voul's.

– Yes.

The questioning continued. Romain began to tell the jury the terrible truth: The accused had left his house, apparently carrying a small knife with him. At twenty past ten, he returned and confessed to the murder. He had thrown his shirt, the sleeves of which were covered in blood, into the fire. Then he threatened his wife not to tell anyone.

⁶ Разговор о новелле//Знамя. 1935. №1. С.211-212.

As the true face of the accused sitting opposite him became clearer, the faces of the judges also began to change. Romaine continued her story with great excitement, her anger and rage increasing as she went on. The defense attorney also stood up, gritting his teeth in anger. He declared that the witness had made up all her stories. He said that she had not been at home that evening, and therefore she could not have known when Vole had returned. The lawyer told the jury that Mrs. Romaine had been flirting with another man, and that she was slandering him, wanting him to be sentenced to death for a crime she had not committed. Romaine, however, coldly rejected the defendant's objections."⁷.

In general, this story, written by Agatha Christie, is called "The Witness." The story describes the human love of a husband and wife for each other. It reflects the complex and courageous image of a woman who doubts the honesty of her partner. We found it necessary to pay attention to another aspect of the story. The writer, like E. Hemingway, effectively used the telegraph and dialogue methods. Through this method, the entire life of society, truth and injustice, are revealed on the basis of the collisions between the lawyer and the murderer (victim). Issues such as the confession of the accused to his guilt, and his wife's sending him to prison with a false accusation form the plot of the work. Reality becomes so complicated that the interesting adventure story about a hero named Vole, who, thinking that he would help someone, ends up in trouble, opens up a wide path to a major generalization. It is worth noting that not only in the stories of English and European peoples - adventure reality does not fail to attract the attention of readers. In particular, together with the heroes of the work, one can discover a universal model of life. There are three important plot lines in the story. The first is the meeting of the lawyer with the murderer, the second is a fictitious letter invented amid suspicions, and the third is the writer's exaggeration of the opportunity given to the culprit to correctly understand his own virtues. The writer arranges these three plot lines in accordance with the plot and composition. In particular, he scatters the changes in the psyche of the main character, Vole, into dialogues. This method indicates the extremely complex and diverse nature of the writer's creative intention and conceptual views.

List of used literature:

1. Kuronov D., Mamazhnov Z., Sheralieva M. Dictionary of Literary Studies. –T.: "Akademnashr". 2013. –P.402.
2. Literary types and genres. Volume 3. –T.: Fan. 1992. –P.11.

⁷ <https://ziyouz.uz/jahon-nasri/agata-kristi/agata-kristi-sho-ida-ikoya/>

3. Literary types and genres. Volume 1. –T.: “Fan”. 1991. –P. 33.
4. https://www.oriens.uz/media/journalarticles/172_Gulnoz_Sattorova_1176-1183.pdf
5. <https://kh-davron.uz/kutubxona/multimedia/ayriliq-xiyonat-va-mukofotlar-detektiv-qirolichasining-hayotidan.html>
6. Kamilova S. The development of the poetics of the story genre in Russian and Uzbek literature in the late 20th and early 21st centuries. Philology.science.doc.abstract. –Tashkent. 2016. -B.16.
7. Razgovor o novelle//Znamya. 1935. #1. P.211-212.
8. <https://ziyouz.uz/jahon-nasri/agata-kristi/agata-kristi-sho-ida-ikoya/>

