

POETICS OF OMON MUKHTOR'S STORIES

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Abstract: The article discusses the poetics of the stories of Omon Mukhtar, a prominent representative of Uzbek literature, his unique style, and his artistic skill in perceiving reality.

Keywords: vitality and realism, philosophy and psychologism, historicism and nationality, artistic perception, inner spiritual evolution, irony, universal values.

Абстрактный: В статье рассматривается поэтика рассказов Омона Мухтара, выдающегося представителя узбекской литературы, его неповторимый стиль, художественное мастерство восприятия действительности.

Ключевые слова: жизненность и реализм, философия и психологизм, историзм и народность, художественное восприятие, внутренняя духовная эволюция, ирония, общечеловеческие ценности.k, botindagi ruhiy evrilishlar, kinoya

Annotatsiya: O'zbek adabiyotining ko'zga ko'ringan vakili Omon Muxtorning hikoyalari poetikasi, o'ziga xos uslubi, voqelikni idrok etishdagi badiiy mahorati haqida so'z boradi.

Kalit so'zlar.: hayotiylik va realizm, falsafiylik va psixologizm, tarixiylik va milliylik, badiiy idro

Although Amon Mukhtar began his career with poetry, over the years he did not just rhyme words, but rather, he also touched on prose side by side with poetry, embracing both at once. We look at another opinion of U. Azim about this: "Amon aka very quickly crossed the distance between poetry and prose. The writer himself recalls: "My first book of stories was published right after my first collection of poetry." I still remember the "first book of stories" - a small collection of five or six short stories. Short stories are also a continuation of Amon aka's poetry, they are dominated by a poetic mood..."

Although most of Amon Mukhtar's stories are distinguished by their peculiarities in the scope of the plot, the following common aspects can be noted in the perception of reality:

1. Vitality and realism. In Amon Mukhtar's stories, the events are taken from life, and the characters are ordinary people among the people: teachers, peasants, women, children, old people. He describes life without exaggeration, but with deep meaning. Each small incident highlights major social and spiritual issues. If we pay attention to the plot of the stories "Two Old Women" and "Marjon", we see the bitterness and resentment of rural people in ordinary everyday life, they hurt each other's feelings for a trivial matter or something, and they trample on human pride. In stories such as "Uy parandasi"

and “Shaharlik kelinchak”, the will and determination of Uzbek women are evident. The story “Shaharlik kelinchak” is the opposite: the heroine of the story, a girl who grew up in the city and grew up in an easy life, ends up in the village as a bride by the will of fate, has difficulty adapting to village life, and with the support of her mother-in-law, husband and villagers, she becomes the true mistress of this village. In these two stories, we can see the following contrast: village - city, faith in life - despair. These two stories show the importance of human destiny, feelings such as attention and trust in human life.

2. Philosophicalism and psychologism. Each event or image emphasizes issues such as internal state, thinking, conscience, and the meaning of life rather than external actions. The characters think about life and death, good and evil, time and fate. The author skillfully describes the subtleties of the human psyche. The characters' inner experiences, mental anguish, and internal monologues form the main content of many stories. We can see the above aspects in stories such as "Love" and "The Lover's Father".

3. Symbols and allegories. In the stories, natural landscapes, seasons (spring - hope, autumn - loneliness, winter - poverty, anger, rage), names of objects and places also carry some kind of spiritual burden and the reader tries to convey to the reader. These, in turn, create secondary meanings in the text. If we analyze just the story "Qahraton", the name of the story also has symbolism. The events of the story take place in 1917, at the height of the First World War, and everywhere there is “famine, poverty, let alone flour for ordinary people to make bread, there is not even wood to light a tandoor or a cauldron, to heat their homes. This poverty causes a family to build a hut. The symbolism in this story can also be seen in the opening sentences of the story: “The famine of 1917 came to the world along with famine. Just as the cold wind of the cold licks the earth and sky with its bitter tongue, the cold wind of famine mercilessly licks the table, livelihood, life, and heart of people with its bitter tongue”[]

4. Irony and satire: In the work of Amon Mukhtar, the skill of deeply psychologically analyzing complex life situations, exposing the vices of society, and revealing the contradictory situations inherent in man is clearly visible. In particular, in his stories, irony and satire are used in a unique way, expressing the author's spirit of social criticism and gentle irony. In Amon Mukhtar's stories, these means are often used to express: social inequality, hypocrisy and hypocrisy of leaders and officials, hypocrisy of people, and the spirit of protest against injustices in society. For example, in the story "Song of the Living", the devaluation of a person in a bureaucratic society, his only formalities, documents, ironically exposes the "recognition" through sham ceremonies. The hero was not noticed while alive, but after his death then transformed into a "great person". Here the irony is expressed as follows: "When he died, everyone suddenly woke up..." Behind this sentence, the author ironically reveals the bitter truth that society does not value a living person, that he is "valued" only after death.

In his works, Amon Mukhtar tries to perceive the world and man as a whole and to depict them in his own way. Therefore, syncretism is strong in his creative works. Ijokor has always strived to show through his works that there is no impassable boundary between literary types and genres. It is common for his poetic works to contain elements characteristic of prose and drama, and in his prose works, signs related to poetry. In this regard, in his stories “Spring is definitely coming”, “Zarifa” and similar ones, the writer uses poetic fragments through the experiences of the characters. In order to

draw the reader's attention to the psyche of the character in the story, the writer uses poetic fragments from Otkir Hoshimov's novel "Between Two Doors" in the language of the narrator:

Now his condition was difficult,

Every day he would die and come back to life...

Finally, one day he completely forgot himself,

How long did he lie down?! How did he lie down?! - God knows.

The writer did not simply force such syncretic images, that is, the mixture of poetry and prose, into his prose works, but rather, wherever the river of inspiration wanted to flow, the writer also went to this source. Literary critic Yuldosh Solijonov, commenting on the work of Omon Mukhtor, says: "In fact, he entered into these two genres (taking into account the epic and lyrical genres. The explanation is ours) almost equally when writing and still creates in this "chaotic" way. The reason for this is that the writer's poetry cannot be studied separately from his prose, his prose works from his poetry. They are intertwined, forming a single whole - a unified literary situation." Writer Omon Mukhtor also speaks about such "chaotic" in his work, saying, "For me, melody is important. Each work should have its own tone, its own direction. I will write as the tone I find leads me..."

The poetics of Amon Mukhtar's stories is a harmony of vitality, spiritual depth, philosophy and artistic expression. The topics raised in his stories always retain their relevance, and eternal themes such as humanity, conscience, love, time, and fate are illuminated through images. Therefore, we will not be mistaken if we say that Amon Mukhtar's stories have created a unique poetic school in Uzbek literature.

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