

# Proceedings of International Educators Conference

Hosted online from Rome, Italy.

Date: 25<sup>th</sup> January, 2024

ISSN: 2835-396X

Website: [econferenceseries.com](http://econferenceseries.com)

## SPECIFIC FEATURES OF THE ART OF ALLEGORY IN MODERN UZBEK STORYTELLING

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### Abstract

In the article, the poetic features characteristic of the prose of the new era, the use of artistic image tools, in particular, the art of allegory, were covered in detail. The unique aspects and unique situations of Shukur Kholmirezayev's stories were analyzed in the new era story-writing.

**Keywords:** prose, artistic image tools, allusion, literary-aesthetic phenomenon, "O'zbek bobo" story.

For many centuries, in the classical literature of the world, including the East, various artistic means (art) have been actively used in order to increase the artistry of the work, create the beauty and poetic perfection of the text. Due to certain reasons and factors, such forms of expression are relatively rarely used in modern examples of the art of speech. Such a literary-aesthetic phenomenon can be explained by the fact that romanticism was replaced by realistic and later modernist creative methods, the existence of different criteria and modes of expression of these artistic methods, as well as the renewal of artistic-aesthetic principles. Nevertheless, all genres of fiction, including storytelling, use such literary tools to one degree or another. This phenomenon can be seen in some examples of modern national storytelling.

The rosary is considered to be the most widely used image tool not only in the East, but also in the world art of words. There were hundreds of art forms that served to bring out the beauty of artistic expression in classical speech art. By the new cultural-literary period, many of them fell out of poetic use, almost or completely fell out of use. But allusion, which is one of the most active visual tools, is still effectively used in both poetic and prose works. We will turn to some of Shukur Kholmirezayev's works to verify this idea once again.

For example, Shukur Kholmirezayev's work "Uzbek grandfather" was written between 2002 and 2003. It is the largest among the writer's stories (about two hundred pages).



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Tashbeh is actually a child of romanticism literature, it was created within the framework of this method and rose to the highest peak of its perfection, there are hundreds of wonderful examples of it in the works of Great Romantics, in particular, Alisher Navoi. Shukur Kholmirezayev is a representative of consistent realist trend. Since this direction tries to describe life as much as possible in accordance with the original, it uses limited means of artistic representation. This feature can be seen in the writer's story that we are analyzing.

"Kismatillo turned to the old man, crying openly.

- I, I cry not for my belly, but for my value... Those who escaped from under some kind of gallows...someone became a businessman. He will take it away... If they are, they will be thrown everywhere like a rabid dog that has broken its chain..." (p. 204). The main character of this story, Kismatullo, is described as a person with a complex character. As the district governor, one of the characters of this play, said, "He is one of those who fought for independence in his own way. Let's appreciate it." It is known that on the eve of the collapse of the old regime, he came to the attention of many people by working for the sake of the country. The sentence "he fought as he deserved" in the above quote indicates that this man did not act at the level of self-sacrifice for Independence. After the liberation of the country, the economic conditions of Kismatullah will become much worse. On the one hand, the objective conditions of those years caused him to fall into such a situation, and on the other hand, his laziness and the fact that he got used to living at the expense of others prevented him from living the life he wanted. Naturally, he blames those who brought him into a helpless situation. That's why he pitifully compares the sales people to "a rabid dog that has broken its chain". It is known that in the nineties of the last century, there were many businessmen who got rich through extortion and fraud and carelessly took care of the people. But it should be said that the character of the work is helpless and his mood is poor. In the images and dialogues at the beginning of the story, this character appears as a cunning person who uses others to get his own way. Therefore, the allusion used in the text shows the sadness in the heart of a person, as well as the conflicts in his mental state and his tendency to greed.

Kismatullah's family lives among the rocks at the top of the mountain. He is from the Kenagas clan. It is known that during his time, Amir Nasrullah tried to exterminate this clan because of its propensity for rebellions and tyranny. Then some of them escape from persecution and build a place under the rocks that are hard to



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reach. In this place, crops do not grow, people make a living in a narrow place. In recent years, Kenagas have moved down from this place. However, Kismatullah continues to live in this place due to laziness. One of the characters of the story, Rozik the thief, tells about this to the wrestler's father:

"The point is that the brother is just living like an owl in the ruins of the mountainside with his orphaned chicks..." (p. 220).

In this parable, Kismatullah, who lives with his family in an abandoned village, is compared to an owl. It is known that an owl with its own character makes waste places a place. The reason for this is that there are many pests such as mice and rats that it eats in such places. Thus, in the allegory, the situation of the character living in an abandoned place separated from his fellow villagers is compared to that of an owl. At the same time, in the subtext of the text, it is likened to a bird that our people don't like because of its unpleasant aspects (such as greed, scheming, apathy).

A metaphor with such a negative spirit was also applied to Raziq the thief. This character is a person who has earned the nickname "thief" among the people, having practiced evil, that is, theft. In his youth, he was engaged in lock-breaking and tom-tashery, and he was left out of people's eyes. When he gets old, even if he does not work, he prepares alcohol at home and pays his fellow villagers to drink. Turki is cold and jealous. In the play, he is shown as a person devoid of human qualities. The honest, hardworking, tolerant Amirqul hates the wrestler because of his inclination towards evil. He will try to harm her as long as he can.

Raziq thief is a person who is so alien to moral and religious people that for this reason the writer could not hide his unpleasant attitude towards him while expressing his actions and words in an artistic text. The proof of this idea is reflected in the passage below: "...at the top of the wall, they saw the unobserved bearded face and turbaned head of the Raziq thief. It was as if he was squirming and writhing" (p. 222).

The "unobserved bearded face" and "turbaned head" expressed in the passage clearly show the negative view of the character. At the same time, his uncharacteristic "crouching and squirming" behavior represents animal behavior. It seems that the writer was able to depict the inhumanity of the character through a brief allegory.

The following allusion, which served to show the uniqueness of the character of one of the main characters in the text of the story - Grandfather Uzbek, has a special significance in the development of the plot and artistic concept of the work:



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“Amirqul polvon choponi etaklarini qoqib tashlab, yo‘lkaga yo‘nalar ekan, beixtiyor atroflarga o‘tkir-o‘tkir ko‘z solar, nimalarnidir eslamog‘chi bo‘lardi ...O‘sha tarafdagi hali ship-shiydam bo‘lib turgan tikanli na‘matak butalarini baayni yorib o‘tdi (qancha tikanlar qadaldi, o‘ngiridan tortdi: chol iziga qaytmas qobondek edi)” (210-bet).

Amirqul Polvan (Uzbek grandfather) is a person with positive qualities and human faith in the story. In the passage quoted above, he is likened to an untraceable goat. In our national mentality, words related to this animal, such as pig, wild boar, megajin, are used in negative (negative) meanings. But there is no hint of malice in the allusion used here. The fact is that a boar, which leaves an unpleasant impression on many people, has one characteristic that a human child can take into account. When he sets his sights on a goal, he never backs down, no matter what the danger. In the allegory, there is such a quality in the hero - faithfulness to one's word, not going back on one's covenant and promise. Due to this nature, he has a great reputation in society and in his environment. The skill of the writer, his good knowledge of nature and the animal world caused him to use the allegory, which is an extraordinary find.

This piece of art, in which Tashbeh participated, is also related to the image of the Uzbek grandfather:

“Chol unga sumrayib qaradi. Yuz ifodasi g‘oyat sovuq edi. Hatto gap tamom degandek bir qo‘zg‘alib ham qo‘ydi. Keyin o‘sha o‘qlovdek barmoqlari bilan novda tagini cho‘qilay ketdi”.

There are two ways to describe a character or character portrait in a sample of fiction: 1) in the artistic text, a full portrait is drawn by the author, mainly when the image is introduced into the plot area. Whether such an artistic picture is detailed or concise depends on the artist's artistic and philosophical intention, the concept of the work. The great word artist Abdulla Qadiri used this form of portrait in his lifelong novels; 2) the portrait is not shown in full at one place in the work, depending on the situation of the picture, some part or several parts of the portrait are depicted in one or more places throughout the work. The great writer Abdulla Qahhor often used this artistic method. His portrait of Saida, the main character in the story "Sinchalak", is not given anywhere in the work. However, some lines of this image's portrait show that Saida was a beautiful girl not only spiritually and morally, but also outwardly.

In the story "Uzbek Baba" the second form of the portrait mentioned in the classification is used, that is, the author tried to draw the external image of the hero



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through some lines. In the allegory of the above passage, the grandfather's fingers are compared to a finger. We mentioned earlier that Shukur Kholmirezayev, as a representative of the "brutal realism" literature, is not particularly prone to exaggeration of romantic images. So, since the fingers of this hero are like an acorn, he is a giant and powerful person. In another place of the work, another metaphor is used that confirms the comparison in this image:

“Amirqul polvon ana shu terak tagiga yetganda, peshonasi tirishdi va ketmon peshidek kaftini daraxt tanasiga bosib xiyol itargandi, bahaybat terak bemalol qimirladi” (201-bet).

In this parable, the old man's palm is compared to a hoe.

In the artistic images expressed with the help of tashbeh, the main attention is paid not only to the hugeness of this image in terms of the body and its organs, but also to the height of its physical strength. Naturally, such expressions, as mentioned, originated from a certain artistic concept of the creator. In the work, it is said that the old man, whose real name is Amirqul, but who is called Uzbek Baba by his compatriots, belongs to the Kungirat clan, which has a high position among the ninety-two Turkic clans. Kismatullah says about this:

“Urug‘-urug‘ – sizning qo‘ng‘irot ekan. Bag‘ri keng. Bekorga aytmas ekan ukkag‘ar otam: “Qo‘ng‘irot – o‘zbekning beli... unga yaqin yurgan odam kam bo‘lmaydi” (207-208-betlar).

It is known that the heroes of the masterpiece epic of Turkic lands - "Alpomish", including Hakimbek, are from this prestigious clan. Dobonbiy, Alpinbiy, and finally Alpomish grew out of the family belonging to this clan.

Shukur Kholmirezayev, describing the portrait of the hero of the story with analogies, pointed out that there is such a gene of wrestlers in the blood of Turks and that this gene is able to show itself in different times.

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