



## FOUR PILLARS OF THE STORY

**Komiljon Hamrayev Olmasovich**

ToshDO'TAU Literary theory and  
docent of the department of modern literary process

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<b>Received:</b> 10 <sup>th</sup> March 2023 <b>Accepted:</b> 10 <sup>th</sup> April 2023 <b>Published:</b> 20 <sup>th</sup> May 2023	The article analyzes the stories of Khalmuhammad Karimi. The artistry and subject scope of the writer's stories in the collection "Samarkand season" published in Turkey were studied. The article focuses on 4 aspects of the writer's stories. In this case, the time of occurrence of the story event is built on the basis of a specific poetic situation or a single sentence, a metamorphosing feature and a means of artistic contrast...
<b>Keywords:</b> narrative art, artistic chronotope, sentence, artistic contrast, metamorphosis, artistic image, plot, mythical thinking, narrative, artistic time, narrator's time, poetic state.	

Khalmuhammad Karimi is considered one of the creators who has mastered the traditions of Uzbek storytelling and can see the people of the nation from the inside. The same aspect is especially visible in his collections of stories such as "Khurayro", "Hurliqo", "They call it life", "Ovunchaktash", "Women who have seen war". We read the writer's last book published in Turkey [Khalmuhammad Karimi. Season of Samarkand (stories and stories) - Turkey, Paradigma Academy, 2022. - 277 p.] we found it necessary to analyze. This book contains stories and short stories. Among them are stories that have been reworked and polished by the writer. For example, the stories in his book "Ovunchaktash": "Stove", "Worry", "Worm that fell on a nut", "Steel", "Funeral", "Exam", "My child", "When my head is blue", "Alibisotlar Norcha" " republished as "The Game Goes On". This is the uniqueness of the writer's creative laboratory, and we can see that such processes are artistically reflected in his story "Editor". The artistic nature of the stories in this collection can be summarized in 4 aspects:

1. According to the time of the event of the story. This means that the events in the writer's stories took place in three times. These are: ancient, past and current reality, and the author's stories "Tomchi", "Black Rock", "On the shores of Norin" are based on the events of ancient times. In stories of this type, the mythical way of thinking is prioritized. The author narrates stories that he has been living for centuries and heard from his ancestors. It is understood that there is a huge artistic time gap between the time of the reader and the narrator and the time when the event of the story took place. The objective attitude of the author to the event helps to portray the ancient times. In many cases, we can see that the events of these stories, the system of images reflect the epic thinking and worldview of the people of the distant past. From the name of the hero of the story to their behavior, lifestyle, belief, and will, the principle of

historicity is followed. In one of his stories, the author writes as follows from the language of the hero: "Even though Momin's mind was blown by the stupid recommendations of the editor and literary experts, he did not even think of retreating. He went to work again with enthusiasm, sat down at his desk at night, took out his stories about ancient events and changed the names for the second time. First, he changed it to an Ax on his head, then a Sword, a Shield, a Spear, a Sickle, a Hatchet, and a Stake in turn... Then, in order to clearly reveal his heroic figure, he made one vomit, made one cry, and burned one's leg, he killed some of them and beheaded them" [Karimiy 2022, 186]. For example, in his story "Tomchi" the lifestyle and customs of a tribe are written. The whole story is based on the naming ceremony of the tribal leader. According to the tradition, the first word spoken by the child's tongue should become his name. But relatives who have not heard a word of the child's language are worried. As a last resort, the tribal leader and his son decided to pray to the supreme spirit in front of the cave. "Standing up, Sardar thought about his pains and sorrows, closed his eyes, and humbly prayed. His body enjoys the icy wind. Feeling that sad thoughts were slipping out of his mind, he became even more miserable, and he turned his attention to prayer. Only after he was frozen to the heels, he opened his eyes and looked at his son and was surprised. The child was not there" [Karimiy 2022, 259-260]. Thus, the child's interest leads him into the cave, and the name "Tuk" is given. The author's point of view and conclusion are not felt anywhere in the story. The event will be told as it happened. This indicates that the writer followed the tradition of national storytelling. Although the story is based on a false belief, a mythic way of life, the author's point of view does not stand out anywhere. The writer's story "On the shores of Norin" and "Forty Brides", which is passed from mouth to mouth among the people, are told through different points of view.



"The writer does not put huge barriers between the author and the characters, one of them freely moves to the property of the other" [Karimov 2016, 70]. In the story, the author, the grandfather, and the grandson alternate with the development of the story. The story within the story is about a terrible event that happened in ancient times. It tells about the fate of young brides who were involved in field work because their husbands went to war. The story tells about the loyalty and tragic life of the brides, who decided to spend the night in a hole on the banks of the Norin River, fearing people with bad intentions.

"So, brides who work as a team are attracted by bad men. Knowing this, the brides told their friends and gathered in their houses at night and did not let any man near them... The women who started to dig ditches for this oil, and saw that the women who had started to dig ditches for this oil, were constantly carrying dirt until late in the evening. starts, they must have thought that since her husband has gone over the mountain, whatever we can do is in our hands" [Karimiy 2022, 191]. It seems that although the narrator, the grandfather and the time in which the tragedy occurred are understood, this narration serves as a poetic basis in the development of the plot. In the story, the endless anguish in the grandfather's heart and the wonder in the child are combined, and the chastity and modesty of the forty young brides will be sung forever on the shores of Norin. For example, "Grandpa Latif used to have tears in his eyes when he finished his story. Odiljon, whose innocent feelings were beating in his heart, wiped his eyes with his sleeve and tried to comfort his grandfather: "They are not dead, why are you crying, grandfather. Get up, be quick, you are very thirsty, let's drink from the abundant water of devotion to our hearts content," he said, and began to push his grandfather towards the river" [Karimiy 2022, 194].

Examples of the writer's stories of the past tense are "Where are your feet, my child", "Imtikhan", "Polat", "Dangal", "Boshim kokga yetardi". Stories of this type describe the childhood of Khalmuhammad Karimi, his village, and events related to the Afghan war. Children's mentality, the tragedy of the war, and the characteristics of the Uzbek character are leading in them. Conflicts about various aspects of the writer's experiences and past life are reflected. For example, in the story "Bashim Kokga Yetardi" the tragedies of the family and the nation are depicted through the spoiled upbringing of a fatherless child who did not see his father's love, while in "Dangal" the problem of neighborliness between the chapani farmer and the Tanti shepherd of Ketmon village is interpreted. At the

end of the story, it is concluded that it is necessary to know the source of the case. In the story "Where are your feet, my child", it can be seen that the Afghan war, which separated a young man from his legs and turned him into a baby in need of mother's care, was interpreted as a tragedy of the times..

The author's contemporary stories differ by showing the tragedy of today's times. The stories "Harmonchi Devona", "One Day Relatives", "Forgotten Ton" are focused on the interpretation of contemporary reality. Genre-specific immediacy and modernity are expressed in these type examples. The changes in reality initiated by the creator appear as a product of the present time.

In all the above three stories, the life of people who are distracted by materialism and distanced from their identity is written as a global theme. In stories of this type, the hero of the time is depicted in a symbolic form. Often, a "healthy" society finds such people unhealthy and pushes them away. In the writer's story "Harmonchi devona" it is shown that a devona is playing music on the side of the big bazaar, the passersby are indifferent to him, and an apparently intelligent person knows that this tune is "the end of the world" and is alerted, "One Day Relatives" In the story, it is described the rise of kindness among brothers, not to follow kindness, and to gather only on the day of their parents' death. "Forgotten Toon" depicts a contemporary hero who has done everything to find the forgotten national values, and was driven mad by his relatives for this. In general, the reality of the above three times is expressed in the story in accordance with the laws of poetic creativity as a product of the writer's artistic talents. If we take into account that such an attempt is the future, it becomes clear how vast is the time and chronotope of the story. Already, "the story is a unique artistic genre that can embody the characteristics of three periods of the literary-historical process. In the context of world storytelling, this view has fully justified itself. At the same time, Uzbek stories are not far from such qualities" [Karimiy 2022, 257].

2. According to the construction of the composition of the story on the basis of a specific poetic situation or a single sentence. This aspect becomes the main point holding all the artistic components of the story. These types of stories are reminiscent of a football team that relies on one player to score. Although such a poetic device is expressed in a single sentence in the story, it is the focal point of the composition of the work. Especially the title of the story lives its second life in the work as a result of this poetic situation. The essence of the whole story is



reflected in the title. In his stories, such a poetic state is shown at the climax of the plot.

The sentence "the melody of the end" in the story "Harmonchi Devona", built on the basis of a single sentence or poetic situation, expresses the artistic idea of the author. At the end of the story, this sentence concludes the plot event. Encourages the reader to observe the image of an intellectual in the story. In the story "Anxiety", the whole story of the artistic plot is based on the motif of anxiety. The anxiety of parents about their children, children about their parents, and the family's concern about the arrival of winter serves as a poetic energy in the dynamics of the plot. The same motif is used to express the concept of the story. "My child went to the market. I also sell one day of my life to the world market every day. Most of my life is gone. How much do I earn from all these sales per year? I don't know how much more I will trade in this world market? Is the trade good or bad?..." [Karimi 2022, 277].

The writer's "Where are your feet, my child?" In his story, the reality of the plot is focused on showing a specific poetic situation and its artistic interpretation. "While he was waiting in the corridor with a wheelchair accompanied by a nurse, his mother and brother appeared from afar. After standing still for a moment, the mother ran towards him and, staring at Polat, whispered: "Where are your legs, my child?" In his imagination, a bomb a thousand times stronger than the mine that ripped off his legs exploded" [Karimiy 2022, 251-252]. In the story, the plot develops rapidly towards this poetic state. A young man who lost half of his life because of the war turns into a baby in the eyes of his mother. Mother's "Where are your feet baby?" along with the question appearing in the title of the story, it creates the ground for the above poetic situation, which shows the author's ideological intention. The title of the writer's stories of this type begins to live its second life after reading the work. "At dawn, the nurse on duty tiptoed towards the room where a soft sound was emanating. Sharifa used to say Allah while stroking her child's head" [Karimiy 2022, 254]. Even the author's ideological intention can be hidden, confused, and reversed in the title. But the stories of Kholmuhammad Karimi are devoid of such poetic piryom. Its titles are a red thread running through the center of the story and reveal the author's artistic intention.

3. The metamorphosing nature of narrative images. The metamorphic feature in the nature of the writer's stories occurs in the image of the hero from the first sentence to the end of the work. "Metamorphosis (metamorphosis) belongs to the treasury of primitive

folklore, together with human evolution - self-awareness (mainly human self-awareness) ... The motifs of metamorphosis - self-awareness shoot from one person to the entire human world, to nature, to things created by man himself" [Dzhorakulov 2015, 77]. Metamorphosis is close to the narrative genre as it is characterized by showing special moments of life. In such stories as "The Forgotten Toon", "The Owl", "The Servant" a characteristic method of metamorphosis is visible. In "Forgotten Toon", the character of the story begins to find his identity, i.e. peace, in the form of a madman. The metamorphosing characteristic of the nature of the image is that it observes people in society with a look at itself in search of its identity. The hero of the story, Abdugadir, sees his peace of mind and after losing it, he falls into severe pain. When he couldn't find a cure for his pain anywhere, he decided to look for a peaceful life by distributing all he had to his relatives and friends. Jalaluddin, who distributed Abduqadir's wealth, says that the cure for the disease is in the old clothes of the stranger. Having decided to give up his share and stay with his friend, Sadiq and Abduqadir find themselves in a strange situation by buying people's old clothes. After that, the old coat left by Sadiq's grandfather becomes a cure for Abduqadir's pain.

4. The priority of contrasting expression in the compositional construction of stories, plot description, images. The same aspect is exaggerated in the stories of Khalmuhammad Karimi "One-day relatives" and "Where are your feet, my child". From the title of the story to the depiction of the characters, this method is leading. In the writer's stories "One-Day Relatives", "Where Are Your Feet, My Child", "Worry", the contrasting expression is evident in the description of the plot event, while in the stories such as "Harmonchi Devona", "When my head is blue", "Steel" is drawn in the portrait of the characters. performs a poetic function. Such an aspect of the writer's creativity has become unique in the history of Uzbek prose as the law of poetic creativity. Contrastive expression is one of the typological features of the story. Often, the conflict in life events is reflected in the story through an artistic contrast. The knot and conflict of the story are combined with the method of contrast to form a whole. Such a poetic device is a typological phenomenon, as it is applied to all genres, not just stories. The composition of the writer's story "One Day Relatives" is based on such a life conflict. "One by one, the relatives entered through the wire fence and greeted the people of the grave, then Nurmat crouched down and pointed to his brothers as well. After a short prayer, they slowly walked towards their



own grave. ... At least once a year, in the house of the hereafter, which is yellowed, the dead were smiling, as if they were shining, as if they were chasing after their children, waving their flower basil in the light blowing wind. But the children, as if they did not notice this, turned back mournfully. As soon as they moved away from the cemetery, as if they were relieved of a heavy burden on their shoulders, the traces of misfortune that occupied their faces and eyes melted like wax, and now they were happily talking and coming home. In this picture, the brothers go to the cemetery with a heavy burden, feel relief and return with heavy steps, expressed by means of poetic contrast. Such a poetic tool becomes clear from the title of the story to the end of its artistic plot. The transformation of brothers into relatives for a day and their return home after visiting the grave as if a mountain had fallen from their shoulders is reflected as a natural process in the global era. This means that the writer has meticulously observed the conflicts of life and the flaws that are emerging in human behavior. So, the stories of Kholmuhammad Karimi were created based on the poetic traditions of the miraculous genre. In his stories, from the events of the distant past, to the events of the present day, and the life of the "hoe people" of the last century, various twists and turns are expressed. The genre feature of the writer's stories is seen in the fact that they are reduced to a single sentence basis, and the artistic title captures the events of the entire story and reveals the author's ideological intention, his artistic concept. In the stories of the writer, he is looking for his identity, lost his life for the whims of his loved ones, lost everything due to the war, suffered from poverty and had his hopes and dreams dashed, but he saw his honor. the portrait of the people who lived like a pupil is drawn by means of poetic contrast. The most important thing is that the language of the writer's stories is fluent, the story is clear, and can be read in one breath.

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