



CREATION OF O. HENRY AND THE NATIONAL LITERARY PROCESS

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Article history:	Abstract:
Received: 24 th April 2024 Accepted: 14 th May 2024	In this article, the research of the Uzbek national literary process in the aspect of comparative literary studies creates a basis for determining its place in the field of world literature, its artistic and spiritual level, and its national identity. If we look at it from this point of view, the study of the issue of literary influence is based on scientific views, which provides an opportunity to draw large-scale scientific-theoretical, artistic-philosophical, social-psychological conclusions.
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The story is known as a small prose work in world literature. In this genre, the fate of a person, his actions are united around a single event. The size of the story does not have a specific standard, it can consist of one or two pages, it can even take the form of a short story (examples are Sh. Kholmirezayev's stories such as "Cloud-blocked Moon", "Loneliness"), and only his other the main difference from literary genres is that it is organized around one event. However, it should be mentioned that the novella genre is mentioned in parallel with the story genre in world literature. In some places, these terms are used as an alternative, and in some places, these two genres are interpreted and the difference between them is mentioned.

In "Russian Uzbek Annotated Dictionary of Literary Terms" by N. Hotamov and B. Sarimsakov, novella and story are considered as separate genres, and these terms are explained in two places. The dictionary describes the novella genre as follows. "Epic is a small type of work, and now it is used in two different ways. 1) Special small epic genre. Such a novella as an independent narrative form arose during the Renaissance in Italy in the 14th-16th centuries. Its first examples can be found in the works of Boccaccio, Sacchetti, and Mazuccio, and in the following places, the first type of novella mentioned above is analyzed and classified. In addition, at the end of the comments, he notes the second appearance and writes, "...short stories with sharp turning moments are also called novellas." In another part of this annotated dictionary, where the story (Raskaz) is commented on, two different definitions are given to the story: 1) "In literary studies, stories with relatively smaller size and fewer characters are called novellas is conducted. However,

whether a short story and a novella are the same genre or two different names of the same genre, until now, literary studies have not come to a definitive and unified conclusion on this issue.

The same situation can be witnessed in the "Dictionary of Literary Studies" compiled by the literary scholar D. Kuronov, Z. Mamajonov and others. However, in the comment section of the novella, there is no consensus about this genre in literary studies, there are those who say that these two genres are synonymous, and there are those who say that they are separate and different genres, and the conclusions are summarized. "Another category considers the novella to be a form of story. According to the last point of view, there is a second type of story: the first has an essay (descriptive-narrative), and the second has a novelistic (controversial-narrative) feature. Here we are not talking about two different genres, but about two quality views of the same genre. The terms story and novella are used to distinguish between these two types. Unlike the story, the novella is not characterized by a narrative rich in detailed details, experts consider it a pure plot art to distinguish it from a story and emphasize that it has the predominance of features typical of drama. In world written literature, the world-famous "Decameron" by the Italian artist Giovanni Boccaccio laid the foundation for the development of the novella genre. It contains a hundred stories told in the language of the heroes for ten days. In European literature, "...as the rarest examples of the novella, show such works as Guy de Maupassant's Dondik, A.P. Chekhov's Chameleon in Russian prose, O. Henry's Gift of Angels, and I. Bunin's "Secluded Lands" possible Cholpon's work "Clear Nights" is the first and beautiful



example of a modern novella in Uzbek literature. Also, there are many examples of the genre in the works of writers such as A. Qahhor, Sh. Kholmirzaev." Realistic examples of the story genre were formed in Uzbek literature at the beginning of the 20th century. The stories "Doctor Muhammadiyor", "Moonlight Nights", "Victim of Ignorance" by A. Qadiri, "Uloqda" by Abdulhamid Cholpon can be cited as clear examples of this. In the Uzbek literature of the 20th century, a number of authors such as G. Gulom, A. Qahhor, Sh. Kholmirzaev, O'tkir Hashimov, Khairiddin Sultanov, Khurshid Dostmuhammad, Nazar Eshonqul, Olim Otakhan, etc., created a rich work in the narrative genre. In the 30s of the 20th century, Abdulla Qahhor took Uzbek storytelling to a new level with his work. Later, a number of artists such as Said Ahmad, O'tkir Hashimov, Shukur Kholmirzayev were able to make a worthy contribution to the rise of storytelling in Uzbek literature. The term story acquires a broader meaning by describing a specific event. Even in large prose works, certain events are realized in the way of artistic narration, storytelling, but this cannot be called a narrative genre. Short stories and novels can also contain short stories. For example, in the national literary process, it can be observed that several stories are included in the stories of Oybek's "Childhood", Abdulla Qahhor's "Tales from the Past", O'tkir Hashimov's "The World", but it is not correct to consider them as a separate narrative genre. Because each story serves only to deliver the general artistic goal intended by the creator to the reader. In our classic literature, there are only a few works that meet the requirements of the narrative process of the literary process of the current period, which are presented as an expression of individual goals. In Asqad Mukhtar's novel "Plant", the stories contained in the work are aimed at achieving a common artistic goal. The novel "Between Two Doors" written by Otkir Hashimov contains forty-nine stories told by nine characters. Talking about Shukur Kholmirzayev's novel "Olaboji", he describes it as "a story bigger than a novel". In the current Uzbek literary process, the traditions of storytelling are enriched by the works of a number of masters of the art of words, such as Amon Mukhtar, Ne'mat Aminov, Nazar Eshonqul, Shoyim Botayev, Khurshid Dostmuhammad, Erkin A'zam. In the narrative genre, life events are united around a single event. The expression is clear, and the conclusion is based on this. In the story, the shortness or size of the volume is not important; it is important how the reality is expressed in it. The first volume of the book "Literary Types and Genres" lists these characters characteristic of the story. "1. The story is based on a single event. 2. In the story, the

character is revealed through a single episode. 3. Characters are provided ready-made. 4. Only one state of the character is shown. 5. The character's state before entering the story and after it ends remain unknown to the reader. 6. The number of characters in the story will be limited. 7. The size will be small, etc..." In the works created by the world's great word artists such as Guide Maupassant, Chekhov, Honore de Balzac, Prosper Mérimée, Paulo Coelho, and Udi Akinari, the shortness of the volume appears as one of the main criteria of the story. This criterion also leads the stories of Abdulla Qahhor in the Uzbek literary process. It can be observed that there are stories of different sizes in the works of Khairiddin Sultanov and Isajon Sultan. In the stories written by Nazar Eshanqul, we can see that the depth of the image rather than the volume, the variety of colors, and the deep emotional colors of the expression are in harmony with the psychologism of the work. In a certain sense, the development of stories in Uzbek literature goes back to the storywriters of Russian and American literature, including the work of O. Henry. The influence of O. Henry's stories is clearly felt in the development of not only Uzbek or American storytelling, but also world storytelling. O. Henry is a writer who created a unique type of American storytelling. His stories are loved all over the world. The strength of humor, the effective use of methods such as irony, simile, parody, and most importantly, the author's sincere love for the ordinary worker - the "little man", glorifying nobility and honesty, etc., brought O. Henry's stories universal fame. O. Henry, who is also known for his ability to infuse great meaning and deep content into his small works, created more than 600 stories during his life. His first collection of stories was published in 1904 under the name Cabbages and Kings. Just like Edgar Poe, B. Garth and Mark Twain, the book of the writer skillfully revealed the spirit, worries and shortcomings of the real Americans, the evils that are eating away at the society, the lifestyle of the people in pursuit of wealth, fame, position and title through bitter cuts, funny sufferings and ironies. "Lma-kol went away."

After that, O. Henry's collections began to appear one after another. "The four million" in 1906, "The Trimmed Lamp" in 1907, "Heart of the West", "Voice of the City" in 1908 (The Voice of the City), "The Gentle Graft", "Roads of Destiny" in 1909, "Options" and "Businessmen" in 1910 (The books "Strictly Business" and "Whirligigs" have not only reached the hands of lovers of world literature, but have taken a place in their hearts. When O. Henry describes the reality of life in his works, he shows that he is not an exact copy of it, but an image of his own experiences. The artist's life was



not the same; he was able to express these events uniquely in his works with the help of artistic words. The characters of O. Henry's stories are different, the emotions depicted are also different, but the most important thing is that they are all based on reality. The development, knot and resolution of the story "Diydar", which describes the relationship between father and son, can serve as an example for anyone. The boy asks his father to lend him 10 dollars. At first, the father resents the fact that his son loves money and is interested in worldly possessions. The sincerity of paternal love does not give him peace, he cannot sleep, when he asks his son why he asked for money, he replies: "I had money, but it was not enough. Here, now I have \$20...Dad, I want to buy an hour of your time. Let's come home early tomorrow, let's eat together, devdim..." This story is relevant to the national identity of any nation, because the concept of kindness is universal. Unexpected situations, rapid changes in circumstances, and the fact that a person can become more resourceful than ever when he is helpless in his own interests are expressed in a number of stories of O. Henry. In the process of reading his stories such as "The Miracle of Jeff Peters' Magnet" and "Pig Morality", we involuntarily remember our people's phrase "A thief was beaten by a robber". In the Uzbek national literary process of the 20th century, there are many works and stories in which the influence of O. Henry is clearly felt or typological commonalities are observed. Including A.Qahhor's "Pomegranate", "Patient", "Dakhshat", "The Woman Who Has Not Eaten Raisins"; G. Ghulam's "My Thief Boy"; Sh.Kholmiraev's stories such as "The Stranger", "The Moon Blocked by a Cloud", "The Horse Owner" are clearly influenced by Henry's work. In O. Henry's story "Peaches and Pomegranates", a number of life issues such as a man's duty to his partner, love, honor and dignity, nobility are given an artistic touch. Little McGarry is spending the day with his recently married wife at the beehive, and one evening he expresses his desire to eat a peach. In fact, this young bride didn't really want to eat peaches, she just loved and respected her beloved man - the best, famous boxer McGarry, who even the "king of the ring" was powerless against. since then, he is by her side, ready for anything, and if he touches his silence, he will stagger. He is proud of his luck and happiness. Whatever the young bride wants now, her wish will be fulfilled, and then her beautiful wife, who has everything in place, will ask her with arrogance and at the same time masculinity and tenderness that she will eat this very fruit today, in a season when peaches are not available...

"Precious," said she, with the air of Cleopatra asking Antony for Rome done up in tissue paper and delivered at residence, "I think I would like a peach."

Kid McGarry arose and put on his coat and hat. He was serious, shaven, sentimental, and a spy.

"Dear," she said, like Cleopatra wishing Antony to have Rome brought back to her in its original state. "My dear, could I have a peach?"

Little MacHarry got up and put on his coat and hat. He was serious, funny and sharp.

Although the little one was not forced to do this, he goes on the road in search of peaches. McGarry was an honorable man, a person in the true sense of the word. Of course, he was overconfident that he could do anything after becoming the grizzled middleweight champion. He was also being arrogant in front of his beloved. At the same time, it was not because he was thinking about the honor of manhood and the duties of a husband, but as if he wanted to take advantage of the opportunity to be invincible in another fight, to feel the feeling of victory in front of his wife once again, and to take advantage of his chest.

"A champion welter-weight not find a peach? -not stride triumphantly over the seasons and the zodiac and the almanac to fletch an Amsden's June or a Georgia cling to his own-own?"

"Why can't he find a peach while being the middleweight champion? Why can't he cross the seasons and weather barriers to make his beloved happy with a yellow or pink fruit?"

All the places are closed, even when they are open, they don't eat peaches, they say that there are peaches, because of the difficulty of finding peaches in this season - in the "humid early spring", they go through a thousand difficulties. He is told that such fruits can only be found in restaurants and hotels reserved for the nobility this month. Even if he stays for a long time, he fulfills his wife's wishes. with a thousand efforts, he finds a piece of peach and gives it to him. But the young bride does not give her a worthy and satisfactory evaluation for her service, work, and hardships, as expected by the little boxer, on the contrary, with indifference and arrogance, "My naughty little one!" - mumbled the bride lovingly. "Did I ask for peaches?" "I would eat portahol for my life," he says. In fact, this young bride was intoxicated with her happiness and love for him, and now she wanted more. At this point, we will express our opinion more clearly by quoting the following sentence of the author-narrator. "When we love ourselves, the word 'love' seems synonymous with self-sacrifice. And when our neighbors behind the wall love, this word means kindness and kindness."



No matter how arrogant and selfish the young bride in O. Henry's story behaves, she is equal to the king in front of love and affection. Of course, the hero of the story, the famous boxer McGarry, does not like his answer either. Author's work "Be happy, bride!" ending with a sarcasm is proof of our words.

In the Uzbek literary process, this story and similar works can be found in the work of Abdulla Qahhor. This clearly shows the influence of the American writer O. Henry in the writer's work. The stories of Ayudulla Qahhor, who raised the art of Uzbek storytelling to the level of world storytelling and the founder of Uzbek realistic storytelling, are close to the stories of O. Henry with their sincerity, vitality, and power of persuasion and the same circumstances amaze the reader. "Abdullah Qahhor has such stories that can be put together with the best examples of world novelistic literature," wrote the Russian critic - V. Smirnova.

In a number of the writer's stories, the influence of world literature, Russian, American literature, more precisely, Henry's stories is clearly felt. As an example, if we take the writer's story "Pomegranate", it can be seen that this story is close to O. Henry's story "Peaches and Oranges" analyzed above. Of course, the social environment in the story of Abdulla Qahhor differs sharply from the situation presented in the above work. Baby Jack-Harry is a very perfect person from an economic point of view. It is possible to satisfy any need that his wife mentioned, but not so in Turobjon, the eighteen coins earned by carrying water, chopping wood, and kindling fire are barely enough to sustain a household.

"Turobjon gave the knot." His wife stood right here, in front of the door, untied the knot, suddenly relaxed and slowly raised her head and looked at her husband.

He brings a beehive to his wife, and he believes that she will like it, because finding a beehive in Turobjon is also a secret, and the poor can't even taste this delicacy in their lifetime. He brings honey as a gift to his son-in-law without informing his wife, saying that she will be happy. But no matter how valuable and expensive honey is, his wife had been asking him to bring pomegranates for several days. It can be seen that the social and economic conditions in the two stories being compared are parallel. The reality depicted in both stories is so realistic and believable that it seems as if these two situations are occurring at the two poles of the world at the same time due to conflicting problems. It can be seen that there is wealth and state in Mag-Gerri, but it is impossible to find peaches in this season, that is, there is a problem regardless of the hero of the story, and the situation of Turobjon in the story "Pomegranate" is clearly reflected in the epigraph: "The

houses are full of bread, my child is hungry, the ditches are full of water, my child is thirsty."

In another place, the behavior of a cat roaming around the yard, smelling the corn that has been spilled on it, naturally does not like it, even this animal is dissatisfied with something that it does not like, does not accept the taste and meows to Turobjon in a disapproving tone. The two images are related to each other, even an animal turns away from something it does not like. Even if you give the most familiar thing to a person who is dizzy, it will not replace the need for a cut. Even though Turobjon is in a desperate situation, he brings pomegranates and can prove his true love for his wife. During the story, Turobjon and his wife say harsh words that touch each other's hearts because of lack and poverty, but these situations were not expressions of real feelings, they were fleeting. Both of them feel pain for hurting each other. Although there was poverty in their lives, there was great and unconditional love and affection. At the end of the story, when Turobjon returned home in a state and spilled a piece of pomegranate in front of him, he was not happy; he was ashamed of what he had done and what he had said. He sincerely regrets the couple's honesty. Pomegranate and peach details in both stories served as a tool to show the purity of the relationship between the two couples, the value and value of their loved ones, and their love and affection for each other.

The influence of O. Henry's story-telling can also be observed in the stories of G. Ghulam, who blessedly created in the national literary process of the 20th century. The fact that the motifs of Henry's "Darddosh" and Gafur Ghulam's "My Painful Child" are similar also confirms our opinion. Nevertheless, the social burden placed on the events described in them is very different from each other. In the story "Darddoshka" a thief enters an old man's house to steal, the owner of the house wakes up, the thief asks him to raise his hand, he sees one hand and asks the host to raise his other hand as well. The owner of the house says that he can't raise his hand, that he is in this condition because of his illness, and the thief, affected by this, talks about his pain. The warm relationship that has arisen, the sudden change in the course of events, and sincere humor will fascinate the reader. Involuntarily, feelings of sympathy and compassion arise in the heart of any person. In the case of the images, social-household, universal human problems are not imposed; only sincere, heart-felt human characteristics are shown in the main background of the work. The composition of subjects in Gafur Ghulam's story "My Thief Boy" is the same as in "Darddoshas", but the situation is different. In the story of O. Henry, the owner of the house where the



robbery took place does not recognize the thief, and the accidental sympathy between them is analyzed in relation to their current situation. In the story "My Thieving Boy", Roqiyabibi recognizes a thieving boy, but she doesn't tell him about it, she even sympathizes with him knowing that he has a fever.

In this work, the weight of the times and the pitiful condition of the common people make two heroes suffer. None of them hates each other; there is no enmity between them. Because the hero of the story who came with the intention of stealing is not actually a thief, the old woman will do it well. He also understands well that poverty is forcing them into this situation. No matter how poor she is, the old woman herself wants to help the thief, she does not want to return him empty-handed. He even feels embarrassed when he doesn't have something to give him that will make him happy. Even though these heroes are living in poverty, their eyes are clear, their hearts are pure, and they are pure-hearted people who have not exchanged their human qualities for wealth. The unexpected ending, short length, and small number of characters in the Uzbek stories analyzed above show that these stories have the influence of O. Henry's stories.

In short, the idea that something serves as an impetus for the creation of any work is often expressed in literary studies. In the process of analysis, we talk about the characteristics of one national literature and think about different literary trends, psychological and philosophical principles, and religions. The generalization of the reflection of these situations in one creator makes him relevant to all humanity. American literature, the secret of Henry's work is that he can see his visions of existence in his own existence. Each region has its own characteristics and features, each nation has its own mentality, national values, such factors affect the thinking of the entire nation. From this point of view, the influence of the literature of other nations, especially American literature, in the development of Uzbek literature cannot be denied. Translation of examples of American literature into Uzbek allows for more clear observation and research of literary influence issues.

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