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NOVELTIES IN POETICS OF TALES

Abstract: *As the storytelling genre portrays a stage in the life of a hero, the work emphasizes the character of the person based on the events that take place. The scientific study of the nature of the genre of tales is instrumental in enriching artistic thinking. The study of the problem of the genre formation, development, description - allows to research the literary process, the individual style and skill of the author. Each writer strives to convey the essence of the story in a more emotional and emotional way. In this context, the study of the poetry of the genre of poetry and the principles of development in Uzbek literature shows the importance of the issue. The classification and description of the narratives clarify their content, their differences in expression. Emphasis on such aspects as nationalism, nationalism and philosophy in the work of the writers, and the research of the theoretical and theoretical aspects of the work demonstrates the urgency of the work.*

Key words: tale, genre, style, poetics, text, content, essence, nation, expression, image.

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Introduction

The literary, artistic and aesthetic significance of certain writers' works and tales is an ongoing topic of discussion in Uzbek literary studies. The generalizations related to the problems of traditional narrative and modern narrative poetry provide a clear picture of the development of the genre. The tales have been collected, but they have not been sufficiently researched from the standpoints of comparative typology and scientific - theoretics. Their formation and development tendencies need to be explored specifically.

The article examines the history of Uzbek tales and draws attention to the changes in their nature (poetry, meaning), analyzes the skill of writers and their relation to life, and examines the role of methodological uniqueness in the genre's renewal through the analysis and interpretation of certain works.

The classification and description of the narrative focuses on the content and theme. The process of acquiring and synthesizing approaches to world literary studies has accelerated over the years of independence. The writer has expanded the figurative,

symbolic modus, and tends to focus more on the descriptions of the personages rather than classifying them. The satirical, dramatic, tragic moduses have become evident in the study of artistic poetics.

Literature review

It is known that the researcher have looked into the problems of an artistic-aesthetics in the works of such researchers as Russian literary scholar M. Bakhtin, Yu. Borev, M. Khrapchenko, L. Chernets, A. Kuzmin, G. Pospelov, V. Khalizev and others. Such scientific problems as poetics, prose, style are covered in the researches of I.Sulton, M.Kushjonov, O.Sharafiddinov, U.Normatov, A.Rasulov, B.Nazarov, D.Kuronov, B.Karimov, and others. The origins and development of national tales, their themes, heroes, issues of the plot have been covered within the researches of A.Abrorov, A.Rashidov, A.Rasulov, A.Ulugov, A.Kolmurodov, K.Tagmatov, G.Tashpulatov, S.Zahidova, M.Tenglashev, It was observed in studies such as K.Kobaev, Kholdorov D, and Rustamova M.

The history of the research in the genre of tales in Uzbek literature is analyzed in a new way. The role,

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significance and character of the story in contemporary Uzbek prose are researched. Tales define the aesthetic factor of traditional symbols. There is a process of genre modification in the tales written during the years of independence. The role of personality, time and ethical factors in Uzbek narratives are revealed. Changes in the nature of tales (in the literary sense) are investigated. Updates in the art modularities of contemporary narratives are revealed.

The research involves looking into the way of thinking, creative harmony, the shared state of human values, and the literary-aesthetic view of the author as reflected in the poetics of Uzbek tales covered by the scope of the research.

The diversity of poetic expression in the artistic interpretation of human fate clearly illustrates the author's concept. Realities mixed up with real life and imaginary situations add to the degree of mystery and the supernatural character of stories. Sometimes the comparison of boundaries of space and time are organized figuratively. At the same time, the harmony of colors in the nature, the rhythm of the tones, the aroma of the plants make the scene more vivid. When the meaning is vibrant and multi-layered in the artistic provision of the work it establishes poetic integrity.

"Poetics is the science studying the oldest rules of literary criticism, the language and system of expression of artwork" [1, 1987. –P. 295].

In fact, poetry uses the expression system to determine the depth of image, the combination of form and content, and the complexity of the word. Composition elements are important in the realization of the author's artistic intentions. In the spirit of such stories as " Tales from the Past", "Childhood", "Bad Boy", the concept of time is interpreted to some extent. Basically, through childhood memories, space and time are discussed. Topologies, climates and social environments of Ferghana Valley come alive in Abdullah Kahhor's memories. Life scenes depicted through the prism of the writer's thinking, obtain artistic features across different destinies. From one independent tale system to another the qualities and faults of people become clearer and clearer. Father, mother, and child the heroes are given the status of observers of spiritual image of the heroes of various ages, occupations, family backgrounds within the same environment. When organizing the plot, the writer combined the culmination scenes through demonstrating early deaths of such heroes as Babar, Savriniso, who had an unjust death. The events in the books by Gafur Ghulam and Oybek are organized mainly in the Tashkent location. The colors become clearer and resonate with the changes in the mood of characters in the landscape of such places as markets, mosques, teahouses, gardens and rivers. The humorous motives in the work are sometimes synthesized with ironic tone. The pure feelings in the

hearts of children are contrasted with the feelingless state of adults.

"Personal fate of the artist functions as the key in interpreting his heritage" [Borev,]1981. –P. 56.

Biographic components of Gafur Gulom's, Oybek's, and Abdulla Kahhor's books make the principles characterizing their time brighter. The true scenes from the layer of childhood memories etch themselves into the story plot. Complex situations in psychology of the writers become explicit in the series of storms going on in the hearts of the heroes. The names of every single detail and object brings the stories about historical situation and real life stories to the centre

The fact that the writer interweaves the elements of dramatism in the text of his stories like "Qadrim" (My value), "Erk" (Freedom), "Muqaddas" (Sacred) expands the method of expression. Turning points in the life of young people become real in monologues and dialogues of the heroes. The process of understanding the feelings of misery and freedom in the portrait of the character proceeds through collisions. The moments of testing on the way to achieve awareness brings tension to the events in the plot of the story. The concepts of justice, duty, bravery are generalized in the system of the trinity of lover-beloved-rival. The writers interweave scenes related to various spheres and professions while commenting on the faults and injustice in the society.

This method is presented simultaneously with the changes in heroic thinking. Some of the lyrical passages in the text narrate impressively on the emotional hesitation. The synthesis of lyricism and dramatic imagery in an epic scene makes the artistic system more complex.

In "Galatepaga qaytish" (The Return to Galatea), the author advocates philosophical views on the compatibility of mind and heart. He portrays the active lifestyle of Murad Muhammad Dost devoted to science and research through the retrospective plot. The fact that people lose their social face in the pursuit of high achievements accelerates the events. The loss of the bond with the birthplace, the fatherland leads to the loss of their values. In the book, the reflection of certain moral laws in the destiny of people is demonstrated from various angles. In the education of generations, the teachings of father and teacher, the influence of the environment on the future is sustained in the framework of the concepts of eternity.

The event of a person losing his or her spirituality in the pursuit of high achievement will accelerate the event. The loss of the birthplace, the love affair of the fatherland, causes the loss of value. In the work, the reflection of certain moral laws in the case of people is shown in various angles. In the education of generations, the father, the teacher, the influence of the environment on the future of the scientist is eternal and will be sustained within the concept of eternity.

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In the stories of “Alvido bolalik” (Farewell to the childhood), “Shurodan qolgan odamlar” (People of the Soviet times) there are scenes which are contrary to the general ethics and aesthetics. It is known that in childhood people tend to like spring, and the feelings of love for life and excitement sprout. Deprivation of parental love and care devastate the pure souls of youngsters. Tohir Malik presents the generalized image of heartless parents who brings the purity and greenery in the hearts of orphans to the frost. The concept of honesty and haram are shaped through the rage and sufferings of little children. The children deprived of mercy and care grow up in anger and hatred. The author organizes the process of conquering the good by the evil in the midst of internal conflict and rebellion. Victims of lust who are masked in love cannot get rid of the hatred and revenge of their children. The pathos of the book is exaggerated by the combination of images and the agony of conscience. In the work by Shoim Butaev, the Guardian is considered to be the main accused for turning his son into Tashmurod. The violation of the norms in father’s and child’s duties brings about the game of the destiny. The retrospective plot in the story gradually uncovers the events. As the blind heart does not comprehend the wisdom of life, it breaks the norms of neighboring, cuts off the bonds of kinship and gives birth to hatred. The poetics of the stories reveals that the process of changing the traditions of artistic thinking in the social and cultural strata is emerging.

“Structure is the essence, the reflection of the object. It is a directed, beneficial reflection. A person in structured activity extracts and divides the reality, then re-integrates the pieces and writes his/her ideas” [Bart, 1989. –P. 256].

The components of the work make you feel the power of the word. Writers strive to convey the idea through the headline and to hint at the main essence. In the headlines like “The Black Book” and “The Black Day,” there is a sense of discomfort and anxiety based on the word black. The impression goes on as people think of the good in white and the evil in the black. The secret of the spiritual layer in the structure of the work, its charm becomes obvious in the process of reading. In the “Black Day,” the scenes related to the images of an elderly man, a hairdresser, a miller, a baker, an uncle, a fortune teller, and a mad girl gradually provide grounds for logics. The writer does not give names to his heroes. The chronotope is not clearly marked, and the information regarding the place of the events described is clarified through the character’s speech. The structure provides an organic combination of artistic components. The structure determines the layout of the content of the book in the text, the manifestation of the aesthetic power. The composition of the work begins with the node. The disappearance of the coffin in the courtyard of the mosque makes the event tense and the artistic

intentions become more obvious when the whole piece is created by adding different parts to it. The story evaluates the number of people who have lost their way in life from different angles. Such people as a miller who has got accustomed to lying by mixing linseed oil with cotton seed oil, the baker who gets pleasure from baking samosa from haram meat, the uncle who is not ashamed of raping his insane niece, and the naughty boys who play with the dead body reveal the malice and disgrace. The muazzin, the hairdresser, the master and the two strangers are among those who strive to provide fresh air to the stinky atmosphere of that place.

The author openly expresses the poetic essence: “I have heard of whole villages devastated by the plague, the flood, the famine, but I have never heard of the nation that have lost their coffins. It is only God who can cause such troubles upon his servants who have lost their faith. All of us have sinned so much that we are facing this tragedy” [Hamroyev, 2016. –P. 91].

The history of mankind has proved that the burden of sin is very heavy. The holy word and other religious sources clearly explain the consequences of mankind’s loss of faith and justice. Those who lack the mercy of the faithful are now exposed to Satanic evil. The sapient creatures who have lost their ability to cognate cannot distinguish with their blind soul the clear path. The author provides facts as the confirmation of the fault in the nature of the young and the old. The ignorant who imagine the life to be eternal will forget to get ready for their last day. It becomes obvious that every single of them has a small (micro) defect, which grows and becomes macro. The coffin like a cart symbolizes the means of transporting them to the world of the dead. By applying one detail, the meaning bearing layer is perfected, a person with many sins is deprived of the mercy of the Creator. The villagers, who have forgotten that one has to pay for everything, are reluctant to move to another place, but they cannot escape their destiny. The heroes must realize that should examine themselves and find their faults before examining their place. In the story, the scenes of crowds are exaggerated in the series of tragedies.

RESULTS

Structure is an emotional expression of an aesthetic integrity. Understanding the underlying meaning of words allows you to understand the true essence of the book. There are examples of world literature that are also based on the idea of the crash of the supreme creatures. In Gabriel García Marquez’s “Falling Leaves” the meaningless life is compared to a leave. An insensitive, irresponsible doctor loses the respect of the people of Macondo and is condemned to be lonely. The writer intensifies the features peculiar to the character of the doctor through the speech of such characters as Colonel, Adelaide, his

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daughter, Meme, and the child. The colours get darker when describing a person indifferent to the pain and suffering of the sick people, and his cold eyes and evil thoughts make the plot tense. Doctors who help people get rid of their pains and illnesses have always been esteemed by them. In the story, the body of the doctor who faces public hatred is left uncared. No one wants to take it to its final destination. The core of the essence is concentrated on the scene where people refusing to attend his funeral. The decaying body, the decomposition of the soul intensifies the symbolism and the body and soul are wrapped in evil. The old colonel undertakes the duty of placing the body of the doctor, who committed a suicide by hanging himself, into the coffin and burying him. The state of turning into a mankurt is the result of the curse and the spell. In the world, ignorance and violence will not go unpunished. This way the author proves that those people who are not worthy to be called humans are alistrangers even to their homeland. The composition of the work is enriched with the mood of patients, pain and agony of mothers and their children.

These stories narrate on spiritual degradation, the emptiness of the heart, and the warn against ignorance and misbehavior. Time tastes people by many various ways, and only those who choose the right path are blessed with eternal and never-ending happiness. Associational imaginary in the Uzbek story "Black Day" and the world example "Falling Leaves" is deepened in its essence. The commonality between the two stories is in the details of the coffin. In one of them a sinful person was deprived of the last trip, and in the other, the people are reluctant to place the body of the evil doctor into coffin and bury him. Images based on associative thinking present a new shape of death. Symbolic, figurative symbols enhance the philosophical generalization of shame and disgust.

In creative process, real and unreal units of time encourage comprehending reality by means of the language of symbols. In his work "The Wedding of the Poet" Erkin Agzam tries to portray an artistic poet, educated person, and the ugly atmosphere of office holders, the intellectual, the officials. The leitmotif seems to be exaggerated in a cynical way with the help of irony and hints. The heart of the poet embraces the universal value and conquers wide land with excitement. The tragedy of the poet going along the path of justice lies in the background of the former regime. The author accomplishes his artistic intention through metaphorical images. Each name performs a specific function, and their multi-layered nature evolves. The man may seem to be right to others, but the true evil nature hidden inside may become noticeable when compared to those who have false faith. One can clearly feel the note of irony in such names as Mafkuraxonim, Ma'shuqaxonim, and Jiyanbek.

These images seek to mislead the public through the false conspiracies regarding the poet. The name

Otashqalb (burning heart) demonstrates the ideal of the author. The central scene of the plot describes the ruthless fight between the two poles. The mystery of authenticity and artificiality of human beings calls into question. The elderly man can do anything for the sake of a wonderful teacher. Prevalence of cruel irony in the fight between the truth and the false and a high degree of artistic modus can be traced. The chronotype of the luxurious house symbolizes a cage, and arrogant, hypocritical personages make a similar impression as the rich home. The cunning scouts do not give up on the way to obtain higher offices. Filled with the dense air of a well-established system blind hearts do not feel helpless. Though the poet is the victim of injustice, he attains the highest status with his pure heart and lives forever in the hearts of the people. The writer presents the image of people devoted to the nation through the mythology of the image of the poet. Freedom in the world of spirits is considered greater than the captivity in the world of livings, and the two layers of mystery are placed around the fate. This approach does not limit the scope of time and space, and also provides a basis for a person to look at the state of eternity through the eyes of symbolic truth.

"Genre is revived and renewed at every stage of the evolution of literature and in every book written in this genre" [Baxtin, 1963. –P. 142].

As the genre improves, the choice of themes expands and the system of characters changes. Problems in society influence the world of heroes and renew their philosophical and aesthetic views. In the context of globalization, the changes in the human world are reflected in artistic patterns and add up metaphorical meaning. In the form of poetic expression, the significance of symbols, images is directed at effective expression of the events. Colors make the scenes more vivid and hint at certain objects or phenomena. Choosing names for heroes results from the negative or positive feature of the hero. Changes in the poetics of tales make it possible to use new interpretations.

CONCLUSION

Historical, classifiable, descriptive factors of Uzbek stories were studied in theory;

the trends of the genre of narrative tales have been researched as regards Uzbek literature;

evaluation of the writers' skillfulness and his attitude to life, philosophical generalization on the basis of the literary text contributed to identify the conceptual depth;

the fact that poetics of tales is refined with metaphorical images and descriptions was assessed as a creative achievement;

it was noted that national and universal ideas are the product of creative thinking of the writer;

the impact of the renewal of artistic thinking on the development of the genre was stated;

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theoretical generalizations on the scope of poetic skillfulness, the extent of changes in expressive means were provided.

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