

PLOT INTEGRITY IN U. HAMDAM'S STORY "LONELINESS"

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Annotation. In this article it is expressed poetic features of the poetry by U.Hamdama his fanciest viewpoints about the world and man. Especially, contradiction between a word and spirit, feelings of soul in metaphorical interpretation is expressed and poetic meaning layers emerge as interpretations based on the plot.

Key words: Key words: image, plot, sense, conflict, artistic description, landscape, feelings, method, metaphor, post modern, realism, structuralism

The amazing transformations in human nature are the path that leads any person to perfection. There are works in fiction that are rooted in the human psyche, dreams, desires, suffering, and pain that cannot be told to anyone. In a changing world, a person always needs love and affection. Since the 1990s, a number of voices have emerged in fiction, the interpretation and study of which is one of the important tasks facing literary criticism today. "The fact that the principles of approaching phenomena change and improve at different stages of the development of social consciousness can also be applied to the issue of attitude to life reality reflected in works of art. Until recently, the success of a work of art was considered to be how much it corresponds to the reality of life. Now it has become clear that the similarity of the image to life is the reason for the failure of most works of art. Because almost all events that occur in life are perceived only on the surface. The essence, inner aspect, cause-and-effect relationships, mood, and series of feelings remain hidden in the events of life. For life, the result is important. For literature, the process. In this sense, literature is also different from life, in that it is more extensive and deeper than it."¹ Indeed, it is the need of the hour to carefully study and adequately evaluate unconventional stories, from their subject content to their poetic laws. Reading and studying theoretical and scientific views on the story and drawing definite conclusions from them proves that it is equivalent to solving the most important tasks in current literary studies. In the poetics of the story, the plot differs from the traditional story. In most cases, the art of monologic speech takes precedence in it. Consequently, the factors of the development of stories in new Uzbek literature, polyphony in describing the human psyche, the nature of artistic speech, and the modification of psychological pictures open a wide way to determining the archetype of the story. A person must make many efforts to live and achieve his goals. But no matter what intention he acts with, those goals live next to his needs. Therefore, in the poetic interpretation of current Uzbek non-traditional stories, myth and mythological images are also bound to find their reflection. It is natural that the level of knowledge, needs, and aspirations of a person are reflected in a work of art in its own red lines. Drawing appropriate conclusions from this determines the rise of the image of a contemporary person to higher heights.

Writer John Galsworthy notes: "Humanity is passing through a strange and terrible time. We are threatened by a danger so terrible and cruel that it has not been seen in the most terrible times of the past. Yet, in its unshakable desire for humanity, in its sincere desire to uproot the evils and misfortunes that have caused human suffering, no other age can be found that can equal ours. We are treating diseases with more knowledge, talent, and humanity than ever before,

¹ Yo'ldoshev Q. Yoniq so'z. –Toshkent: "Yangi asr avlodi". 2006. –B. 132.

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though not as much as we would like, and we are scientifically treating criminals and animals, and we are more concerned than ever before about getting rid of social and economic evils.”² It seems that J. Galsworthy's thoughts also apply to the work of the representatives of the new era - unconventional storytelling. After all, as time passes and times grow, there will always be a work that makes humanity think. In the logic of the research of Ulugbek Hamdam, who gained fame in Uzbek literature with his unique style and artistic research, we see a practical expression of the above source. In particular, the art of monological consciousness further develops the psyche, organizes our feelings that are "sleeping" under the consciousness. It opens the way to discovering a single aesthetic field.

When it comes to plot, the world's leading writers first of all pay serious attention to the artistic plot. They spend all their energy on integrating its compositional points. The plot should develop as a thorough, balanced, and holistic organism. Especially in the poetics of unconventional stories, the artistic plot should serve to organize both the composition, artistic speech, imagery, and the writer's creative concept, ensuring the consistency of the scope of the topic and the problem. Otherwise, neither the pleasure nor the spiritual nourishment that the reader receives from the work of art will bring the expected results.

This “addition” and “reduction” should not contradict the realities of life, but should be in accordance with the artistic goal-concept put forward by the writer in the work. Prof. H. Karimov admits this: “No matter what genre the writer creates, no matter what the work is, he appeals to objective life. But the writer does not describe objective reality, that is, the material of life, as it is. If this were done, there would be no work of art. The writer recreates it, adds from himself, and “reduces” it when necessary. Therefore, if the concept in the work created by the writer, based on reality, is related to the current issues of his time, if it can awaken feelings of beauty, goodness or hatred in his soul, then only then will he have fulfilled his task”.³ Therefore, in order to transform real life into artistic reality, the writer must undergo a great deal of preparation. For example, let's take one image: what kind of hardships it is created at the cost of. It requires great knowledge and potential from the writer, without which the work cannot fully fulfill its mission. Since ancient times, mankind has sought to live by knowing the laws of the universe. Especially as thinking grows, worldviews also become more diverse. At the same time, it is no exaggeration to say that the subject-content of unconventional stories is also a product of thinking. Thinking is the only performer of artistic speech. We must never forget this sharp truth: “How long will I walk in the garb of servitude!? I have suffered! How long will I live waiting for You, to return to You, to merge with You, and finally to become “YOU!”? I have become bored! After all, I am tired of this form, this content! Oh, God! I cannot find myself, I am not! Where am I? To which of the meanings that have become fragments within one body do I belong? Am I the one who, when praying every morning, asked You to live an honest life and vowed to be pure, or am I the hypocrite who, unable to bear it until the evening, based on some of his “truths”, turned his back on them, reached for the forbidden, and rolled over in his bed, unable to sleep at night? Who am I?! Am I a makeup artist who is eating his own flesh in the pursuit of scientific titles and immortality, or a scientist who is simply burning with a passion for discovery and knowledge? Who am I!? There are a thousand, a million warriors and a thousand, a million battles going on in my chest, and I am the only one in control and whose side am I on?

How long will I walk in the garb of servitude!? I have suffered! How long will I live waiting for You, to return to You, to merge with You, and finally to become “YOU!”? I am bored! After all, I am tired of this form, this content! I have lost myself, O Lord! I have become humiliated among the trivial tasks of life, I have had enough of them. I am bored with myself,

² Жаҳон адаблари адабиёт ҳақида. –Тошкент: Маънавият. –Б.79

³ Каримов Ҳ. Кечаги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси (70-80-йиллар) -Тошкент:Yangi nashr. 2018. –Б.143.

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unable to get out of the swamp of servitude. I am tired of constantly fulfilling obligations and necessities. Finally, it pains me to die, following one or two tracks like an ant. Finally, this world that I know is not the product of all Your power! I want to see Your power and have the ability to see it, O Lord!”⁴

The quoted passage occupies a special place in the plot of the story. Especially in the way the writer's character is dressed in a servile manner, making him feel happy like everyone else, laughing and laughing like everyone else. He regrets living like this for a lifetime. In this respect, I seem to understand the inner anguish in the writer's images. After all, the writer is praying to God. He is begging that I have been humiliated in the trivial tasks of life. Underlying this supplication is a cry that everyone must know, understand and comprehend. He is not satisfied with the bitter fate of geniuses such as Alisher Navoi, Babur, Mashrab, Ogahiy, Tolstoy, who prayed to God. He sincerely wants his own meaningless suffering to be replaced by joy, and his sorrows by joy. Unfortunately, the writer is not satisfied with anything that is not perfect. Underlying this is a great universal philosophy.

In the words of Professor D. Turaev: “According to the observation of literary critic M. Bakhti, the idea that helps to determine the author's position performs three functions in monological works: first, it is the very principle of seeing and understanding the being and the principle of expression, that is, the principle of all elements in the work being in a single ideological spirit; second, the idea can be given in the form of a clear or conscious result of the depicted material to some extent; finally, it can be directly expressed in the position”⁵. Indeed, Prof. D. Turaev also emphasizes the third aspect of the issue. In this, the writer must be seriously familiar with the material of life. He concludes that he must love life, study people closely, and “discover” its complex, incomprehensible and incomprehensible aspects, along with its positive and negative aspects. Since the artistic plot and composition are made up of inseparable parts, one complements, renews, and organizes the other in an aesthetic center.

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⁴ Ҳамдамов У. Узоқдаги Дилнура. Қисса ва ҳикоялар. –Тошкент: “Академнашр”. 2010. –Б.12.

⁵ Тўраев Д. Ўзбек романларида бадий тафаккур ва маҳорат масаласи. –Тошкент: Университет. 2001. –Б. 42.