

HUMAN SPIRIT, ARTISTIC-ESTHETIC AND PHILOSOPHICAL VIEWS IN THE STORY (ON THE EXAMPLE OF THE STORY "QUROQ" BY AHMAD A'ZAM)

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Abstract:

This article analyzes Ahmad Azam's story "Quroq" from an artistic-aesthetic and philosophical perspective. The work scientifically examines the system of images created in the work, their symbolic and philosophical essence, the spiritual experiences of the characters, and the unique features of the author's artistic thinking. The analysis process consistently examines the ideological content of the story, its compositional structure, artistic means of expression, and the role of symbols and metaphors in revealing the content of the work.

Keywords: Story, story, village, humanity, nationality, image, literature.

Introduction

Short story-an intermediate genre of fiction that belongs to the epic type in literature, is larger than a story in volume and content, smaller than a novel. The number of writers creating in the genre of short stories has been increasing in recent years. One such creator is Ahmad Azam. Since the author adheres to the rules of the short story genre, realistic elements dominate it. Literature and life are concepts that are inextricably linked. Describing real-life events in a work of art is one of the most difficult tasks. Ahmad Azam, in this work, inadvertently took on such a difficult task, presenting another realistic work to the Uzbek literary short story genre.

The very name of the work is enough to express its plot in one word. Boisi quraq is an integral piece of Uzbek national craft, a type of ancient fabric that is made by cutting geometric shapes from different pieces of fabric and then combining them all together. The work has a retrospective plot. Because it is a series of events that start from the climax, the conversation with the donkey, and the development of the story. This process includes Sadival's noskasidisi, the conversation with Vafoqul, and several other events. During the story, the rural life of the Samarkand region is described in the process of covering various events. Of course, at the same time, nationalism and popularism were instilled in the content of the work.

The author uses the hero's speech for the purpose of revealing the territory being described. For example, "a hard-to-believe story pulls to the seat...The word "otipik" in this sentence means "false, unjust, untrue" in Uzbek. This word is mainly used in folk dialects and oral speech. "E-e, you haven't

heard, hey, it's even sprouted... Ismail, is it three years or four?" The phrase "to turn green" in this sentence is used in two different ways in Uzbek. A seed, grain, or seedling planted in the ground is beaten and released into the ground bet in green. The second, portable meaning means that a person has died. The second meaning is used in the narrative. Words and phrases like the one above are found throughout the work.

It is no coincidence that the donkey "Mard bo'lsang Eskijuvada hangra" arrived at the time when the same proverb was being recited. Because he is dissatisfied with proverbs like the one above. The donkey tirelessly works for people, making the distant close, and yet every bad, lazy person is compared to a donkey. There are hidden symbolic meanings in these sentences. The donkey is a simple person, a true Uzbek. He is forced to hear the worst Russian saying in Soviet times, even if he works without a tinim knowingly looking hot-cold. Why exactly the ass that the author did not choose a dog or a horse? Because the image of the donkey has long been the national horse of the Uzbek people. This would be much more effective in covering the topic.

"I'm telling you not to do this," he said, shaking his head as if he couldn't hear me. – A horse doesn't work, a dog has forgotten its doghood, a cat lives in a human house and is ashamed to hunt mice, that's all! A horse doesn't work, it runs in a race every now and then, it goes to the races – that's all! The numbers show that blue alfalfa is being harvested and wasted, up to the point of being wasted! A dog should guard its owner, but it doesn't even know how to bark at a thief, but it has a place in the house, it is bathed in liquid soap, and its fur is combed with a comb. What is this! The lazy cat meows when it's sad, it's like a person, otherwise it's not even there. He spends his time on the roofs, not knowing what to do with himself. Oh, my God, man is a servant of the beast! Man! Let's take the pig... The above points are of particular importance in revealing the content of the story. It's as if humans and animals have switched places. That's actually the case. The animal has been domesticated by humans and is supposed to serve humans. Just as humans have forgotten their humanity, so have animals such as horses, dogs, and cats. Show affection for animals is a noble quality. But being indifferent to human pain and caring only for animals does not correspond to the true essence of humanity. Those around us cannot fulfill their duty to serve their brothers and sisters as servants of the animal. This condition indicates a loss of human feelings.

Another example, Man, but you wish your greeting Alik, if you die, he himself does not seem to mullahamat before, for example, let's say, your neighbor, five or six years younger than you, his career is not as high as yours, you did not disappoint by going big, you are always fine, but he, Of course, was beaten out of circulation, not you. The author is surprised by the donkey's greeting. The fact that a person who does not use the word "Assalamu alaykum" in his language, which is not only a sign of Uzbek identity, but also an Islamic concept, is a sign that he has not completely lost his humanity. Because the word above means "I wish you health," only people with a heart full of love are willing to share this word, even with strangers.

Childhood is a song about riding a donkey, a singer on a horse. If you ask a single word about the childhood of Uzbek children who grew up in the second half of the 20th century, it will be connected to a series of small stories that will never end, even if they are told day and night. The boy on the donkey is a big man in a certain profession who dreams of a bright future in bright colors. He is a singer who sings and performs his sweet dreams. With this, the author wants to emphasize that he is responsible

for the creation of memories for children that will be remembered for a lifetime by their parents. They need a live friend. Not lifeless iron devices.

"They call a donkey a donkey because it is stupid." "A donkey cannot be a bakhshi, a bad person cannot be good." "A donkey's meat cannot be meat, a merchant cannot be a friend." These proverbs really need to be discussed and discussed. Just as people change over the years, so do Uzbek proverbs.

Children's laying bricks, raising cattle, mowing grass, transporting straw, busy with the reading of a book in the shade of a mulberry tree, and bathing in a muddy ditch speak of the Daily Fists of village children from the times when the author lived.

Kal in the story is one of the characters who has a place in the cotton policy. He would not steal the cows himself, but he would take their thread. But none of the villagers could tell Kal himself that he had taken the rope. Even now, this situation is preserved only among real villagers. Thanks to Kal, livestock owners did not neglect their property. If the cow had escaped from the pen, it would have died from drinking the treated water in the ditch. That's why every village had its own Kallar at that time. In the second half of the 20th century, characters like Kal marked the Uzbek people's high level of humanity. The national games of the Uzbek people are an ancient heritage formed over the centuries, which plays an important role in the physical, mental and moral education of young people. They teach children agility, courage and cohabitation in a community. Despite the difficulties of the Soviet era, the extent to which children's creative abilities were developed can also be seen from the widespread popularity of folk games. In this story, too, in the Bulungur District of the Samarkand region, the names of the games that have been played for a long time are listed one by one: not even on a toy horse, what we find is the chingalag of the cultivasiya, the circle on which the bike wheel is removed from what is called spisa, hay suramiz with a baton. War-war, lightning, zuv-zuv, who make many, hammompish – pushka, escape from the hole in the center with the blow of soil into the eyes of the opponent, chilly, earthy, donkey multicooker, girls pluck from the wool of cattle, roll balls, pull fives”.

The work also presents an interesting story about the Telegram, the previous means of communication. According to him, it is time for the leader to give birth to a son. The husband goes to the telegram office and asks his mother-in-law to send a message consisting of three words: "The leader is dead." Since the postman girl is Russian, she realizes that the sentence is “the leader is dead” and sends the message to the address said. This is a misinformation when the father, hearing the news, arrives at his daughter earlier that day. It is clear from these events that while the hardworking Uzbek people were not coming from the hot fields, the Russians were working in cool and clean places. The Russians made simple mistakes like the one above because they did not fully study the Uzbek dialects. The author also emphasized how rich the Uzbek folk dialects are.

In conclusion, in Ahmad Azam's story "Quroq", various events from the protagonist's childhood in his village are combined in this story, just like a quilt. Each character in the story has its own place, and among them is the donkey, a character who serves as a reminder of the village. Ahmad Azam, who believes that literature is a science of human studies, has also incorporated this into the essence of his story.

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