

The Issue of Creating A Humorous Character in The Stories of The Writer S. Jumagulov

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Received: 23 March 2025; **Accepted:** 19 April 2025; **Published:** 21 May 2025

Abstract: In this article, we have specifically addressed the issue of the humorous character in S. Jumagulov's works. Character plays an important role in creating the image of the hero, through which the writer creates conflict. When conflict arises, the character of the hero is revealed even more. We will discuss and reflect on how the writer S. Jumagulov depicted the issue of character in his short-story works.

Keywords: Humor, character, plot, satire, image, conflict.

Introduction: In a literary work, the plot revolves around certain characters. And these heroes act in accordance with their character. It is required that the character of the hero does not repeat each other, as in life, and that each of them has its own characteristics. Often in large-scale epic works, the character of the hero is revealed and developed throughout the plot. Because due to various conflicts and contradictions, there can be cases of changes in the character of the hero for better or worse. Uzbek literary scholar I. Sultan writes about character: "Character is a typical and individualized reflection of a person. Character expresses the characteristics of people belonging to a certain period, environment, profession, age, and gender" [3:199]. Indeed, character is, first and foremost, a concrete manifestation of a person, manifested by their individual actions and emotional experiences in specific life circumstances.

"Character embodies many elements of a work of art (such as plot, composition, language), mainly forcing it to "use" itself. That is, if the character is a form according to the content of the work, then according to the character, the plot, composition, language, and other forms are counted. [6: 48] Because the presentation of the plot of the work, the bold actions of the characters in it, is directly related to the character of the hero. In a literary work, the hero's character is so powerful that sometimes he acts "without obeying" the writer. Each character thinks, reflects, and makes decisions based on their character

and temperament. The writer cannot use actions that are not characteristic of the hero. Because in this case, the content and value of the work decrease, it becomes distant from reality and creates distrust in the reader.

Analysis of character and its psychology is the main factor determining the maturity of literature and the level of a writer's skill. Various methods are used to reveal the character of the hero in a work of art. The depiction of the hero's psychology also clarifies the character of the hero to some extent. In the work, there is a dynamic principle when the writer describes his inner world, his emotional experiences through external appearance, in the form of states and actions. But there is also an analytical principle, in which the description of "expression of feelings" takes precedence over the description of "narration of events." The hero's mental state, the continuous change of this process, the development and flow of thoughts, feelings, and emotional experiences are widely reflected. Although the dynamic and analytical principles of psychologism seem to contradict each other, it would also be inappropriate to oppose them. These principles are observed in some novels in an organized, stratified form. The spiritual world of such heroes is revealed through their actions and appearances, as well as the flow and development of the dialectic of thoughts and feelings of these heroes. In works of this type, these two principles of psychologism are analyzed in dialectical unity. This is the synthetic principle of psychologism. In a work of

art, the epic image and the reflection of feelings are in a peculiar harmony. The panorama of the work - the reflection of the flow of emotions, as well as the realization of the emotional experiences in the hearts of the characters, in turn reveals the meaning of the depicted life. Thus, psychologism (its dynamic, analytical, synthetic principles) is common to all realist writers. The uniqueness of each writer in this regard depends on how and to what extent they use various tools of psychologism.

The creation of a hero's character is mainly found in large-scale prose works. But even in short stories, the character of the hero can be created to a certain extent. Regarding the portrayal of character in stories, F.M. Golovenchenko writes: "The character in the story is not presented in a developed, developing way. Each person is clearly visible, some characteristic of him is revealed" [2:47]. However, conflict plays a key role in revealing a certain aspect of the character's personality. Because as a result of the characters in the work encountering some opposition, we can see their attitude to that opposition, their counter-action, or their submission, both mental and physical state.

The character depicted in the story can also reflect an era rich in great events and a person of that era. In the West, such stories have appeared that have neither unity of content, nor unity of form, nor character of the hero. Even the Australian writer Robert Muzel called his famous novel "The Virtuous Man." All of this is a manifestation of Western modernism.[1:73] Since the story mainly focuses on the problem of character, no interesting plot can replace the character. Even if an actual and interesting problem is written without a well-created character, the story cannot achieve complete success.

"Sometimes two or three sharp characteristics given to the character depicted in the 'background' who is not participating in the story can elevate him from the genre to the level of a character. This is one of the characteristic features of the short story genre in character creation. This feature is not characteristic of the genres of novels and short stories, their scope and other regularities have the property of depicting the character not in the "background," but directly in the "front." [1:73]

In this article, we focused on the issue of character in the humorous stories included in the collection "My Secret, My Truth..." by the writer S. Jumagulov. In this collection of stories by the writer S. Jumagulov, character plays a special role in the creation of the hero's character. The images taken as the main characters of the work are humorous, and the events are narrated by the author from the outside. In the

writer's story "Berdan the Bachelor," the main character is Berdan, who, although he is already thirty-three years old, is still single. Berdan's character is described by the author himself. For example,

"She grew up modest from childhood. Until now, there hasn't been a single person who has killed an ant or a breadcrumb. Only in the past five years has it fallen to the fate of one butterfly. It wasn't his fault either. He was burning the garbage in front of his house when his forehead hit the black fire himself." [4:3]

In this example, the character of Berdon is revealed as a person who does not harm anyone. The author reveals that he was unable to marry because of this loyalty.

In the story "It's not easy to criticize a person," the characters of people who cannot live without being criticized every day are revealed. For example, "There is no special preparation of a person who speaks ill of him. It's better to learn this requirement yourself. For this, if you read it yourself and develop a great interest in criticizing people, you'll get used to it. Take me, for example. The desire to criticize someone also arose during my school days." [4:11]

Through these lines, although the writer mixed a little laughter into the events happening in life, it is known that it is a sad situation that such people are increasing in our society. The main character of the writer's story is also a person of a detrimental nature to society. On that day, one must speak ill of others. Every day, you need to find a convenient moment to criticize someone.

For example, "Sitting in my usual place, I felt like criticizing someone. But who should I speak ill of?

At that moment, the seat under me creaked. I've found someone to criticize! The person who made this chair should be severely criticized. Why, you ask? Why does it squeak? Because he didn't hammer the nail meant for this seat and took it home. I'll complain to the boss right now.

The boss was on his feet. He raised his head:

"Well, how can I help you?" he said, adjusting his glasses.

- I came to complain about an elderly carpenter.

"What complaint?"

"You can't sit on the bench in our guardhouse." It squeaks until you're sick. The craftsman who made it might have taken it home without hammering the appropriate nails. If only something could be done about this!

The boss jumped up and tore off his glasses. Thus:

"Get out of here!" he shouted.

- Why?

"Do you know who you're criticizing?"

- No, who is it?

- Fool, he's your father. He had worked for us a little before, and then he made a chair for us. And you, without shame.

I left the boss's office, drenched in sweat, and watched the passersby. Indeed, it's not easy to speak ill of a person. I got carried away and even spoke ill of my father. Now, boy, who should I speak ill of?" [4:13]

In these lines, the question of character is revealed with humorous lines, but with a light laugh, the true image of people who criticize everyone in society is revealed. Through this story, S. Jumagulov, without even thinking about his father being a carpenter, starts to speak ill of him to the boss. The boss, however, isn't ashamed even after saying who made this bench, and after going outside, he's thinking about whom to criticize. At this moment, one can see the revelation of certain aspects of both the boss and the person who is not ashamed to speak ill of. However, in the characters of these two heroes, there is no fighting spirit, no courage capable of resisting contradictions. Shouting at someone who enters the boss's office during a conversation is also a conflict. In such a confrontation, the boy keeps waiting for someone else, that is, someone who will speak ill of someone else. The image of the boss embodies loyalty and a sense of caution towards a former employee. We witness that the events of the story are revealed both in a humorous and satirical way.

Also, in stories, there can be a character that develops in the creation of the character of the hero or appears ready-made in the work. Scholar L.I. Timofeev states: "Character manifests itself in a formed, ready-made state. What his character was like before the depicted event is told after it ends or along the way" [5: 331;332].

In the story "Dungir," the characters are mainly presented in a ready-made form. This, of course, also depends on the brevity of the short story genre. Because the short plot is given in the story, the creation and development of the hero's character face a number of limitations. The most striking moments in the characters' personalities are mainly related to conflict. For example, in the story "Dongir," the character of Polimbet's image is conveyed from his own tongue at the beginning of the work: "If you don't say it's hard occasionally, bread will also be found. The bucket still has water. When you have a snack and then take a sip, the sweat from pleasure bursts from your forehead. After drinking like this every day, should I fix it? In an instant, I became one of the famous drinkers. My

stomach grew like a sack, and I started smoking vodka, let alone vodka. Sometimes two or three bottles a day don't feel like infection. When I drink, I pour a bottle into my throat, smell my fist, or the glue used in the cell, and do my job." [4:44] Through this, Polimbet reveals what kind of person he is, some of his negative traits, and some aspects of his character. The writer conveys and clearly shows his character to the reader. The reader understands from a single reading that it is a negative image.

In S. Jumagulov's story "Dungir," along with the character of the hero, he also depicts the reality of the time. The plot of the work depicts the rise of alcoholism and bribery in society. In the story, it is said that to possess Polimbet, the bosses gave each other some gifts and made him their "do'ngirasi," revealing the reality of the time. For example, "One day, the garage manager urgently called me from my workplace. I've known this man for a long time. When he sees me, his brow furrows with snowflakes falling at that moment. This time I thought he would pour it, but no, it didn't happen. On the contrary, as soon as he saw me, he smiled from a distance:

- I heard you can drink a lot. Is that true?"

I lowered my head. He suddenly rubbed his palms and rejoiced.

- In that case, I need you! I barely managed to get you from the mechanic by writing you a bonus. From today onwards, you will be my lord. "Tomorrow we're going somewhere as guests!" he said. [4:46]

In general, there is no model for the field of artistic creation, and there is no specific template for creating a character in a story, and this stems from the writer's skill and specific purpose. Character can be given both in a hardened and developed form. However, this will consist of one or several episodes, not a large period, as in the story and novel. However, the limitation of volume does not diminish the value of the genre; in the story, the character, along with other genres, has the ability to bear the times.

In a literary work, especially in short stories, it is somewhat difficult to create the character of all the characters. Because the story is short, it is natural to have some difficulties and limitations in character creation. However, in the works of skilled writers, there are characters whose character is presented in a ready-made form, or characters whose character and peculiarities are reflected even by appearing in one or two places. Such peculiarities are also found in the stories of S. Jumagulov. In his works, he skillfully used the words, views, and descriptions of the hero in conveying the character of the hero, thereby creating the character of the hero.

CONCLUSION

In conclusion, in this article, we discussed the issue of revealing the character of the hero in the humorous stories of S. Jumagulov's work. We witnessed that his stories are presented in a humorous style and satirically expose the behavior of some people found in society. The writer's skill in depicting certain events occurring in society, along with humor and satire, testifies to his skill. It is no exaggeration to say that S. Jumagulov is a master of creating humorous images and characters.

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