



THE MIND IS FREE, THE WORLD DOES NOT NEED ANYTHING

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ABSTRACT

In this article, the artistry, poetics, language and style of one of the leading representatives of Uzbek literature Khayriddin Sultan's short story "Kongil ozodadur", the style and views of the writer in embodying the events of the work, the idea put forward in the short story, the compositional construction of the work from a scientific and artistic point of view are detailed, illuminated.

KEYWORDS

Short story, poetics, plot, composition, story.

INTRODUCTION

The structure, plot and composition of a work of art, features of language, way of telling a story, style of expression, methods and means of depiction, tone - all these make up the poetics of the work. The artist's artistry and originality are primarily determined by his poetic invention and skill. Moreover, each true work of art is distinguished by its artistic brilliance, and one does not repeat the other. A work of art enriches a person's spirituality and fills his imagination with national and universal values. Social and cultural innovations of each era are embodied in literature. The current literary process evaluates the changes in the

poetics of artistic works and interprets the objective and subjective factors. The artist strives to convey the power of words by paying attention to the weight of the content and the breadth of the generalization. Lively creation of artistic reality begins with a deep study of life, feeling the truth of the universe. The value of the literary process is determined by the creation of new works. Philosophical-aesthetic nature of the work of art is of great importance in mastering its place in the historical and cultural layers. Accepting the model of creation means to imagine the content of the part in the whole structure. The content of the literary text expands in the mind of the reader and opens the way to mysterious borders.

The genre of the short story covers the character of a person from different perspectives. In illuminating the character's progress, he unites the virtues and defects of his nature to the center. His ethical and aesthetic world reveals his inner mysterious vibration and restless feelings. A true writer feels how much hidden power there is in words and can subdue this power. In this regard, Khairiddin Sultan relies on the national spirit and humanity in creating a character. In relation to the heroes who have a negative place in the work, they do not follow the usual path of black slapping, but approach them with honesty and human compassion. In the image of the character, the vagrant avoids the detailed description, the most important detail or two paint-lines immediately make the character come alive in your eyes. Although Khairiddin Sultan is one of the writers who works in a traditional way, we can see elements of new composition in each of his works. The writer, who is well aware of the advanced examples of world literature, uses these methods blindly, not "for the sake of form", but in accordance with the national spirit of the work, the intended purpose and the tone of the image, so that it turns out decent and neat as you can see, as a result, the novelties in the composition of the work are sometimes not even noticeable, it is so harmonious! The plot of almost all stories and short stories of the writer has a vital basis; he mainly writes the reality he sees and knows. However, it is important that the description of inner experiences, analytical considerations take the lead rather than the details of the events. "You will feel that the attractive language and style of the works of the master writer Khairiddin Sultan, the writings rich in folk proverbs and stories not only enrich the heart of the reader, but also teach him the secrets of life." .

Khairiddin Sultan's short story "Kongul ozodadur" is somewhat different from other short stories both in terms of writing style and meaning. In the story, Ghulam Muhammad Sharif lives with Gulkhani, who has a clean heart, talks to him and relieves his pain, but he can only be seen with the eyes of the heart and heard with the ears of the heart. Asar Gulkhani's work "Zarbulmasal" shows the bottoms of people who live like animals in contrast to the birds who live like people and talk. At the beginning, the beginning of the play is uneven, even if it starts smoothly, the events of the play develop as soon as he moves to Shadiyor's apartment in the middle of the play. The work was given a special meaning and charm by Gulkhani's stories, proverbs, verses. Each proverb, story is found and used in accordance with the work's plot. The characters of the characters in the work are not similar to each other, do not repeat each other, and the writer mainly uses simple proverbs and details to reveal the character. Artistic details play a major role in typifying life, in its artistic expression, in revealing the facets of the hero's character, in expressing the idea of the work, and in increasing its emotional impact. For example, Ghulam Gulkhani's mention of his colleague Jalaluddin when telling the story of Yadgor Postindoz reveals his character, that is, it is understood that Jalaliddin is a liar like Yodgor Postindoz. As the hero said, "After every saying of Maulana Gulkhani, a window of destiny is clearly visible." "The cauldron of the heart does not boil, even if it boils, it cannot be poured" - the description given to Ghulam, who is a repressed person by nature. "The bastard's tail is a tuft" - this belongs to Jalaliddin, who is now hiding his tail. The proverb "A dry spoon tears the mouth" was a proverb directed at the hero's father, who was barely supporting eight people in the village. "It is better to eat fistfuls in a wide place than to eat soup in a narrow

place", "The original is not a mistake, the fault is the father", "The deer does not lie on the mountain of trust", "Those who eat without chewing will leave without pain", "If you give your soup to the earth, the earth will wipe your head, If you give your food to a dog, dogs will pull your head", "Tell the word, don't listen, don't kiss the soul, don't tell, don't kill your mother..." were also directly addressed to the heroes of the play. The work is rich in proverbs and wise words, and unique similes are also used. If we pay attention to the following passage: "The blue rain does not fall on us, our tears fall on the ground, the ground becomes mud - our situation is woeful, the foundation dries up - our salt and the sun shine - we are also we cry, pasta soup boils, crickets boil, monkeys cry - we don't cry." The language of the work is also somewhat variable. "A Turk has a field ten miles away, he has no stalks, there are peanuts in his field, there is no time to dig, but there is a pest in his house, the pest has no tongue, but his tongue, his tongue has no courage, but there is pain, there is the heat of the moon, there is a lonely sun, there is no difference between day and night for a workaholic, there is work, there is work, there is only work!" - if he remembers the language and style of Uncle Murad, Erkin Azam, the use of contradictory words in his sentences, "My hope was that if I forget the worldly scabies, listening to the chatter of the birds and the wisdom of the owner, If I write the meanings of wisdom without giving to gems and pearls..." and the sentences resemble the language of the Middle Ages. The image of pure love in the work is also very beautifully expressed. Ghulam's love story for Gulkhani was described as "...the very first time I met him, it was like a strange parable. And the last time I met him was a true lament", - even from the beginning, it can be clearly felt that the heroine has not been able to reach her love, that she has lost it, and

that she has become a dreamer. Ghulam "...His name was Kunduz. His name was Kunduz, but he was a star. A star beyond my reach. A star that faded in the sky of Tole'im...", he recalls. Unfortunately, the "sin" of Kunduz, who revealed the flower of love in the play, remains a mystery. "First love is like a cloud in a clear spring sky. Pure, transparent... He doesn't even know where the wind will take him." Ghulam's love was not carried away by the wind like a cloud, but by hurricanes, but it will remain in his heart forever. All human virtues and vices are literary subjects. These vices include lying, betrayal, bribery, and adultery. We can include this story in the list of literary works. The deep meaning of the story will not stop the reader who can understand human experiences and who is no stranger to emotions.

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