

THE STUDY OF UTKIR HASHIMOV'S WORK IN COMPARATIVE LITERATURE

Sardor Sherkulov¹

Abstract.

This article analyzes the comparative study of the works of the famous Uzbek writer Utkir Hoshimov in Uzbek literature. At the same time, it is analyzed that writer's stories and novels have shifted from traditional realism to a new narrative style, i.e., the depiction of an event by several protagonists, and sometimes the absence of a single protagonist.

Keywords: Hoshimovism, experimental realism, traditional realism, polyphonism, a new style of storytelling.

INTRODUCTION

In order to observe global global processes specific to Uzbek literature, it is not possible to limit oneself to the comparison of specific cases within this literature. In this case, scientific interpretation becomes one-sided. In addition, the study of national literature in the aspect of comparative literary studies is the basis for determining its place in world literature, its artistic and spiritual level, and its national identity. At the same time, the typological approach paves the way for drawing large-scale artistic-philosophical, scientific-theoretical conclusions. Because the word "global" means "every side, complete; general, universal", If we focus on the interpretation of the meaning of "globalism", the scientific-artistic and artistic-typological interpretations [S.Meli, 2018] acquired an important typological essence.

MAIN PART

We would not be wrong if we say that a serious research written about Utkir Hashimov by Ph.D. Ashurali Juraev shows that the scope of literary influence of W. Faulkner's novels will continue to expand in Uzbek literature. In this work, called "Identity in Image", U.Hashimov's novel "Between Two Doors" is compared with U. Faulkner's novel "As I Lay Dying" (1930). Most importantly, the author of the study emphasizes that the novel, which is the object of comparison, is a new stage of U.Hashimov's work. He tries to prove his opinion on the basis of comparative analysis: "Many works of the writer, such as "Spring does not return" (1971), "Listen to your heart" (1974), "There is Light, there is Shadow" (1977), "World Affairs" (1981) are in traditional style. written, the author writes about it, - The flow of events goes smoothly and the image shows spirituality. In them, as in other writers, the author himself narrates, the reader understands and accepts his position without difficulty" [Juraev, 7].

¹*Sardor K Sherkulov.* – basic doctoral student of Alisher Navo'i Tashkent State University of the Uzbek Language and Literature

E-mail: sardor_komilovich@mail.ru

ORCID: 0000-0001-9154-7148

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According to A.Juraev, by the middle of the 80s of the 20th century, the writer felt the need to change the style of expression, content and form of his prose. Such an internal necessity leads to a sharp change in the composition of the work after the style. U.Hashimov's novel "Between Two Doors" (1986) is considered the first experiment in this direction. Storytelling and its compositional form, according to the author of the study, are innovative in the following aspects: "The novel consists of nine characters' stories. We can say that its polyphonism embodies the important principles of modern literature" [Juraev, 7]. This situation is not only in the work of U.Hashimov in the CIS, but also it observed in the works of his genetic generation such as Ch.Aitmatov, N.Dumbadze, Z.Skuin, V.Rasputin, G.Matevosyan, M.Ibragimbekov, T.Pulatoev, U.Nazarov, Sh.Kholmiraev, O.Mukhtar. At the moment, the author of the study puts forward the comparative opinion that, while looking at the novel "Between Two Doors", we see that there is harmony between the style, composition and stylistics of this novel and the novel "As I Lay Dying" by the American writer W. Faulkner [Juraev, 7]. It should be noted that A.Juraev, in the course of his comparative analysis, understands the following updates in the novel "Between Two Doors" and draws a conclusion:

1) the emergence of a new storytelling style and a new compositional form based on traditions;

2) the absence of the main character in "Between Two Doors" as in Faulkner's novel;

3) narration of the same story by different characters. "As the storytellers change, so does the tone of the story. In many cases, they say completely opposite things to each other, they argue. At such a time, the direction of the work seems to turn into a dialogue. However, both W.Faulkner and U.Hashimov do not damage the integrity of the work, on the contrary, such "mutually contradictory" stories strengthen the logical integrity of the work," the scientist comments on this news;

4) departure from the mold of realism and establishment of a new generation of experimental realism. The scientist expressed this opinion as follows: "Utkir Hashimov, without denying the main direction of realism, left its "framework" and thereby opened the way for writers such as O.Mukhtar, H.Dustmuhammad, U.Hamdani, A.Dilmurod [Juraev, 7].

Almost all generations of Uzbek literary scholars of the 20th century have expressed their opinions about U.Hashimov, regardless of the fact that the important scientific problem of comparative literary studies, like the one in A.Juraev's research has not been set. The late academician Matyakub Koshjanov, in his article "Bow to the Mother", highlights an interesting aspect of U.Hashimov's prose, which shows the closeness of the artist's artistic style to the art of W.Faulkner. Because in his novels, W.Faulkner consistently used folk tales and myths that appeared in the South of America.

M. Koshjanov concludes that the story "World Affairs" is a work that begins with a fairy tale and ends with a fairy tale: "Utkir started his work with fairy tales that come out of the mother tongue and become grafted into the child's language. The short story ends with a dedication to millions of children over the centuries. It seems that there is a great meaning in this too" [Koshjanov, 768]. The hero of Uzbekistan, professor Ozod Sharafiddinov, seems to confirm M.Koshjanov's conclusion with these words: "If you read his books carefully, you will see how his work is in harmony with the life of the people, and how many people's fates will emerge from the pages. What he wrote is neither a myth nor a fairy tale. Pure truth. The reader will meet his father, brother, or someone close to him. It confronts their history of struggle and labor. People who passed away without a name, but lived with honor, appear before our eyes" [Sharafiddinov, 768]. This aspect, which the scientist emphasized, is characteristic of W.Faulkner's work. Even in his novels, the reader feels as if he gets to know the life, nature, and experiences of real people. When we say why, W.Faulkner also describes the life of his village, grandfather, parents, sisters, and aunts as he heard from them. Only the way these events are transferred to the image is slightly different from the way of telling a story in life. Professor Abdugafur Rasulov wrote in his memoirs that he lived in the same neighborhood as U.Hashimov. That is probably why the works "World Affairs" and "Between Two Doors" are approached from a biographical point of view. It analyzes the characters of Mother, Muzaffar, Husan Duma, and Poshsha in relation to the question of who were their prototypes in life. The scientist's conclusion in this regard: "Most of the people who lived in Dombirabat region of Tashkent entered the books of Utkir Hashimov either by name, by their status, by some sign, or by nickname. The elderly of Dombirabat remember Husan duma and his children well. There is a reader who has read the novel "Between Two Doors" and talks a lot about Husan Duma, his wife, his son, and his estranged daughter" [Rasulov, 4].

O. Duysenboev's dissertation research focused on the image of the mother, which is the central theme of U.Hashimov's works. This issue is covered not only in the dissertation work of the researcher, but also in a number of small studies and articles [Duysenboev, 2011]. It is clear from his written researches that the researcher comprehensively studied the image of the mother in the works of U.Hashimov from the point of view of character, monologue speech, folklorisms. In the dissertation, the writer's novels "Between Two Doors", "Lives In a Dream", short story "World Affairs", a series of stories, journalistic articles and partly the drama "Human Loyalty" are studied within the framework of the problem of the image of the mother. As in the prose of W.Faulkner, the dissertationer correctly understood that the synthesis of lyricism and epicness is the basis of artistic expression in U.Hashimov's listed works. Especially in the interpretation of the image of the Mother, he tried to justify that this method of expression became more specific: "The mixing of lyrical expression and epic field in the text is not explained only by the exchange of feelings and consciousness. In fact, the integral connection between the lyrical origin and the epic scale comes from the artistic logic of the work," writes the author of the dissertation [Duysenboev, 2011]. Dissertant rightly concludes that the depiction of wedding and mourning ceremonies in U.Hashimov's works plays an important role in increasing the national caloricity, lyricism and

folklikeness of the image. Detail in style, character psychology, comedy and drama of situations increase the artistic value of ritual images. It achieves a consistent description of three times (yesterday-today-tomorrow) related to the history of the nation. At this point, it would be appropriate to mention the following thoughts of the researcher: "Wedding and mourning ceremonies have found their consistent artistic expression in a number of works of the writer: images related to the Uzbek national wedding and mourning ceremony, "World Affairs", "Between Two Doors", "Lives in a Dream" , "Uzbeks", etc. found in detail in his works. In "Between Two Doors" U.Hashimov embodies the lifestyle of the nation in three historical dimensions (yesterday-today-tomorrow).[Duysenboev, 2011] Such ceremonies, family relations, joys and worries of everyday life, noted by the researcher, are also the main image objects of W.Faulkner's works. Only these issues differ from U.Hashimov's traditional way, and W.Faulkner's non-traditional modernist style.

CONCLUSION

In conclusion, Hashimov studies is slowly finding its place in Uzbek literary studies. Studies related to the writer's biography (A.Rasulov, Kh.Dostmuhammad), a general description of his works (M.Kushjanov, O.Sharafiddinov), his relationship with world literature (A.Juraev, H.Boltaboev), his connection with folklore (M.Hamidova), the mother image system (M.Kushjanov, O.Duysenboev) is studied by a number of scientists within the framework of articles, small studies, dissertations. U.Hoshimov's work can be studied in comparison with the works of many writers of the world. A.Pushkin, M.Lermontov, L.Tolstoy, F.Dostoevsky, A.de Balzac, F.Stendhal, I.Bunin, M.Sholokhov, G.Flaubert, G.G.Marquez, J.Joyce, A.Camus, the writer regularly read the works. It is impossible not to be affected by them. Therefore, studying U.Hoshimov's prose in a comparative-typological aspect increases the efficiency of scientific research and provides a deeper insight into the writer's creative world.

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