

ANALYSIS OF THE STORIES OF U. HAMDAM IN THE CONTEXT OF MODERN UZBEK LITERATURE OF NEOREALISM

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У. ҲАМДАМ ҲИКОЯЛАРИНИ ЗАМОНАВИЙ НЕОРЕАЛИЗМ ЎЗБЕК АДАБИЁТИ КОНТЕКСТИДА ТАҲЛИЛИ

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Abstract. The article is devoted to the problem of the evolution of the modern hero and types of heroes in the modern Uzbek literature of neo-realism. The poetics of neo-realism marked by a combination of descriptive concreteness and object precision with expressive and lyrical often-symbolized words; characterized by a weakening of narrative connections by strengthening the lyrical beginning and in-depth psychologism. Neo-realism in Uzbek literature, while possessing national features, in terms of poetic and stylistic orientation, is fundamentally different from neo-realism in Russian and Western literature. The works of A. Yuldashev and U. Khamdam are the bearers of this line in Uzbek prose. Along with the synthetic nature of the texts of these writers, there is a feature that unites them all — the desire of prose writers not to paradox, but to reality. The purpose of this article is to consider the philosophical perception reflecting the state of mind of modern man through the prism of the perception of the literary hero in the Uzbek literature of the XXI century. Ulugbek Hamdam in the stories «Камень», «Река души моей» (“The Stone”, “The River of My Soul”) with the help of conventionality and signs-symbols, as well as building the work on the basis of functional relationships, builds his author’s concept on the material of everyday life. Abdukayum Yuldashev in the stories «Пуанкаре», «Близнецы» (“Poincare”, “Twins”) having a rich style arsenal, also works at the interface of realism and neo-realism. The article attempts to analyze the main features in the typology of the hero in the stories of U. Hamdam in the context of the traditions of new realism.

Key words: hero; neorealism; story; typology; modern literature; transformation; Ulugbek Hamdam.

Аннотация. Мақола замонавий ўзбек неореализм адабиётидаги замонавий қаҳрамон ва қаҳрамонлар турларининг эволюцияси муаммосига бағишланган. Неореализм поэтикаси тасвирий конкретлик ва объектив аниқлик билан ифодали лирик, кўпинча рамзий сўз билан уйғунлиги билан ажралиб туради; лирик бошланиш ва чуқур психологиянинг кучайиши туфайли сюжет алоқаларининг заифлашуви билан тавсифланади. Ўзбек адабиётида миллий хусусиятларга эга бўлган неореализм шеърӣй ва услубӣй йўналиш нуқтаи назаридан рус ва ғарб адабиётидаги неореализмдан тубдан фарқ қилади. Ўзбек насрида бу сатрнинг ташувчилари А. Йўлдошев ва У. Ҳамдам ижодидир. Бу ёзувчилар матнларининг синтетик табиати билан бир қаторда, уларнинг барчасини бирлаштирувчи хусусият бор — наср ёзувчиларининг парадоксга эмас, балки ҳақиқатга интилиши. Ушбу мақоланинг мақсади — ХХІ аср ўзбек адабиётида адабий қаҳрамонни идрок этиш призмасидан замонавий одамнинг руҳий ҳолатини акс эттирувчи фалсафӣй идрокни кўриб чиқиш. Улугбек Ҳамдам “Тош”, “Кўнглим дарёси” ҳикояларида конвенсия ва белгилар ёрдамида, функционал алоқалар асосида асар қуришда ўз муаллифлик концепциясини куради; Абдуқаюм Йўлдошев “Пуанкаре”, “Эгизаклар” ҳикояларида бой услублар арсеналига эга бўлиб, реализм ва неореализм аксида ишлайди. Мақола У. Ҳамдам ҳикояларидаги қаҳрамон типологиясидаги асосий хусусиятларни янги реализм аънавалари нуқтаи назаридан таҳлил қилишга қаратилган.

Калит сўзлар: қаҳрамон; неореализм; ҳикоя; типология; замонавий адабиёт; трансформация; Улугбек Ҳамдам.

Аннотация. Статья посвящена проблеме эволюции современного героя и типов героев в современной узбекской литературе неореализма. Поэтика неореализма отмечена сочетанием описательной конкретности и предметной точности с экспрессивно-лирическим, нередко символизированным, словом; характерны ослабление фабульных связей за счёт усиления лирического начала и углублённый психологизм. Неореализм в узбекской литературе, обладая национальными чертами, с точки зрения поэтико-стилистической ориентации, кардинально отличается от неореализма в русской и западной литературе. Носителями этой линии в узбекской прозе являются произведения А. Юлдашева, У. Хамдама. Наряду с синтетическим характером текстов данных писателей, наблюдается объединяющий их всех признак — стремление прозаиков не к парадоксальности, а к реальности. Цель данной статьи — рассмотреть душевное состояние современного человека через призму восприятия литературного героя в узбекской литературе ХХІ века. Улугбек Ҳамдам в рассказах «Камень», «Река души моей» при помощи условности и знаково-символов, а также построения произведения на основе функциональных связей строит свою авторскую концепцию на бытовом материале; Абдуқаюм Юлдашев в рассказах «Пуанкаре», «Близнецы», обладая богатым стилевым арсеналом, также работает на стыке реализма и неореализма. В статье предпринимается попытка анализа особенностей типологии героя в рассказах У. Хамдама в контексте традиций нового реализма.

Ключевые слова: герой; неореализм; рассказ; типология; современная литература; трансформация; Улугбек Ҳамдам.

Introduction. The literary process of the late XX – early XXI centuries in Uzbekistan develops in a situation of permanent uncertainty and pluralism of ideas, a crisis of hierarchies, and a “risk society”. Which in turn leads to the transformation of narrative means, blurring the boundaries of literary phenomena and gelatinization of literary concepts, renewal of forms, styles, genres and the emergence of a new type of hero.

In Uzbekistan, in 2012 alone, 52 stories were published in various literary publications, and in 2013, their number increased to two hundred and sixty-seven.

All this testifies to the vitality and even, perhaps, the flourishing of this genre.

Some conclusions about the story have already become axiomatic, which allows us to take them for granted. However, the problem of identifying the most significant aspects of the genre development of the small prose of neorealism in modern Uzbek literature remains on the agenda.

The Uzbek story as an independent genre of the European type has been developing for about a hundred years. Nevertheless, the historical conditions for the emergence, the heyday of this genre in Russian and Uzbek literature are approximately the same.

Moreover, the thriving of this genre occurs not in one time layer, but in stages. With the emergence of new Renaissance trends at different times in different European countries and a similar type of phenomenon in China, Japan. Accordingly, the story enters the literary arena due to its mobility and efficiency during transition periods, when there is a “reassessment of values”, when worldview, and a new reality and a system of views on personality is only being tested, groped. These properties allow the story to focus on topical, contemporary issues.

Based on this logic, one can speak about the development of a small genre in the Uzbek literature of neorealism in the 19th century. This most clearly manifested in the works of A. Yuldashev and U. Hamdam when analyzing the typology of the modern hero.

Methodological Framework

In modern prose of Uzbekistan, the following signs of neorealism distinguished when analyzing prose:

1. “Citation” of classical Uzbek works.
2. Bringing to the fore the state of mind of the hero, revealed by the method of “schizoanalysis” because of affectation.
3. Building codes that reflect the philosophical position of the author.
4. Perception of the world as Chaos.
5. Genre experiments.
6. Construction of the original model of being.
7. Departure from the present and the creation of a discourse with "traces" of the past.

These phenomena have yet rethought, but it can state that Uzbek writers are in search, experimenting, expanding the arsenal of writing tools and techniques. In addition, most likely, here one should speak of neo-realism not as a method, direction or flow, but as a style, but as a self-expression of modern literature.

S.E. Kamilova, who notes that in Uzbekistan there is “... in all spheres of cultural development, an increased interest in national history and traditions, the search for the origins of the national worldview”. Since the 80s of the twentieth century, the literary critic sees as a priority direction, “... the creation of artistic works with a pronounced national mentality”.

S.E. Kamilova considers the literary process of the XXI century "...as a new stage in the consistent movement and development of the literary process covering the entire period of the national literary history". Moreover, it immediately contradicts itself, claiming that at the turn of the XX-XXI centuries "... the discontinuity. Indicated in the literary process by the "Soviet" period of the 20s-late 80s of the national artistry of the twentieth century with the traditions of classical literature, the Uzbek artistic "innovation" of the beginning of the century (...) and with world artistic trends and practices was overcome".

The researcher identifies the following trends in the development of the Uzbek literary process of the late XX – early XXI century:

1) Merging of neorealist and modernist poetics into a single artistic field;

2) A shift from the socio-personal perspective towards the personal-being one;

3) The use of symbolism, which created a new neo-mythological practice of writing, based on the eastern mentality and national tradition (Zoroastrian imagery, Sufi philosophy, Jadid historiosophical concept);

4) Attraction to the tendencies of "magical neorealism";

5) The creation of works with a synthetic picture of real reality and "... a certain "interspersed" as extra-plot elements of the religious and mythological model of the creation of the "eternal" world". As well, as works with a line of synthesizing various kinds of myth structures (parables, legends, and fairy tales) in the text without a plot distinction between reality and myth space.

6) The tendency of in-depth metaphorization, which gave rise to "... a special kind of analytical psychologism".

As a conclusion, G. Garipova postulates two ideas — "Uzbek artists of the word introduced elements of modernism and neorealism into their works"; "one of the dominant lines of the development of the literary process is neorealism" (1, 245).

A whole layer of texts of Uzbek literature is devoted to the artistic development of modern reality, illustrating innovations in the life of Uzbekistan, both positive and negative. Among the first are the emergence of civil liberties and freedom of conscience, the transition to gradual reform, the formation of democratic institutions in the country, the cultivation of national cultural values. Artists negatively evaluate the words "false entrepreneurs", vulgar understanding of market relations, the ideology of "buy-sell", interethnic conflicts, lack of spirituality, etc. All these issues are devoted to "The Road to the room of silence", "Makhzuna" («Жимжитхонага йўл», «Маҳзуна») by H. Dustmukhammad, "Balance", "Rebellion and humility" («Равновесие», «Бунт и смирение».) by U. Hamdam, stories by N. Eshonkul, A. Yuldashev, etc.

In addition, in the literature of this period, both in realistic works and in texts with modernist principles of representation, the form of narration in the first person prevails, indicating the confessional and expressive nature of writing. The national, ideological, and moral types of problems come to the fore, which have given rise to numerous systems of views on modern life in general and on the Uzbek person in particular.

Also during this period, mass literature is becoming more active (the genres of adventure stories and romance novels are flourishing. A striking example is the sentimental works of Nabizhon Khoshimov. which are in demand on the book market) and fiction that tries not only to look into the future "A Distant Planet" («Далекая планета»), "Aliens" («Пришельцы»)

by H. Shaikhov; “Poisonous Dust” («ЯДОВИТАЯ ПЫЛЬ») by T. Malik and B. Khoshimkhuzhayev, but also to reveal the secrets of the past “Falak” by T. Malik.

The period of “Verdandi” (since 2000). The current state of literature characterized by a synthesis of the traditions of Uzbek classical writing, the traditions of realism, modernist and postmodern trends. That is, the literary situation is such that all the processes and phenomena that have ever occurred in the history of Uzbek literature actively affect the literary today, and it updated taking into account the requirements of today, forms the future of literature. This period is due to the following factors: the deepening of democratic reforms and the formation of civil society in the country, cultural globalization, modernization and the wide spread of the Internet.

Results and Discussion

The study of modern storytelling in Russian and Uzbek literature is hampered not only by the large abundance of systematized heterogeneous short prose texts published on the pages of literary (and non-literary) magazines and newspapers, on the Internet, in author collections, but also by the existence in scientific literature of various theoretical definitions and formulations concerning the genre.

Works reflecting problem-thematic fields, as options for extrapolating the aesthetic tendencies of prose of the twentieth century, in the prism of neorealism, one can state the following:

The artistic and substantive level of Uzbek stories, realizing the crisis of the socio-cultural perspective, is associated with predictive world modeling and understanding the prospects of man and society, as well as fixing the deformation of the spiritual consciousness of a person in the modern world. The embodiment of multifaceted philosophical tasks, getting rid of totalitarian consciousness, personal freedom, man and state, leveling the personality, etc. It carried out with the help of the author — the narrator, endowed with various functions: observer, fixer, commentator, and the hero-narrator, and both the narrator and the hero, as a rule, are present in all texts, but at different points of contact of maximum convergence or distance, which in their queue “makes” the author’s position transparent. In addition, in such stories, depending on the solo role of the narrator or hero, who “speak” about the objectivity / subjectivity of the narrative, one can trace a tendency towards a synthetic form (objective-subjective). If in Uzbek neorealism stories the author’s intention has the character of a demarche and a catastrophe, a parable orientation signals dangerous tendencies leading to disaster.

The stories dedicated to the rethinking of the historical past, the fate of the people in the XXI century, “patriotic” and “local” wars, which we referred to the problem-thematic field of “the drama of the collapse of civilization and the echo of wars”, are of a summarizing nature. They summarize the tragic XXI century, where the authors resort to different-vector methods of comprehending a bygone reality, creating collective images of generations of a past era and metaphysical images of Rock, Memory, Death, Destiny, etc.

In the story «Тюльпаны», «Камень» (“Tulips”, “Stone”) the writer seeks to penetrate into the “kinks” of the consciousness of modern man, into his “wormholes” that undermine the psyche and soul from within. In «Тюльпаны» (“Tulips”), with the confidence of a surgical scalpel, all sorts of intricacies of psychology twists revealed, which provide an opportunity to get yourself a “place in the sun”. Here the strategy and tactics of those who, in pursuit of a ghostly goal, are ready to push the next one, and possibly

perish themselves, are “declassified”. Before us is a mutually exclusive philosophy of life — the desire to go forward, like enthusiasm, impulse, thirst for knowledge and human egoism: «...меня зовут тюльпаны...только меня! Казалось, для их не существуют другие, только я, только меня манят к себе» (“... my name is tulips ... only me! It seemed that others did not exist for them, only me, only they were beckoning me!”) (2, 132).

The motive of the path, movement is one of the dominants of the construction of the artistic system in the story «Камень» (“The Stone”). The hero, following a beautiful woman along the road, hopes, «может быть, на улице я столкнусь с великодушием и добротой, и это снимает камень с моей души» (“maybe on the street I will come across generosity and kindness, and this will remove the stone from my soul!?”) (1, 98), but meets with the birth of evil. This story written in a tangible and visual way. The confessional form of the narration captures in captivity with the extreme depth of underwater thought, its intimacy, reveals such intensity and thoroughness of its flow, such a concise syllable, what A. Potebnya called “condensation of thought in a word” (3, 49) that the very spiritual side of the hero’s existence is his inner world. “Stone” of the soul, longing and “shaking” — somehow imperceptibly, by itself it loses its narrow meaning and acquires a social and social meaning, saturated, as it were, from the inside with a deep author’s subtext. It (subtext) grows inside the images and phenomena themselves, leaving an invisible ethical halo around them, uniting them into a single stream of movement of modern life «А в голове все кружилось и кружилось, и еще раз кружилось только одно видение — продавец, размноживший голову рыбе и алые губы женщины...» (“... one terrible picture persistently torments me: a salesman who smashed the head of a fish and a woman’s blood-red mouth. This vision is endlessly circling, spinning, flickering frantically in my mind”) (2, 133).

This property of Hamdam’s worldview actually expresses a sense of time, epoch, not lost for a second, some kind of solemn integral totality of life, the connection of seemingly inconspicuous phenomena, details, nuances of the heroes’ being with the stream of modern life. Such a mood of thought, a meaningful depth of thought, their smooth sounding — all this allows. U. Hamdam to rise above everything accidental and insignificant and reveals the ability to see the soul of a contemporary as a whole and to comprehend Man as the embodiment of harmony and divine design.

For U. Hamdam, a person is the Universe, but sometimes a person is just a part of the Universe. A painful groping for a connection with the entire Cosmos on the spiritual, energetic and even physical levels lies at the heart of the story «Мусульманин» (“Musilmanen”). Rethinking Sufi philosophy, the author scrupulously captures the feelings, thoughts, and sensations of a modern man, imprisoned only on the material and has forgotten about his true destiny on earth. The main character, on whose behalf the narration conducted, unexpectedly for himself learns the power of higher harmony through merging with a mystical bird. Which, on the one hand, personifies, according to the Muslim religion, freedom, tranquility and dream, and on the other, according to the symbolism, loneliness, and freedom of thinking: «Порой птичка безмолвно сидела на ветке в объятиях урючины, сплошь усыпанной цветами. Птичка не засиживалась подолгу на одном месте, и поэтому Хусан торопился налюбоваться ею. Вот сейчас она показалась лишь на мгновение, порхая с ветки на ветку. Хусан поймал ее взглядом, всем своим существом, превратившись в зрение. Птичка запела сладким голосом, лаская слух Хусана. Пела она увлеченно и

самозабвенно. Душа Хусана наслаждаясь, таяла как воск, сам же он оставался недвижим, как камень. Закончив пение, птичка быстро стала вертеть изящной головкой, и Хусан увидел ее живые, испуганные глаза. Ему показалось, что она тоже взглянула на него, взглянула... и тут же скрылась в ветвях дерева. Ее нигде не было видно, но через некоторое время птичка снова стала петь своим волшебным голоском» (“Sometimes the bird sat silently on a branch in the arms of an apricot covered with flowers. The bird did not sit for a long time in one place, and therefore Husan was in a hurry to admire her. Now she appeared only for a moment, fluttering from branch to branch. Husan caught her with his gaze, with his whole being, turning into sight. The bird began to sing in a sweet voice, caressing Husan’s ears. She sang with enthusiasm and selflessness. Husan’s soul, enjoying, melted like wax, while he himself remained motionless like a stone. Having finished singing, the bird quickly began to turn its graceful head, and Husan saw her lively, frightened eyes. It seemed to him that she, too, looked at him, looked ... and then disappeared into the branches of the tree. She was nowhere to be seen, but after a while, the bird began to sing again with its magic voice”) (2, 149). Through unity and self-dissolution, through the endless “song of the bird”, one immersed in oneself. In the story, the plot is of secondary importance. Deliberate randomness, unmotivated episodes, situations and related reflections are subordinated to the internal logic of knowing one’s own “I”, which determines the features of the conflict: the inner spiritual struggle “I-I” and “I am the world”. The absence of an eventful canvas allows one to focus on the inner lyric and philosophical dialogue with oneself, to trace the stages of personality self-knowledge. Thus, in Uzbek stories with the lyrical type of the author’s “I”, the aesthetic and ethical dominant becomes the ratio of personal and supra-personal principles, permeating the works and acting as a single, cross-cutting architectonics, a single aesthetic quality.

Unlike Abdukayum Yuldashev, whose stories distinguished by lyrical blurring, mosaicism and sketchiness, U. Hamdam’s small works with a lyrical beginning have a clear plot frame, and the composition usually does not have a clearly expressed development of the action. The culmination merges with the denouement, but with all the clarity of the formal aspects, the narration is, as it were, a moment captured in the frame (albeit of different duration) of a continuously moving spontaneous stream of life. Eventually, the action does not find its exhaustion, the conflict lends itself to research, but not resolution. The stories of U. Hamdam characterized by a lyric-philosophical and lyric-psychological vision of life. Therefore, in the story-parable «Пиала воды» (“A Cup of Water”) the hero-narrator tries to comprehend the motivation of the internal choice, to convey internal disputes with himself. In just five pages of the text, U. Hamdam managed, as it were, to “squeeze” the fate of a person. The reception of allegory allowed the prose writer to express essences of a higher order. Man is destined from above to come to earth with a “task”, a sacred mission, “not to go astray and deliver the load on time” (2, 89). In addition, what can hinder the path? Thirst for pleasure, idleness, and idleness.

In addition, having drunk just a bowl from the source of pleasure, the hero of the story stands in an endless queue for a lifetime to pay off. The narration in the first person, verbs in the present and past tense create the effect of the reader’s presence, reader’s involvement.

The concluding part in the story expands even wider the meaning of all the symbolic details that frame the specific background of the narrative and, as it were, confirm how amazingly simple and at the same time

extremely complex the Path of man is, how eternal, old and at the same time relevant this problem is.

If in the story «Близнецы» (“The Twins”) by A. Yuldashev, events take place in modern reality with the whole set of signs of life at the end of the 90s of the twentieth century. then in the story “The Bowl of Water” by the Uzbek prose writer U. Hamdam, several dominant features of the parable are used — edifying, allegorical, specific images of characters, a high level of philosophical generalization, a clash of two opposing principles — regardless of the real context.

In the story «Пиала воды» (“A cup of Water”) by U. Hamdam, the life path of a person who initially had his own goal presented in an allegorical form. The method of transmitting the truth through allegory saves the author from direct edification. The author submits all the attributes of the story — details, symbols, landscape — to the general idea — the need to fulfill the sacred mission of man: the fulfillment of his destiny on earth. So, the arba acts as an attribute of the potential inherent in a person, which needs to be developed; a bowl of water — pleasure, temptation; thirst is a test, a desire to quickly get happiness and benefits; endless human queue — retribution, etc. The characters in the story are devoid of portrait characteristics and character. They presented as objects of ethical choice or endowed with one quality that symbolizes their attitude to life: «Смотрю и вижу людей, там, в уголке: они стоят, чинно выстроившись в ряд. На их лицах почему-то нет ни радости, ни удовлетворения. Их мрачные лица совсем не соответствуют величию, роскоши, общему приподнятому настроению людей» (“I look around and see another group of people, at a distance in the corner; they stand formally lined up in a row. There is neither joy nor satisfaction on their faces. Their gloomy faces do not at all correspond to the grandeur, luxury, high spirits of those, others, who tasted pleasure and looked quite happy”) (2, 129); «Одновременно с интересом наблюдаю за сидящими на площади и за теми, кто в очереди — у всех входящих, глаза светятся радостью и надеждой, а при выходе полны досады и сожаления» (“Simultaneously with interest, I watch those sitting and standing in line: some eyes shine with joy and hope, while others are full of annoyance and regret”) (2, 129). There is only one portrait characteristic in the text, and then only one portrait detail (bright red lips) is given, as a symbol of temptation: «У порога меня встретила стройная красавица с большими чёрными глазами и улыбающимися полуткрытыми алыми губами» (“At the threshold I was met by a slender beauty with big black eyes and smiling half-open bright scarlet lips”) (2, 129). The narration is in the first person, but without that hysterical confessional note inherent in stories where the hero tries to comprehend himself, his life, to come to something. Here there is only a dry and avaricious statement of events and thoughts, creating a newspaper-surreal picture of discrete existence, expressing the meaninglessness of a person’s stay in the world. The problematic field of the story is reinforced by *vers libre*, anticipating the narrative and recreating not only the everyday life of the 90s era, but also the ironic subtext of everything depicted. It should be note here that irony in this text loses its meaning as “the ability to give content with its hidden context an opposite or ideologically-emotionally denouncing meaning”; it serves as a method of justifying indifference and skepticism. In addition, the image of a circle now and then pops up in the text, revealing the author’s idea that life is something accidental and insignificant and only death is serious and true.

U. Hamdam’s story «Остров тщеславия» (“The Island of Vanity”) is full of details of the epidemic contamination of the construction of

“vanity” and the impending catastrophe: “tribesmen began to eat each other”; «Все вокруг было разорено, остров пришел в упадок». «Исчезли леса, ухудшалась экология острова, количество животных становилось все меньше и меньше, многие виды были истреблены или уничтожены, флора изменилась, а птицы просто покинули этот несчастный остров». «Но, что удивительно, и тогда все живые, имевшие силы, каждый день просыпались с мыслью о памятниках, уходили на единственное плато и самоотверженно трудились до сумерек» (“Everything around was ravaged, the island fell into complete decay”. “The forests disappeared, the ecology of the Island was deteriorating, the number of animals became less and less, many species were exterminated or destroyed, the flora changed, and the birds simply left this unfortunate Island”. “But, amazingly, even then all the living, who had enough strength, woke up every day with the thought of monuments, went to the only plateau and worked selflessly until dusk”). as well as the details of the revival — «Если судьба смилостивится и приведет их (а когда-то их предков) на Остров, где с шумом текут чистые воды, все начнется сначала ...» (“If fate has mercy and guides them (as when- then their ancestors) to the Island, where clear waters flow with noise, everything will start all over again ...” (1, 172). Thus, in stories with a predictive function, the details of the catastrophe that led to the involution of society and personality are presented, details of the vitality of totalitarian consciousness, deformation of the consciousness of a modern person, deconstruction of personality, a person becomes a soulless unit, a bio-instance, a “dancing man”. In addition, the socio-psychological reality of time made up of details that determine the illogicality of being on the verge of mediocrity and absurdity, expressive details and strokes expressing the existential despair and pain of a “thinking man”.

If in stories with a neorealist beginning, the role of details is aimed at revealing various options for the development of society, when a catastrophe has already occurred, when “social surgery to remove the upper, cultural layers of public consciousness, diagnosed as delusions, erroneous points of view, lead to the exposure of the dark unconscious”. Which allows us to speak about the transparency of the author’s position, then in stories about the drama of civilization and wars, the detail, revealing the spiritual state of the individual and society as a whole. Acquires the role of a symbol that allows “to express the general impression of the subject and phenomenon, with its help the psychological background is well captured” (1, 210).

U. Namdam in the stories «Тюльпаны», «Камень» (“Tulips”, “Stone”), through psychological details of a meditative nature, seeks to penetrate into the “kinks” of the consciousness of a modern person: У меня все похолодело внутри, словно призрак смерти погладил мое сердце. «Неужели для тебя это не послужит уроком, глупец? Ты думаешь, что сможешь достигнуть цели? До вершины еще бесконечно далеко...Беспредельно далеко!» (“Everything went cold inside me, as if the ghost of death stroked my heart”; “Isn’t that a lesson for you, fool? Do you think you can reach your goal? The summit is still infinitely far away. ... Infinitely far!”); Скучаю по земле, по людям, по житейским повседневным заботам. Ощущаю ноющую боль в груди. Но все равно понимаю, что мне необходимо взглянуть вверх, узнать правду (“I miss the land, the people, the everyday worries of life. I feel aching pain in my chest. But I still understand that I need to look up, find out the truth” «Тюльпаны» (“Tulips”); “The human soul is like a leaf trembling in the wind, subject to the slightest breeze, but if this is so, why is heavy

melancholy with stubborn constancy eating away at my heart? Why does it not pass, does not leave me alone? .. I don't know.... On the contrary, gloomy despair, filling my heart, gets stronger, materializes, turning into a huge heavy stone" (2, 197).

Thus, in modern stories with a subjective form of narration, when conveying a "dialogue with oneself", the authors resort to psychological details that reveal a certain type of author's "I" inverted type — psychological details of the dysthymic type. Juvenile retrospective type — psychological details of an emotive nature, lyrical type — emotionally colored expressive details, as well as to the psychological details of associative, contemplative, metaphorical properties and landscape details with a psychological function.

When analyzing modern small prose of unrealism, one may get the feeling that the author is looking for a fulcrum in a situation of cultural and historical rupture and loss of inner harmony, but the author hindered by his contemplation, "loss of vertical", and non-participation. The heroes of the stories, as the author's alter ego, are decisively disappointed in everything and do not trust the world, they want nothing: no torment, no suffering, and no remorse. Knowing everything about everyone, they want only one thing — to sit in their own cocoon of loneliness and watch. Thus, these stories with a new type of hero united by a gravitation towards subjective meditations of a person who understands the degree of his spiritual helplessness and at the same time resigns himself to it. The problem of the hero posed in an original way. These theses outlined features, of course, one way or another, affect the architecture of a modern story and indicate that an algorithm for analyzing the poetics of a modern story built only if the canonical features and typology of forms (means, methods, levels) of fixing significant ones taken into account. Culminating moments, defined as genuine elements of being.

Conclusion. Thanks to the image of the hero, real life, lively speech, sharp emotions flooded into the text, and most importantly, the writer could express himself here, his pain, resentment, tell about the life of ordinary people who connected with everyday problems and are not the master of their lives. Description of the hero in parallel with his inner world with all the experiences and external factors (society, everyday problems) is due to the creative individuality of the author, the peculiarities of his style and the method. Since problems are an integral part of stories as an artistic whole, their essence consists in the fact that they are subordinate to the main author's idea. Therefore, we can say that the nature of problems determined by the impact function. In the stories of Ulugbek Hamdam, the form of the author's presence felt through the characters and their perception of the surrounding world and reality. Summing up the above it should be emphasized that the image of the hero, regardless of the subject of the story, is multifaceted in Ulugbek Hamdam. However, at the same time, the writer does not show a simplified image of reality. He strives comprehensively present the facts, commenting on them in accordance with his moral code, but without annoying moralizing. He briefly and amusingly reveals the content of the story and the essence of the problem of the people, taking into account his mentality and using the example of the hero, he is accessible, resourcefully brings to the attention of readers. In Ulugbek Hamdam, his hero does not tire the reader with long descriptions of the outside world, but at the same time, the reader himself imagines this modern picture of the world through dialogue and the hero's worldview. All the attention of the writer focused on

the events of the surrounding heroes or narrators-heroes, thanks to which his stories acquire dynamism, realism and lightness.

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