



MODERNISTIC RESEARCH IN THE STORIES OF ULUGHBEK
HAMDAM

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Abstract: This article analyzes the stories of Ulugbek Hamdam in terms of modernist research. The stories describe the author's achievements and skills in depicting the spiritual world and psyche of a person. Modernism is a complex philosophical-aesthetic phenomenon that arose as a result of significant changes in the social, political, psychological, philosophical, artistic and aesthetic thinking of the writer. These changes, in a certain sense, reject existing traditions in the form of artistic expression. The symbolism, philosophical observations, and peculiarities in the depiction of the hero and reality expressed in such stories as "The Man with His Eyes Opened", "The Muslim", "The Island of Statues", "A Cup of Water", "Pillapoya", "The Story of the Full Moon" are analyzed as a product of the author's new research.

Keywords: story, Ulugbek Hamdam, artistic skill, modernism, depiction of the soul, analogy, idea, individuality, symbolism.

Introduction: Modernist research is clearly visible in modern Uzbek prose. In this regard, examples of Uzbek storytelling of the new era also attract special attention. Depicting a person as a separate world, analyzing the psyche of heroes who understand existence with their own unique worldview, symbolism, expressing the creator's ideological views on the basis of symbolic means of expression, and complexities in the narrative style are characteristic features of stories created under the influence of modernist literature. Such research is clearly observed in the works of many Uzbek prose writers who were prolific in the narrative genre during the independence period, such as Nazar Eshonqul, Khurshid Do'stmuhammad, Salomat Vafo, Zulfiya Kuroilboy daughter, and Ulug'bek Hamdam.

Ulugbek Hamdam, one of the talented writers of the independence era who demonstrated new research, sharp philosophical views, and a unique style, also has a





special place. Among the examples of the writer's work are rich and artistically perfect stories that serve to enrich the treasury of Uzbek storytelling. To date, several books have been published, including "Song about the Homeland", "The Story of the Full Moon", "I Am Good, If You Go", which are collections of the writer's works in the narrative genre.

Main part: Among the representatives of modern Uzbek literature, Ulugbek Hamdam is one of the writers known among the people for his poetic and prose works with a rich, thoughtful and philosophical content. His contribution to the development of the narrative genre is determined by a number of works that are rich in content and noteworthy in terms of their artistic quality. It is noteworthy that the author's stories, along with examples created in continuation of the traditions of Uzbek realistic storytelling, also contain a number of stories that demonstrate an unconventional style of expression.

Ulugbek Hamdam's stories, created under the influence of modernist literature, are distinguished by their character development, plot, composition, and artistic expression. In the stories, the positive or negative aspects of the characters of the characters are not clearly felt, but rather the reader is left to draw certain conclusions about them. Many devices that serve to reveal the unique spiritual world of the characters form the basis of the story. The plot of the work is also not based on reality described in a certain sequence, but the flow of events is directed in connection with the inner world and thoughts of the character. Such features can be observed in the example of a number of stories by the creator.

Results and discussion: The influence of modernist literature is felt in Ulugbek Hamdam's stories such as "Island of Statues", "A Cup of Water", "The Story of a Full Moon", "A Man Who Closed His Eyes", "A Muslim". They pay attention to the thoughts and inner experiences of the hero. Their heroes are different from ordinary people. Such characters are manifested by their own worldview and thoughts. It is observed that a consistent plot line does not dominate in the stories, and more attention is paid to the feelings, thoughts, and the image of a person's inner world than to the description of events. Such features indicate that the stories display signs characteristic of modern literary samples. In fact, "This situation creates formal peculiarities in the structure of the artistic image in modernism, the subjective and objective organization





of the work, the narrative style, the plot-compositional construction, the language features, in short, in all lines of the literary work”[5].

“Island of Statues” is a philosophical-modernist work consisting of several images. In it, the essence of symbolic images acquires a philosophical nature, and the writer’s unique method is depicted in an artistic way.

Two tribes that were originally friendly later become enemies. They discover a new way to fight each other: to incite jealousy, they start to cut down trees and build statues. The rats mentioned in the work cause a plague. The population begins to die. To prevent this, the elders agree to put a young man and a girl in a boat and set them off across the ocean with a book in each hand. When the young man and girl see the statues looking at them mockingly from afar, they realize that statues have long ruled their homeland. The books they hold are also the same. They abandon the book that does not encourage them to do good and come up with the idea of writing their own book. “Hurry up! Maybe we, you and I, will understand and read it differently? Maybe the fault is not in the book, but in those who read it, in our attitude towards the book, perhaps?!.. - he said excitedly”[10]. At the end of the story, that is, on the seventh day, a bird flies over their heads. As you can see, the story contains a lot of symbolic concepts, images and hints. So, what do the statues, oceans, boats, books, plagues, rats, seven days, etc. in the work symbolize? What is the author’s goal? The fact that humanity has spread from one people, that they did not understand the book, which had the same language - they did not understand each other, lack of thought; given to lust - to building statues, to internal conflicts, and did not notice that the enemy had come - they became food for the rats; The inability to understand a book with the same language is an interpretation of whether it is differences in understanding God, different levels of faith, or a lack of understanding, this story. So, based on the story, the reader develops different views and thoughts, and as the events become more complex, the interest in uncovering their essence increases.

The writer has his own creative path and method. He has already determined his own path in literature and is decorating this path with very significant works. His writing of dream stories in new styles can also be said to be the product of new researches that have been noticed in modern Uzbek prose. Stories such as “A Bowl of Water”, “Tosh”, “Lola” belong to the category of dream stories, in which the writer





describes the plot, composition, and characters with a unique approach. The characters of each work are created so sincerely and folkly that they are always depicted as individuals who are working on themselves and trying to understand and examine themselves.

Among the writer's works, there is another book that is of particular importance as a product of new research. The work is called "Yakhshiyam, sen borsan", and the common feature of most of the large and small examples included in the book is, firstly, that most of the stories included in the collection are characteristic as products of the writer's new research, and secondly, that dreams play a certain role in their composition. Dream stories belonging to the pen of Ulugbek Hamdam seem to have been carefully selected for the reader to observe and reflect on. If we turn to the analysis of one of the stories included in this book - the story "The Man Who Opened and Closed His Eyes", then this story is also written in a philosophical spirit and calls for deep reflection on every person. This story, dedicated to the master Mevlana Rumi, tells the story of a student who lost his identity and went through difficult situations in his soul. The story begins with the opening of the eyes of the disciple's soul. Sometimes the eyes of the soul see what the eyes cannot see. The disciple's soul is opened by the death of the teacher. The disciple thinks about what he has achieved in life in the time between the opening of one eye and the closing of the eye. He also encourages the reader to think. Throughout his life, the disciple considered the path chosen by the teacher to be a good path, and found support in it. He considered his writings to be a program for himself. But when his teacher left this world, he felt like a nobody. This world seemed worthless to him. "Without the teacher - I am not, without his writings - I am not!" [3.152]. The disciple who sets out to follow his teacher to his final destination comes to understand what kind of person he really is along the way: "Yes, now I have begun to look for one path, my own path..."[3.157]. At the end of this path, the clouds seem to hold a mirror for the disciple. Sometimes what we seek in life is just under our feet. The teacher was in the disciple himself, that is, in his heart. "Now a doubt crept into my soul. After all, what if there is only one path that will lead me to my destination?!.. As for me, I beat my butt in the direction I faced, thinking that I was on the right path, when...

I walked, slowly, slowly, and finally came to a crossroads where different roads intersected. I looked around, wondering which way to go now? Which of the four paths





to the four corners of the world will lead me to my teacher without fail?.."[3.157]. We are all disciples. We travel our entire lives in search of a destination. Our goal is to find our path in life, to find ourselves within ourselves. The world presents people with various obstacles and trials. These trials lead people to different paths. Only in this way can we achieve our goal by maintaining our identity and not straying from the path. In the story, the image of the teacher takes on a figurative burden on his shoulders, referring to the teacher within each person. Everyone is his own teacher. The story shows the SELF, who appeared to the disciple, smiling.

“Teacher!!!

Do you hear?!

He is alive!!

And he smiled softly at me and whispered:

Nothing, the foreign world is dissolved, whatever you want, is dissolved in yourself"[3.156]. The story ends with the words of Mevlana Rumi. The hero in the story analyzes himself, searching for his teacher in the crowds. The story reflects the difference and connection between life and death. In addition, the images of the crowd and the ship in the story encourage the reader to think, as if referring to Rumi's respect and attention among the crowd. In this story, one can understand the philosophical and enlightening views of the writer Ulugbek Hamdam, who felt and perceived the harmony of Rumi's spirit in his own way.

The story is rich in philosophical observations typical of modernist works, deep penetration into a person's thoughts, inner world, and unconventional methods of depiction is noticeable. When a story needs to come to a conclusion at the end, it can be explained and concluded as follows: "Let the teacher show you the way to achieve the goal, not the goal" [3.158].

Ulugbek Hamdam's story " Staircase" is also one of the stories dedicated to his mentors. In the stories of the writer, the epigraph also serves as a part like the title, summarizing and revealing the essence and content of the work. The epigraph of this selected story also fulfilled such a function. If we look at the epigraph of the story: "If truth requires you to step on my face, and you do not do it, I will not agree at all",

"I became a stepladder for you, my dear,

You too, when the time comes, be a stepladder! Erkin Vohidov"[3.173].





There are two epigraphs in the story "Staircase" but one can understand the author's intention from either of them. Ulugbek Hamdam's story "Pillapoya" is closer in content to the story "The Man Who Closed His Eyes". A person and his life path are often likened to steps. The writer also likens life's journey to a series of steps, emphasizing that each person's story is a world, and each step is a world.

It seems that the writer wants to teach his readers that they should seek the meaning of life in their own steps. Because he encourages the hero of the story to fight for truth and justice, to avoid being a mere passenger on some step. "And the miracle can be given not by the path traveled by others (even if they are teachers), but only by this step that is creeping before me like a goose" [3.181].

The hero, who was originally "I", has become "we", and "we" has become "my stream". This is also an example of the unconventional style of expression characteristic of modernist works. The stream fighting against the stream and the hero who later joins this stream. Perhaps this stream is people who give in to their desires. He is a man of his time who follows them. "But most people still dreamed of climbing as high as possible. They wanted to reach the top, even if it was just one floor. That is why they climbed until their strength completely left their bodies, and only when their situation became clear to them did they helplessly surrender to the floor that appeared before them" [3.173]. Are these people who spent their youth on constant ascents and threw themselves into the gloom of their times in old age?! The work invites such diverse reflections and conclusions on the path of world modernist literature.

Or, "But there were others who did not know their own condition: tired, exhausted, and with their tongues hanging out for an inch, they would pick apples with their eyes up high, and would sneak into the arms of any passing passenger and climb a few steps up again" [3.174], which also gives us an idea of the spiritual image of people who would stop at nothing for the sake of their personal gain.

In conclusion, this story depicts people who do not give up on anything for the sake of their goal, and who achieve their goal in life only through acquaintance.

The image of people with different religious and secular views, like the story above, is reflected in another story. In "Muslim", one can see the inner experiences of Hasan and Husan, differences in their worldviews, their attitude towards people, the issue of faith and belief, and the relationship between the world and people expressed





in a "compassionate" way. The birds, which are presented as symbolic symbols, serve to reveal the characters of the heroes more vividly. The use of the verses of the great poet A. Navoi as epigraphs draws the reader's attention and increases their interest in the story:

“Whoever wanders happily in the memory of a broken heart,
Whoever wanders happily even if the Kaaba is destroyed. Alisher Navoi”[14].

Husan Hasan, who is constantly watched by birds and who puts human dignity above the responsibility of faith when the time comes, argues with time and man on the issue of faith, and cannot reach a compromise. The inclusion of several stories within the story also indicates another aspect of the writer's skill. “Somehow, the bird flew in that same direction for a while longer, and then, with such a restlessness, it suddenly flew straight into the sky with a speed that is not characteristic of any bird species... Soon, it disappeared, absorbed in the blue colors...

Incidentally, the tree, which had trembled when the bird flew, began to shed its flowers all over the tree, apparently, as if it would continue this work until not a single flower remained on its branches, and it was completely covered with flowers...”[14].

It can be noted that in the examples of modern Uzbek literature, the expression of philosophy and psychology reached its peak. In modern literature, whether it was a teacher, a master or a king, a person began to be interpreted in his own way, that is, with his own experiences, his own unique world. Even the depiction of people who were stigmatized or isolated from society was given a certain place in the works, and attempts were made to reveal their true essence. Writers tried to write and present such situations in full. Modern literature, which analyzes the human psyche and aims to reveal its identity, its "I", has also found a worthy place in the treasury of word art.

In his stories, Ulugbek Hamdam, while artistically interpreting the universe and humanity in his own unique way, puts the world, the individual and his needs and interests at the forefront. A person always stands at the highest level in any situation. His experiences are important. Only a writer can penetrate the most delicate feelings and layers of a person's heart. Only he can analyze them, only a writer can interpret them, make them public, and encourage observation. No one else can successfully do this at his level. These are turned into the subject of artistic observation and reflection in the stories of the writer Ulugbek Hamdam.





Conclusion. In general, new processes and literary searches in modern Uzbek prose also found their own expression in the stories of Ulugbek Hamdam. In many of the writer's stories, new methodological searches and elements typical of modern literature are noticeable. After all, in the works of representatives of the modernist movement, it is important to show the image of a person in anguish or in a whirlwind of thoughts and experiences. The writer's stories also deeply reveal the spiritual world of a person. The actions and thoughts of people who are depressed or who understand life with their own unique perspective are described in detail.

Creative stories are literary works that call a person to return to himself, to understand himself, to be human. They cover today's problems, social changes, important issues related to man and his unique world, the fate of the country and people as topics and interpret them in a new way.

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