

THE POETIC FEATURES OF THE NATURE OF CHARACTERS IN OLMAS UMARBЕКOV'S SHORT STORIES

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<https://doi.org/10.5281/zenodo.19624244>

ABSTRACT

In this article Nazira from "Sweet Evenings" by Olmas Umarbekov, Mavluda from "Abdulla qovunchi", Zumrad from "Nomus", Aunt Sarvi from "Kuz havosi", Gozal from " Gul sotuvchi qiz ", "Oyning oltin o'rog'i" . Characters like Iroda in Rogi and Solihabibi in Yer yonganda are given a unique character and emotional experiences of a woman in the plot of the story.

Key words: Olmas Umarbekov, plot, image, character, type, evolution, female image, associative mental state, human psychology, artistic tool.

АННОТАЦИЯ

В этой статье представлены Назира из «Сладких ночей» Олмаса Умарбекова, Мавлюда из «Абдуллы Дыни», Зумрад из «Номуса», тетя Сарви из «Осеннего воздуха», Гозал из «Продавщицы цветов», «Золотая О Луна» Таким персонажам, как Ирода в «Роги» и Солихабиби в «Йер йонганда», анализ характера женского персонажа и душевных переживаний человека в сюжете повести.

Ключевые слова: Олмас Умарбеков, сюжет, образ, персонаж, тип, эволюция, женский образ, ассоциативное психическое состояние, психология человека, художественный инструмент.

INTRODUCTION

Although Olmas Umarbekov, a genuine Uzbek writer, began his career as a journalist, by the 1960s he had already created substantial examples of creative work in the short story genre within Uzbek prose and earned the recognition of his contemporaries and mentors. In the first issue of the journal *Sharq yulduzi* (1984), Sobir Mirvaliyev's article "The Perfection of Talent," dedicated to the writer's 50th anniversary, shares warm opinions about Olmas Umarbekov. Citing Abdulla Qahhor's words, Mirvaliyev described one of Umarbekov's early stories, "Boboyong'oq," as a serious achievement in young writers' work and expressed great confidence in the author's future.¹ The writer's distinctive style in Uzbek short-story writing clearly attracted the attention of the 1960s short-story tradition. Moreover, in the same article, Sobir Mirvaliyev highlights the author's later works: "In dozens of stories and other pieces such as 'Stars,' 'Golden Leaves,' 'Charos,' 'On the Road,' 'The Bridge,' 'Doomsday Debt,' and others, he strives to reveal the lofty noble qualities of human beings and the dramas of the heart. This feature rises to the level of the leading ideological-aesthetic principle in his works.

In short, by embodying important spiritual-moral qualities in people and by studying diverse characters, the writer succeeds in illuminating, in the broadest sense, human destiny, conscience, duty and responsibility before the future and the era, and questions of faith."²

Characters such as Nazira in "Shirinsoy oqshomlari," Mavjuda in "Abdulla qovunchi" Zumrad in "Nomus", Aunt Sarvi in " Kuz havosi" Gozal in " Gul sotuvchi qiz " Iroda in " Oyning oltin o'rog'i " and Solihabibi in " Yer yonganda " vividly embody unique character traits and the colorful

diversity of human emotional experiences within the story plots. They fill the reader with thought and enable a deeper understanding of the heroes' distinctive qualities.

DISCUSSION AND RESULTS

Researcher G. Sattorova, in her candidate dissertation "The Problem of National Character in 1990s Uzbek Short-Story Writing," notes: "In many of Olmas Umarbekov's stories written during the Soviet period, there are numerous artistic images that preserve national essence under any system."³ She also cites Tohir Malik's remarks about the writer: "They say the world is a spinning wheel. Indeed, many events repeat themselves years later in new forms. The horrors of the Stalin era were revived in Uzbekistan in the 1980s. Like a forest fire, both the wet and the dry burned together; the guilty and the innocent were judged alike. Olmas Umarbekov was the first to respond to this tragic event."⁴

In Olmas Umarbekov's stories, these socio-political realities find expression through the distinctive characters. In the story "When the Earth Burns," against the backdrop of social events, Solihabibi refuses to believe that her son has been imprisoned for taking a bribe and considers it slander. This process is revealed in the dialogue between Solihabibi and her grandson:

"Mother, will we see the people again?"

"If they show us," said Solihabibi. "If not, you'll see when you go down with your sister."

"Mother, is To'lagan's father really a bribe-taker?" asked Tursun.

"Who knows?" Solihabibi replied hesitantly. "I don't know whether he took a bribe or gave one. Both are the same pit. Sin. Wait!" she suddenly became alert. "What do you mean by 'To'lagan's father'? Do you think your father is a bribe-taker?"⁵

At the end of the story, while preparing food, Solihabibi finds a cellophane bundle wrapped in rope in the corner of the supa. Inside are ten gold coins bearing the image of Tsar Nicholas. "Turg'unboy, my child, what have you done? Why have you shown no mercy to your old mother?"⁶ Unable to bear it, Solihabibi sets herself on fire and takes her own life. In Solihabibi's image, honor and conscience prevail; she herself becomes the victim of society rather than her son. The reality depicted in the plot also demonstrates the dominance of psychological situation in one person's real-life experience. The character finds no other way out of the situation and easily chooses the simplest path. These evolutions in the heroine reveal the stronger influence of consciousness. This interpretation presents yet another aspect of the image.

In "Oyning oltin o'rog'i" the repetition of a society in which people are enslaved by their own desires is again portrayed. The story describes Sanobar and Iroda returning by bus from Samarkand. Iroda stays as a guest at Sanobar's house and recounts the events she has experienced. Critic Asqar Muxtor commented on this story: "In Olmas Umarbekov's 'Oyning oltin o'rog'i,' the spiritual crisis and turmoil of a materialist are reflected realistically. In these works, the spirit of exposing vices is clearly felt. Critics must generalize the essence of these positive phenomena."⁷ The story was written in 1986. When the heroine Iroda, wandering restlessly due to family circumstances, is offered a job by Sanobar, warmth and tranquility return to her; her faith in life grows and she finds the desire to set her life on the right path. The story concludes on this optimistic note.

Through the image of Iroda, Olmas Umarbekov does not merely reveal individual character but exposes the spiritual decay of people in the socio-political layers of that society. The work teaches the heroine (and the reader) not only idealism but also readiness for life's blows and the

ability to find a way out. If we consider the plot reality realistic, the characters appear as typical reflections of people in society.

In the story “Nomus,” through the character of Zumrad we see the multifaceted facets of literary images. Literary scholar and critic Umarali Normatov writes about the story: “In ‘Nomus,’ the young man Komil meets a girl named Zumrad and a sincere love relationship begins. However, the love has no future: the young man marries another girl at his mother’s wish, yet he cannot forget his first love. He meets Zumrad again, but the meeting proves costly. Komil is falsely accused and imprisoned in a situation similar to the previous wedding. At first the young man hides the truth, then opens his heart to the lawyer. The lawyer goes to the girl and says, ‘Only you can save him.’ After much hesitation, the girl, at the cost of her own honor, does good to the man who betrayed her and tells the truth in court, saving him from unjust punishment.”⁸ Through Zumrad’s image, the writer seeks to reveal the characteristic features of his story heroes. We see the reflection of human feelings embodied in Zumrad. In this plot interpretation, the writer discovers a realistic image of a pure-hearted, loyal (to her love) heroine who, without thinking of her own honor, acts according to her feelings.

The heroine of “Shirinsoy oqshomlari,” Nazira, experiences the torments of unrequited love, which encompass the entire plot. Although Nazira and Qosimjon studied together at the institute and had a friendly relationship, Nazira goes to work at the kolkhoz in Qosimjon’s village of Shirinsoy. The writer depicts Nazira’s inner turmoil as follows: “Here I am in your village, Qosimjon aka,” thought Nazira. “My joy cannot fit inside me. What about you? Would you be happy?”⁹ Yet Qosimjon’s heart was with Gulchehra. Learning this, Nazira leaves the kolkhoz. The kolkhoz chairman brings her back. Only then does she put an end to her fleeting feelings. In the story, besides Nazira, Qosimjon and Gulchehra are secondary characters, yet they serve as the main artistic means of revealing the protagonist’s character. In passages describing the heroine’s state, the writer consistently shows her inner experiences: “Nazira closed the window, then opened it again as if she felt suffocated. She sighed deeply and rested her head on her small hands... ‘I won’t call a young man without a promise my beloved’... Promise... Did he promise? He simply said, ‘Come, we will work together,’ that’s all. Did he really come just because of that one sentence?”¹⁰

We observe the heroine’s inner state in many places in the story plot. These emotional upheavals also serve as an artistic device in the heroine’s decision-making and in the construction of the work’s composition, broadening the reader’s profound reflections.

CONCLUSION

In summary, Olmas Umarbekov’s short stories present various characters and types of female images. By immersing the truth of life into the psychology of the female image, the writer’s intention creates artistic, social, and political figurative thinking. The classification of the nature of literary images is multifaceted, resulting in the formation of types. The common feature in the stories we have analyzed is that the psychological states of the depicted characters, through the writer’s unique style, enable the reader’s associations to achieve a profound understanding of human psychology. It should be especially emphasized that the social factor not only influences people’s psychology but also serves as an important artistic device in revealing character.

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