



ACADEMICIA
**An International
 Multidisciplinary
 Research Journal**
 (Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2021.02304.1

TRADITIONS AND SKILLS IN ENGLISH, RUSSIAN AND UZBEK STORYTELLING

Ataullayeva Sitorabonu*

*English Teacher

Alisher Navai Tashkent State University of Uzbek Language and Literature,
 UZBEKISTAN

Email id: sitorabonuataullayeva@gmail.com

ABSTRACT

The article examines the principles of literary influence and poetic renewal in the development of world literature. There is illustrated the role of Anton Pavlovich Chekhov's works in world storytelling. The influence of the author's work on the works of the English writer Catherine Mansfield and the well-known writer of the Uzbek nation Abdulla Kakhar is studied on the example of their storytelling, the stages of development are studied. The system of ideological and artistic growth in stories is scientifically proven.

KEYWORDS: *National Mentality, Literary Influence, Artistic Renewal, Innovation, Logo, Contrast, Ideological Commonality, Socio-Psychological Determinism, Creative School.*

INTRODUCTION

As we know, there are many nations and people in the world. Every nation has its traditions, mentality and worldview. If we want to get acquainted with the worldview or mentality of a nation, we must refer to the literature created by the writers of that nation. Because writers write their works accordingly to their nations' worldview. Therefore, the literature of every nation has its uniqueness. However, we can find proportionality in the works created by representatives of different nationalities. Let us approach the works of the English writer Catherine Mansfield, the Russian writer A. Chekhov and the Uzbek writer Abdulla Kakharin this perspective.

Main part

Catherine Mansfield is a New Zealand writer who had made a huge contribution to the development of the story genre in her time. While working in this genre, she studied the traditions of different folk writers, perfected and continued them. The literary influence of

Chekhov's work on Catherine Mansfield deserves special mention: "It is important that Mansfield paid attention to the shortness of this story, which can be written long according to the tradition of English literature. Anyway, the works of this event were very close and valuable to her, it didn't happen without Chekhov's literary influence". [Л. Володарская, 1989, 13].

Catherine Mansfield was called "English Chekhov" by her contemporaries. In some of her stories, Chekhov's literary influence is evident. The proportionality in the writer's work can be seen differently. This can sometimes be seen in terms of the theme, sometimes in terms of the idea and the essence of the work. For instance, her story is named "The Little Governess", begins with a young girl going alone on a night train from England to Germany for working as a nurse. Moreover, this story also skillfully expresses the girl's worries, thoughts and feelings about going alone, without relatives. An old man accompanies the lady, who is walking in such fear and anxiety. At first, the lady is afraid of him and looks at him with suspicion. Later, because of her childish innocence, she began to respect the old man as if he were her grandfather, and unfortunately she trusted him. When she arrives in Munich, the old man takes the girl around the city and takes her home to carry out his nefarious plan. The girl ran away from the old man's house, but the young girl's confidence was broken. She realizes that she has made a big mistake by trusting the old man. The story is a convincing and appealing portrayal of the horrors of life, the ugliness of human morality, the shattering of a young girl's childish innocence.

In the play, the writer contrasted the innocence, purity, and sincerity of life with the opposite of lies and deception. This contrast plays an essential role in achieving the literary goal of the writer. In life, light and shadow are intertwined. As long as there is a shadow, we feel the light, its value, its superiority.

The author's goal of depicting the two poles of life - the positive and the negative - in the opposite way, is reflected in the same place. She would like to teach the reader the value of life and the need to spend one's life in the pursuit of good. Because the good in the face of evil, the light in the face of darkness (horror) is more clearly reflected in the imagination of the reader. Catherine Mansfield doesn't conclude the story, she doesn't talk about what "horror" is. It is up to the reader to decide.

Chekhov's story "Страх" is radically different from the above story in its plot and course of events. But these two works also have proportional aspects. This is reflected in the common meaning and ideas of the creators. Chekhov's story "Страх" also expresses the horrors of life, the shortcomings in human morality through the image of the protagonist Dmitry Petrovich Silin. The fear in this play serves to express how cowardly the protagonist is. Furthermore, dishonesty and betrayal are committed against the protagonist by close people, such as his friend and wife. But Silin behaves as if he expects the same thing to happen throughout the play. Because he tells his friend how much he is afraid of living, of people, that his wife doesn't love him, that life itself is horrible. His friend abuses his trust by using Dmitry Silin's weakness and betrays him with his wife. At the end of the story, it is clear that Dmitry Silin understands everything, as can be seen from the last words he said to his friend: "A misunderstanding is likely written in my destiny. If you understand something, then... congratulations to you. My eyes are dark" [А.П. Чехов, 1992, 357].

The tragic side of the protagonist of the story is that it depicts how weak, blind, reluctant the hero is in the face of life's difficulties, to turn a blind eye to the problems he encounters, to give up.

And the extent to which people are capable of meanness is reflected. When Chekhov wrote this story, it was, definitely, based on the mentality of his people. The balance between “Страх” and “The Little Governess” is that in both, the protagonists' trust is shattered. They were afraid of it.

Uzbek writer AbdullaKakhar also called one of his stories "Dahshat(Horror) “ AbdullaKakhar also writes about fear in “Dahshat”. But he takes a completely different approach to the subject. M. Sulonova studied the works of A. Kakhar a lot, according to her scientific research which was investigated in the mid-1960s, she mentioned that “When the author worked on the theme of the past in "Dahshat", the main goal was to reveal the oppression of the past, the violation of human rights; to inspire a deep hatred for the writer's classes and thus a greater appreciation of our free time" [D.Quronov, 2007, 35].

He illustrated the plight of women in the past with the story of the protagonist Unsin. Unsin was the youngest, eighth wife of Olimbekdodhoh, and she was ready to do anything to get rid of her fate, and she agreed with the dodhoh:

Unsin had to go to the cemetery at night and make tea. Only then does the plaintiff promise to let her go home. It's scary to go to the cemetery at night, but Unsin prefers this horror to live in dependence and captivity.

Well-known literary scholar Ozod Sharafiddinov said that Abdulla Kakhar wrote the story based on a popular legend. According to the legend, a young man had to go to the cemetery and stab the grave. But he stabs the hem of his robe, and he got scared and right away died.

The author was able to write a very impressive and meaningful story based on this legend. The most impressive feature of the story is that the protagonist is not afraid to sacrifice her life for freedom. Yes, she will perish physically, but she will be free spiritually.

Comparing the story “Dahshat ”(horror) with Chekhov's “Страх”, Chekhov expresses that the protagonist did not fight fear, weakness and unwillingness in the face of life's hardships, on the contrary, Unsin had great courage and she was able to overcome fear, he even skillfully described her willingness to sacrifice her life.

Here are some thoughts of G. T. Garipova, Candidate of Philological Sciences, on "Dahshat" and "Страх ":“Chekhov used the following order of socio-psychological determinism: "grievance - misunderstanding - fear –dependence ."

“A. Kakhar, in contrast to A. Chekhov, created a slightly different system of philosophical and socio-psychological determinism: "dependence- the fear of captivity - the fear of death - death."A. Kakhar’s protagonist was able to overcome fear, physically she died, however she could achieve freedom spiritually” [Г. Гарипова,2012, 40].

CONCLUSION

Every writer can write a story for a different purpose. For example, some writers write to teach their readers to learn from the actions of the heroes in their work, to be able to behave like them in life, while others, on the contrary, draw conclusions from the mistakes of their protagonists, not to repeat their shortcomings in their lives.

Catherine Mansfield and A. Chekhov wrote the above-mentioned stories with the aim that readers would read them, draw conclusions from the mistakes of the protagonists and not repeat

them in their lives. On the other hand, AbdullaKakhar created “Dahshat” to illustrate the heroine's devotion and actually, he would like to teach us that we should learn from her.

In conclusion, all three writers were able to write their shortstories skillfully and effectively. For this reason, surely we can say that these stories are still loved and read by literary lovers today.

REFERENCES

1. L. Volodarskaya. Katherine Mansfield and her stories. Cm .: Katherine Mansfield. Stories. Translation from English. Moscow. Book. 1989, p. 13
2. A.P. Chekhov. Fear. Cm .: A.P. Chekhov. Stories. Moskva, 1992, p. 357
3. Dilmurod Quronov. Inspired. See Jahonadabiyoti magazine. 2007, № 5, 35-p.
4. G.T. Garipova. Comparative analysis of the stories of A. Chekhov "Fear" and A. Kahkhara "Fear". Cm .: Journal "Teaching Language and Literature", 2012, No. 8, p. 40.
5. Abdullah Qahhor: an individualist. (Collection of articles based on archival manuscripts and memoirs). - T .: Tamaddun, 2013. - 160 p.
6. Borev Yu. The art of interpretation and evaluation. - M., 1981. - S. 51-56.
7. Brunettière F. Evolution of genres in the history of literature. - P., 1890.
8. Karim Bahodir. Psychology. - Tashkent: Publishing House named after Ghafur Ghulam, 2016. - 364 p.
9. Caudwell K. Illusion and reality. - M .: Progress, 1969 .-- 364 p.
10. Sainte-Beuve. On the threshold of modernity. - Paris, 2002 - P.221-256.
11. Шарафиддинов О. Talent and faith. - Tashkent: Sharq, 2000. - 208 p.
12. Шарафиддинов О. Creativity. - T .: Sharq, 2004. - 637 p.