

SOME COMMENTS ON THE POETICS OF THE STORY OF "THE STORY OF A WOMAN WHO DID NOT EAT RAISINS"

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ABSTRACT

This article discusses the author's concept of the narrator's function in the structure of Abdullah Qahhor's "Woman Who Didn't Eat Raisins" and the role of the narrator in ensuring the artistic integrity of the story. He considers it a great sin for young people to shake hands. This replica of Mulla Norquzi, given in the plot of the story, gives the reader an initial idea of who he is. This means that Norkuzi is a supporter of women who wear the shawl, and those who walk without the shawl are corrupt. In the plot, the narrator and Norquzi alternate.

KEYWORDS: *Style, Form, Narrator, Informativeness, Plot, Composition.*

INTRODUCTION

A. Qahhor is one of the poets who made a worthy contribution to Uzbek literature with his series of short stories. In many of the writer's stories, tragedy and comedy go hand in hand. "Style is a form and content, a specific unity and the originality, theme and idea of artistic means, which embodies the worldview of the artist, the social reality of the historical period"¹.

One of such stories of A. Qahhor is "The woman who did not eat raisins". The story begins with Mulla Norquzi's opinion: "Did a woman shake a man's hand and ask? Even if a person who is fasting opens his mouth and rinses his throat with water, the fast will be broken and he will enjoy it! I saw with my own eyes that the son of Master Mawlana gave a handful of raisins to the daughter of Abdul Aziz Hakim"². In this bite of Norquzi, a comparative image is expressed, which helps the reader to form a figurative image. He considers it a great sin for young people to shake hands. This replica of Mulla Norquzi, given in the plot of the story, gives the reader an initial idea of who he is. He reveals himself in a certain sense, just like the image of Said Jalal Khan. After this situation, the student thinks, "Who is Mulla Norquzi, is what he said true, what does this have to do with a woman who has not eaten raisins?" What happened when young people gave each other raisins? - the narrator enters the plot. Not solving the problem posed in the title quickly, delaying the basic information, etc., ensures that the work is readable. The narrator, on the other hand, limited himself to informing that this statement was one of the next gossips of Mullah Norquzi. Norquzi's entry into the plot of the story reveals the next negative aspects of the image. "Are they

shy? The way of Sharia is the way. At the age of eleven, slap a girl who is not wearing a shawl and slap her armpit. The headscarf is the veil of life! ”³ praises the women and girls wearing the shawls. This means that Norkuzi is a supporter of women who wear the shawl, and those who walk without the shawl are corrupt. In the plot, the narrator and Norquzi alternate. This movement of both ensures the integrity of the story structure. From the beginning of the story to the end, the narrator opposes the reader's views. On the contrary, Mullah Norquzi agrees and does not react to what he said about his wife. From the position of narrator, the reader begins to have a positive opinion of his wife. From the narration of Mulla Norquzi and the narrator, the reader clearly believes that the woman is a chaste, prayerful, pious woman who always protects herself from non-mahrams. The narrator narrates: “In every action of the women who walk openly, Mullah Norquzi finds many signs of depravity. "And his wife, who sits in a seven-story veil, looks like an angel in front of them: she prays, and she wears trousers that are above her ankles." The narrator also endorses Norquzi's words, assuring the reader that his wife is pure and prayerful. Another narrator says: “One evening, Norkuzi was sitting in the yard with a brush, and his wife was pouring water on the Namazshamguls. At that moment, a plane flew over the yard. The woman chuckled like a quail and tried to run away, hitting her face on the trunk of the trumpet. "The woman chased like a quail and hit her face on the trunk of a trumpet as she tried to escape." His face touched the branch badly. Disappointed ”⁴⁰. Frightened by the sight of people on the plane, the woman moves swiftly, not knowing where to put herself. After this information given by the narrator, the reader is once again convinced that the woman is a real idol, a fantasy. In order to give a more complete description to the reader, the author cites the following dialogue between the couple:

After all! - (angrily - I.R.) Mullah Norquzi said - the plane looks low, but when you look at the person on it, you look like an ant.

"Even though I look as small as an ant, I'm shown up!" She cried.⁴

"In fact, the title is a tiny work that brings together the artist's artistic intent, the idea of the work, the system of images and all the elements in a single focus."⁵

The information about the woman who did not eat raisins, which defines the main content given in the title of the story, is not mentioned at all. The reader's interest in the initial information provided is kept in check. Delaying information on a topic gives the reader a more emotional mood. All plot-compositional elements are held in place until the story is resolved. The main purpose of the author's use of this method is to exaggerate the tricks of the wife and increase the impact of the image. The exaggeration in the image, the exaggeration increased the impact of the image. The exaggerated imagery of the woman's actions resembling a charr quail, of her fainting at the touch of a trumpet, and of the fact that the people on the plane saw her fall was a great sin. It is precisely these qualities that the reader believes because they are portrayed from the logic of a cunning and cunning female character. The system of narration in the text is based on the input of Mullah Norquzi, his wife, and others. In the plot system, their sequence and consistency were observed. The narrator's consistent and stereotyped story in this view ensures the artistic integrity of *The Woman Who Didn't Eat Raisins*. The variety of the image, the artistry of the narrator's speech, the shortness and conciseness do not bore the reader. In the story "The Woman Who Didn't Eat Raisins", as in "The Headless Man", the information given in the title does not suddenly appear in the plot. The mystery of the narrator, the delay of the main events, the grotesque in the

image and the occurrence of unexpected events in the solution are the author's own way of depicting. Giving unexpected solutions gives the reader emotional pleasure, excites him. In both stories, the reader does not encounter a literally headless man and a woman who has not eaten raisins. The simple plot line continues in a rhythm, and the reader draws a logical conclusion after the solution. The neutral attitude in the narrator's position is another manifestation of the writer's creative style.

The writer's creative skill is reflected in the logical conclusions in the solution of the work, the presentation of mysterious situations in the plot, the delay of the main information in the title. Mulla Norquzi is active towards Fakhridin, able to convey his opinion, but he is deceived by his wife in the resolution of the story. At the end of the story, the veil is opened, and the woman's "friend" inside turns out to be a man, and something unexpected happens. Unexpectedly, this situation has a strong impact on the reader. "Yes, this man's wife didn't eat raisins!" This is the main solution of the story.

The way the two protagonists behave, even if what they say is wrong, the narrator does not say a word during the plot, does not change his attitude, does not give details. Such a neutral position of the narrator makes the plot of the work interesting and impressive.

Thus, the narrator's participation in works of art depends on: 1) the logic of the protagonist's character; 2) different features of images; 3) an event related to the position of the author.

Naturally, the information in "Kechada" is mainly covered by dramatic and epic elements. But it is clear that what turns that information into literal artistic information is the identity of the author. Apparently, just as the author is reflected in the artistic reality, so the artistic reality is reflected through the author⁶. We have seen in the above examples that the role of the author's image - the narrator - is important in reflecting the artistic reality. In particular, there are a number of complex aspects of the depiction of artistic reality in the story, which is a small genre, which was managed by A. Qahhor.

Thus, the narrator's style of leadership leads in ensuring the structure of the work and its artistic integrity. In the story "The Woman Who Didn't Eat Raisins", the narrator's position is neutral. Images reveal themselves; in the narrator's method of narration, relations such as sarcasm, irony, and bias take precedence; the presentation of figurative words in the narrator's speech is important in genre poetics and is the main principle that determines the author's skill;

In the story "Headless Man" the narrator has a deliberately positive attitude towards negative images, emotional impact on the reader is a unique creative method, the need to "weld" the presence of elements of adventure and realism in the "reflection" of artistic reality, the narrator does not give too much detail in the plot; The ability to weld the compositional elements together, to use rhetoric and conditionality in the image, and to maintain the norm is the guiding principle in the "reflection" of reality in the artistic text.

The poetic peculiarity of the work "Woman who did not eat raisins" is that it is small, the effective use of the narrator, the exaggeration of the phrase on a conditional basis, the author's effective use of artistic means, the protagonist first perfectly illuminates the positive and then the negative. be able to apply, substantiate, and persuade the reader within a work. The use of a very grotesque method of exaggeration: if the positive aspects of a woman had not been described before, exaggerated and condensed, her subsequent actions would not have affected the reader to

such an extent. A woman who acts like a charrs quail, protecting herself from the sight of non-mahrams on the plane, is brought into the house and confronted to live together.

In the story "The Woman Who Didn't Eat Raisins" the author effectively used the narrator's possibilities in the structure of the work, the dynamics of details, the methods of self-disclosure of images, and the most grotesque methods of exaggeration.

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