

CHARACTERISTICS OF SOBIR ONAR'S WORKS COMPOSITION

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Annotation. This article provides a thorough analysis of modern Uzbek prose and a wide interpretation of the peculiarities of the works of the talented writer Sabir Onar. It also explores the guiding principles of prose.

Key words: prose, story, image, emblem, theme, skill, idea.

Annotatsiya. Ushbu maqolada zamonaviy o'zbek nasri takomili tahlil qilinib, iste'dodli adib Sobir O'nar asarlarining o'ziga xos xususiyatlari keng talqin qilinadi. Shuningdek, nasriy asarlarning yetakchi tamoyillari o'rganiladi.

Kalit so'zlar: nasr, hikoya, obraz, timsol, mavzu, mahorat, g'oya.

Аннотация. В данной статье дается тщательный анализ современной узбекской прозы и широкая трактовка особенностей творчества талантливого писателя Сабира Онара. Он также исследует руководящие принципы прозы.

Ключевые слова: проза, рассказ, образ, эмблема, тема, мастерство, идея.

There is no doubt that social reality and changes in the life of society play an important role in the development of Uzbek storytelling in the early twentieth century. The main purpose of literature is to analyze a person and it should reflect how these changes affect his life, his consciousness.

In the genre of storytelling, which emerged in the early years of the century, the realities of life were reflected and realistic images prevailed, but as society developed, literature began to depict events in different forms and ways. The works created during this period became the basis for the formation of modern Uzbek storytelling. Today, in the process of creating prose, there are many examples of fiction. The number of artists who contribute to contemporary Uzbek storytelling with their best works is growing. One such writer is Sabir Onar.

The author Sabir Onar is a talented writer who has his own tone and expression through a number of short stories and short stories, such as "Chambilbelning oydalasi", "Dunyo shundoq tururmu?", "Bibisora", "Aka-ukalar" as we know. We enjoy the breadth of his works, the Uzbekness and naturalness of his character. It is also annoyed by the mixing of the language of the author and the protagonists. But the power of inspiration and the power of thought can draw the reader in.

The writer remembers his homeland as follows: "I often wander around the hills where I grew up," he said. It's been over 30 years since I left. And the bond of emotion is tied to those places, to my childhood." The events of the writer's childhood had a direct impact on his work.

Understanding the world, feeling the problems of man and society, understanding the mysterious world of the human psyche, depicting images in the midst of mental anguish and emotional experiences have become the main objects of literature today. Artists continue to do artistic research to depict the world of human beings breathing the same air as we do today. From this point of view, the stories of the talented writer Sabir Onar also attract the reader's attention, despite the fact that they are written in a unique style. Abdurauf Fitrat describes his views on style in his "Rules of Literature": "The role of style in literature is very, very important. Thoughts and information in a work may be old, told by other poets, a force that can teach us by expressing them without our knowledge."

The stories of Sabir Onar we are studying are also written in a simple and playful language in a unique style. The reader begins to share the joys and sorrows of the involuntary heroes. The author's story "The Secret Letters of Kunsuluv" reflects the simple and sincere lifestyle and spiritual experiences of the villagers. The story begins with the depiction of Jamshid, a three- or four-year-old boy who has only just begun to understand

the mysteries of existence. Through the depiction of sincere conversations and impartial debates between Jamshid and his fiancée Kunsuluv, he was able to infuse Uzbek nuances into his work. In the story, the creator depicts the enthusiastic and depressed moods of the protagonists through dialogues. The fact that the protagonist of the story, Kunsuluv, did not mention the name of his father-in-law Jamshid out of respect, skillfully expresses the traditions of Uzbek families in describing their family relationships.

At a wedding in the neighborhood, Kunsuluv turned down an invitation from a young man who had invited her to dance and did not play in the circle.

through places like the one in which the young man responded to his sarcastic remarks in a manner befitting his reputation, we see how honorable his imagination is. The author focuses on one of the most important problems in society today. It is no secret that the lives of some young families today are deteriorating due to the interference of mothers-in-law and fathers-in-law and their dissatisfaction. No matter how much Kholnazar and Kunsuluv respected each other, they were saddened by their childlessness. Kholnazar's parents are also opposed to their cohabitation and cause the family to break up.

In the play, the author portrays Kunsuluv as a patient, loyal Uzbek woman. Her thoughts, feelings and conversations with her mother-in-law, Jamshid, add vitality and charm to the story. Writer Kunsuluv portrays the plight of many poor women who have suffered from the hardships of life and the fate. The story "The Secret Letters of Kunsuluv" is one of the works that show that the female heart is a mysterious creature, an inexplicable spell and a great lover.

Another of Sabir Onar's best works is "Bibisora". The story of "Bibisora" is also written in a beautiful style, in a playful language, so that you can share the joys and sorrows of the involuntary hero. The story is told in the form of Jahangir's understanding of the world and his attitude to it, an eight- or nine-year-old boy who has just learned the secrets of existence. Changes in the child's psyche, the childlike innocence of a simple and sincere villager, who does not harm anyone, his boasting, which he uttered only for his own pleasure, is so eloquently conveyed from the child's tongue that it is difficult for him to do otherwise:

"The rest is up to them: our son did well in school, but the teachers at the institute dropped him off with a bad grade for the sake of money. The truth is that the Russian archer praised him, we will give you a house, we will marry the most beautiful girl... After becoming a colonel, he will return to your village. And much more. If there is a piece of paper and it is written in Russian, who understands and who is questioning the rest." A positive example of the hope and pride of our people begins to be felt when they see their parents waiting for them and praising the well-known "excellent" boy, who has finished school with difficulty. The protagonist of the work connects this world of praise to a piece of paper that is "machine-wrapped". In fact, it is questionable whether the happy mother knew what was written on the paper. But the fact that this guy, who is in the public eye and is constantly praised, is related to you.

In the traditional way, the story depicts the artistic interpretation of the mood of the heroes in the form of monologues and dialogues. There are no passages in the play that would torture the reader and embarrass Western and Eastern philosophy, to say the least. On the one hand, this is good, because it is a little difficult for "contemporaries who do not have time to read their passports" to spend time on works based on monologues of thirty to forty pages.

The story is read like an epic. The sincere love between Sultan Chavandoz and Tolgonoy, given in the child's innocent language, cleanses the reader of dust: "My brother loves him. Writes letters, receives letters. She is in love like in the books." There is no need to overstate. The child does not hide the reason why he initially fell in love with the two young people.

This image elevates today's market man, who is not ashamed to lie to his fellow man for a pittance and who is eager to get a decent job it's as if you're showing us what human sincerity is: **"If I deliver the letter to my uncle, he will give me three sums. Three rubles is a lot of money. Proud of my friends, I buy a potato pie from Jolliboy`s shop for a week. May my uncle love me too."**

The plot line and compositional structure of the work are also shaped in such a way as to direct the reader to its essence. The story contains symbolic symbols typical of our literature, one of which is the old Chegachi. This image, embodied as a symbol of evil, confuses the plot of the work. The reader, who fell asleep a little, read: "... Looks great. The old man, who never takes off his long black cloak, can tell what he is doing in the world of" the only "beautiful woman in the world" who is completely covered in beauty?

However, if the men of the village do not fulfill their heroic duties, such as: "If you slap your right face, hold your left face", the school principal is more interested in the future of his career than in the future of the children under his care: "Can I say something to the domullo from the center?" if he thinks calmly, if the uncles do not know themselves: "Even the most beautiful woman in the world can be touched by a dog." The image of the old border guard has a big task. He laughs as much as he wants at the proud crowd with his black beard (usually the white beard of our elders).

From time immemorial, our people have had their own views on the issues of human pride, honor, dignity and dignity. He could easily admit death, but he did not allow his pride to be trampled underfoot. There are many proverbs and legends on this subject. In particular, the epic "Alpomish" is entirely dedicated to human pride and dignity. Yodgor, who was not yet seven years old, said: "After Gul gave my mother to Ultontoz, What page am I going to use in Kungrad?! When you hear her moaning in the language of Bakhshi, you feel that in the involuntary world there are more attitudes than eating and drinking and "childishness like lice." The story of "Bibisora" convincingly reveals the descendants of such great ancestors as the "black cloaks" from the center.

The end of the story is also wonderful, the reader is not told about the fate of Jahangir and Bibisora and who the blue-eyed nephew grew up like. In just one sentence, the future of the village is not so good: "By the way, a new physical education teacher has come to our school. His name was Fakhriddin. They said he was from the city, wearing a black cloak." Of course, unless serious action is taken against evil, it will not go away. He is not weak enough to be destroyed by a single letter from a thirteen- or fourteen-year-old. Only when a cowardly uncle, a carefree uncle, a director who thinks only of his career and fathers who can't even save his daughter's destiny can unite, her seed can be dried up. Worst of all, Bibisora's future is also in jeopardy.

The simple and charming language of Sabir Onar's works is characterized by a combination of national and universal ideas embedded in the stories and narratives. By reading his works, the reader feels the taste of pure Uzbek literature.

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