

Artistic Interpretation of Uzbek National Customs in Uzbek Prose Works (in the Example of the Novel "Between Two Doors")

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ABSTRACT

The article talks about the artistic interpretation of Uzbek national customs and traditions in prose works and their importance in revealing the content of the work. O'tkir Hashimov's novel "Between Two Doors" was chosen as the object. It has been scientifically analyzed how the scenes with the examples of ritual folklore in the work took place in the general plot of the work.

Introduction.

One of the leading aesthetic properties that determine the main characteristics of the literature of each period is its direct connection with the life of the people. The origin of written literature goes back to the legends created by the ancient ancestors of that nation through the oral poetic creativity of the people. That is why, when discussing the creative relations of literature with folklore, the tradition of creative use of folklore by writers is taken into account.

That is why, when discussing the creative relations of literature with folklore, the tradition of creative use of folklore by writers is taken into account. As we know, the study of the writer's nutrition from folklore and its best traditions has been one of the constant topics of literary studies. Because the combination of folklore and written literature is seen in the work of each artist in a unique way. Such harmony is especially evident in the work of O'tkir Hoshimov, one of the mature writers of Uzbek literature.

UZBEK NATIONAL CUSTOMS IN UZBEK PROSE WORKS.

We can see in the example of the work "Between Two Doors" that the examples of folklore are deeply embedded in the heart of the writer and that they played the role of an important spiritual treasure in the literary work and served to develop the composition of the work. Uzbek folk

songs expressed the mental state of the characters and their heartaches in the prose works of the writer. If the writer feels the subject which he writes with his whole body, he can involuntarily excite the readers. In this regard, the writer himself expressed the following thoughts: "Artistic creativity has a simple condition. If the hero does not come alive in the imagination of the reader as a living person, in other words, if he does not make the reader share his joys, worries, feelings, even if the writer raises any important issues and says any wise thoughts, the reader does not believe"

The writer can clearly see the confirmation of his thoughts in his works. In particular, while reading "Between Two Doors", the figures of Aksaqol, Kara Amma, Husan Duma, Shamurod, Muzaffar, Rabia appear before our eyes with all their thoughts and worries. The reason for this, of course, is the expression of the Uzbek national spirit familiar to the reader, the national outlook unique to each of us, and the mentality characteristic of the people of the nation, along with the artistic image in simple language.

N. Shukurov wrote about this novel: "Every event in "Between Two Doors" comes as an important part of the plot. The reader becomes an expression of the expected event due to being a direct participant in the flow of events presented on the previous pages of the work. At the same time, each event plays the role of a mirror that shows the character of the personages in the work".

In the mirror of artistry described by the writer, the development of events is directly aligned with our national values, and appears better and more mysterious to the eyes of readers.

The values associated with the wedding ceremony are an important artistic tool that ensures the full performance of the work. When we get acquainted with the novel, we witness unique artistic interpretations of ancient forms of national values and traditions. It can be seen that artistic images of our customs, such as wearing a turban, circling around a bonfire, holding a young child in the hands of the bride and groom, which have been a tradition among our people for thousands of years, have become an artistic reality due to the skill of writing life scenes. Each of these ceremonies belongs to the series of truly folk customs, and each has its own historical and progressive development. This is how lifelong habits are described in the work. Through the story of Little Muzaffar, the image of Shamurod, who is limping before our eyes, is embodied:

- Aka Ilhom, the tea shopkeeper, who was coming next to my father, took the cloak that was tucked under his arm.
- Put it on, son-in-law! - Dad grinned and put his hand behind his back. Bekasam was dressed in a cloak and led to the bonfire.

Dad is walking straight. I don't even notice the lameness of his legs. When I went close to my father so that he could see me, and some unknown woman pushed me on the shoulder.

- Run, don't stay here!

They turned my father around the flame three times. Someone brought an old chair and put it near the fire. Another man put a small boy in his hat on my father's lap. At the same time, the ear was filled with lightning. Apparently, the "flame" is related to the worship of fire, and the child is a reference to the bride and groom having children in the future. And the tone is connected to the essence of customs, which have their place in the form of a sign from the integrity of national beliefs and faith.

"The trumpet played a melodious tune. I smelled incense." This image is the beliefs associated with such things as eye contact and kinna penetration.

"Come on, let's have a fight." This custom is also different from wedding ceremonies of other nations. At the wedding of an Uzbek, games such as kopkari(means a competition play with horses), wrestling, argument, word game, and telling are often played. Muzaffar continues to

narrate his observation.

“Are there those who want to compete with the groom? He took hold of one end of the big horse and shook it. Five or six wives lined up after Abduvali's month. They hugged each other like a train. From the bride's side, a curvaceous woman in a dress with pleats came out. Abduvali's bear grabbed the other end of the kiikchika that he was holding.

"We, too, compete."

This custom is a fight for the dignity and honor of the bride and groom. It is about honor. This custom has taken a different form today. The bridegroom's grooms fight with the bride's boyfriends at the bride's house, not at the groom's house. This is called "football". When the bridegroom enters from the threshold of the bride's house, the footstool placed under his feet is in the middle, and whichever side is considered the winner, will stand tall with his honor.

That's why this custom is sharpened and trimmed to avoid quarrels. As you can see, both sides will have shards. The writer introduced this idea into the plot system to make the events of the work believable. This success has certain historical foundations. Because such disputes held at a wedding are symbolic in nature and arose as a result of the development of test matches in ancient marriage ceremonies. According to one of the old family customs - endogamous marriage, it was not possible to marry from within the same tribe, that's why young men married girls from other tribes. People who take a bride from another tribe, have to fulfill certain conditions of that tribe in order to take the bride. Rituals such as lapar, olan, tussle, foot stomp, belt removal, road block were created on the basis of these ancient marriage customs.

It is no secret that our national values have been insulted and stained with black spots for certain years. But we admit that the influence of the seventy-year-old ideological system has not yet disappeared even today, which is glorified by independence. A. Berdyorov, who expressed his opinion in this regard, said:

Unfortunately, some young people are moving away from national values. First of all, parents and family are to blame for this. After all, they say, a bird does what it sees in its nest! But it can be said with confidence that we have desirable values. Now let's pay attention to the opinions of literary critic S. Mamajonov on this issue. "The writer protects, admires and promotes the eternal values of the spirituality of our people, great intentions, dreams, great faith in goodness and goodness in man with love and passion."

O'. Hoshimov included in his work the customs that are familiar to him, close to his spiritual world, the traditions that he saw and knew in his youth, especially the rituals and age-old customs that exist in the city and region of Tashkent. . In particular, in the novel "Between Two Doors", the writer dwells in detail on the national values of the country where he was born and raised. But whoever reads this work, the eternal traditions of his country will come to his eyes.

In one passage from the work, the bride from Tashkent is described as follows: "The bride from Tashkent bowed and saluted. He placed a cup on his fingertip and handed her tea. Khotin-Khalaj blessed the bride "with a spoonful of water" saying, "May you marry and give birth to sons like rams." In this image, the writer emphasizes the traditional customs of Tashkent residents, that is, the custom of passing tea by holding the cup on the tip of the finger. This custom, which the writer describes with deep sincerity, is not used in other oases. "Kelin Salam" is also performed differently in different regions, for example, in Surkhandarya, the bride covers her mouth with a handkerchief and shakes it from both sides. In Samarkand, the bride greets those sitting by moving her hand with a napkin over her face. In Khorezm, he rubs his thighs three times with both hands. This scene from the novel "Between Two Doors" is an expression of the ceremony "greeting the bride" that is a part of the wedding ceremony of the people of Tashkent. The artistic interpretation of a similar form of greeting, i.e., one of the traditional customs performed as part of the ceremony, can be seen in the image of Zaynab in the work of the famous writer A.

Qadiri, "O'tgan Kunlar". In the novel, the hero holds the tea on his fingertip and hands it to the character of Otabek. Another custom, that is, neighbors coming to the house where the bride has arrived, is also a tradition in Tashkent. However, it should be mentioned that in many parts of our country, the house of the newly married bride is considered "chillalik" and foreigners are forbidden to enter it.

As O'tkir Hashimov brings the colorful manifestations of our national traditions into the work, we can see the following images from Muzaffar's story. At the same time, he is not only the hero of the work, but also an observer writer: "When I regained consciousness, my father Robi hugged my sister from the waist and stood up. Robi lifted my sister and disappeared behind the palak." This image is the custom of the bride and groom to enter the wedding ceremony.

The women were sitting in a row on four sides, everyone was busy tying the "knot" that touched them," he said, which is an expression of one of the traditional customs - the "knot tying" ceremony. This custom has been a tradition among Uzbeks since ancient times. Before the wedding, gifts and wedding items are sent to the bride's house by the groom. This habit is called "to'qiz-to'qiz". In some villages, this has taken the form of a special ceremony and is called "nine wedding".

"It was customary to serve nine different dishes to the grooms. Sometimes food is served on nine plates. After the grooms ate these dishes, they threw coins on the plates.

O'tkir Hashimov's work artistically expresses the appearance of this custom popularized in Tashkent. According to this ceremony, the female guests who came to the wedding take their share from the wedding hall with good intentions.

Otkir Hashimov observed a certain consistency in describing the national traditions, rituals and traditions, customs and superstitions of our people. And this consistency ensured the vitality and naturalness of the interpretation of traditions. The presentation of each ritual in its place in the work, in direct connection with a certain artistic intention, also shows that the writer knows the nature of national values well.

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