



A POETIC FEATURE OF XXI CENTURY UZBEK STORYTELLING

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Article history:	Abstract:
<p>Received: 11th January 2022 Accepted: 11th February 2022 Published: 28th March 2022</p>	<p>In this article going the discussion of the poetic features of Uzbek stories of the XXI century. It includes a special analysis of Nurullah Muhammad Raufkhan's "Resurrection", Normurad Norkobilov's "Joy of Loss", Abdukayum Yuldashev's "Poincare". Generalized theoretical conclusions have been drawn about the nature of the story, its compositional nature. The article also focuses on the study of the artistic nature of the principles of renewal of Uzbek storytelling in the XXI century, their specific image. It is based on the fact that the story is the leading genre in the system of epic thinking, its contemporary nature and its reflection of a certain reality. The article says that the story of Doomsday covers a huge chronotope, the Joy of Loss depicts two opposing emotions at the same time, and Poincaré tells the story of human destiny. In short, the article describes in detail the specific trends of today's Uzbek storytelling.</p>
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The story is a modern genre. From the petty concerns of social life to the echoes of national, global and global problems, it is expressed as a product of epic thinking. In this sense, in the system of epic thinking, storytelling is a genre that informs the literary process that has taken place and the trends of renewal that will occur. "If we refer to a mirror in which the original literature becomes a reality," writes Uzak Jurakulov, "the genre of the story is a broken mirror." But the power of the story lies in this fragmentation. When we remember the existence of a particle, the ocean in a drop, the sun in a ray of light, we feel the true power of the story.¹

Such polyhedral, universal and typological features of the story genre paved the way for the formation of storytelling traditions in the literary-historical process. In short, the first sparks of artistic change in the system of epic thinking appear in the story. Therefore, the role of this genre in recording the updates of the literature of a certain period is invaluable. If we look at Uzbek storytelling in the 21st century from this point of view, it is natural to ask a number of valid questions. So, what kind of poetic research, artistic discoveries, stories written over a period of 20 years have become history and point to the literary thinking of the future? In general, what is the position, achievements and shortcomings of the Uzbek story of the XXI century in the literary process? There are also special publications of our writers in various scientific publications. Among them are Yuldoshkhoja Solijonov, Kazakboy Yuldashev, Khurshid Dostmuhammad, Dilmurat Kuronov, Uzak Jurakulov, Bahodir Karimov. For example, H. Dostmuhammad thinks about modern Uzbek storytelling as follows: "*First of all, the roots of modern Uzbek storytelling go back to the examples of folklore, as well as to our ancient classical literary heritage, including prose works that have a special place in the works of Rabguzi, Amir, Navoi, Babur, Khoja, Gulkhani. The closure has been recognized by experts. Second, another cornerstone of our national storytelling is rooted in the school of world storytelling, founded by writers such as Boccaccio, Cervantes, and Edgar Poe, and continued by people of different nationalities. Thirdly, the Uzbek national storytelling, which has a century-old history, has undergone a great renewal and rise during this period, has created its own image, its own school of skills. In this way, Uzbek storytelling has become an integral and important part of world storytelling.*"². Both a storyteller and a literary critic, this idea is

¹Jo'rakulov U. Issues of theoretical poetics: Author. Genre. Chronotop. - T.: Publishing-printing creative house named after Gafur Gulam, 2015. - P.233.

²Dostmuhammad H. The Perfect Way of the Story (Sarchashma Mavjlari). - T.: Famous-press, 2016. - P.167.

valuable because it focuses on 21st century Uzbek storytelling. The article focuses on the theoretical basis of our national storytelling, the trends of renewal and the analysis of Ulugbek Hamdam's story "Yaxshiyamsenborsan". problems were discussed in detail.

Another critic of literature, U. Jurakulov, discusses the poetic changes taking place in Uzbek storytelling in the 21st century in his article "Khoskalomkhosiyati" published in 2012. The article discusses 3 types of stories published in 2012 and draws scientific and theoretical conclusions. The first type of story is a metaphor, in which "in such stories, a theme or event chosen by the writer is transformed into a whole system of metaphors. The plot and the image acquire a generalized (typological) essence. The language of the story is built on a series of symbols. The composition of the work is replaced by a metaphorical model. As a result, the space-time coverage of the story expands. The scope expands. A small epic genre that combines all of this can be a story, and it naturally competes with the big epic genres."³.

The second type is called metaphorical storytelling, and "*such stories are not built entirely on metaphors, but any motif, image, or detail in them serves as a metaphor. These parts of the story play an important role in expressing the writer's artistic intent, in expressing the artistic idea of the work.*"⁴ Examples of such stories are Nurullah Muhammad Raufkhan's "Hut at the Foot", "Simple Truth", L. Burikhan's "Iron Box", RahimjonRahmat's "Adashvoy", U. Hamdam's "Journey", Isajon Sultan's "Cup in the Water". U. Hamdam's "Pillapoya", H. Dostmuhammad's "Shabada", NodirNormatov's "Guldurakdashtlarda", I. Sultan's "Avliyo" are interpreted as metaphors.

U. Jurakulov conditionally calls the third type of stories mystical stories: "*This form of story, in general, exists in the experience of world literature. Since the same form is also found in our literature in recent years, it should be taken as a natural process. But it is interesting to note that the emergence of such a form of artistic interpretation in the literature of Europe, Latin America, and especially Mexico, is seen as a consequence of the spiritual and moral decline in those regions. Because these kinds of stories are based on ideas that are mixed with reality and superstitious notions around people, without a solid religious foundation*"⁵ Such works include N.Arslan's "Sleeping in the Shadow", Nazar Eshankul's "Sibizgavolasi", Sabir Onar's "Secret of my aunt Safura", I.Sultan's "Fate", "Garden of Eden", "Aydinbulak". is entered. Apparently, all three types of stories are about the renewal of the genre. Such scientific observations serve to shed more light on the artistic boundaries of 21st century Uzbek storytelling. Such articles include B. Karimov's article "Three stories in the coordinate plane." It notes that the tradition of "binding" in Eastern literature is also reflected in modern Uzbek storytelling. The story of H. Dostmuhammad's "Road to the Silence", written as a "Nazira" in Dino Butsatti's "Seven Floors", will be analyzed. The plot of the stories, the compositional structure, the commonalities in the system of images, the author's artistic intent and the peculiarities of the idea of the work are described in a comparative aspect.

This means that modern uzbek storytelling, not only on the scale of the subject, its poetic research, but also with its critics and analysts, leaves an indelible artistic mark on the national literary scene.

First of all, it should be noted that these 20 years have provided an opportunity to observe a wide range of Uzbek stories of the twentieth century. In other words, the stories "scattered" in various newspapers, magazines and manuscripts were published in one volume. This paves the way for a rethinking of the poetic changes of the last century, and shows that the traditions of the Uzbek school of storytelling continue in this century. For example, stories such as "Anthology of 20th Century Uzbek Stories" (2009), "20th Century: 20 Stories of Love" (2015), "White Quotes" (2016), "Mother - My Ka'bam Yourself" (2016) The publication of his poems reflects the epic thinking of Uzbek storytelling. In addition, Shukur Kholmiraev's three-volume (2006), Nazar Eshanqul's "Smell of Mint" (2008), Ahmad Azam's "There is still life" (2011), Abdukayum Yuldashev's "Poincaré" (2014), Nurullah Muhammad Raufkhan's "The Hut at the Foot" (2014), H. Dostmuhammad's "Scream" (2014), UtkirHoshimov's "Four pillars of life" (2015), Khurshid Dostmuhammad's "Scream" (2014), Omon Mukhtor's "Tiger in the picture" (2016), Normurad Norkobilov's collections of short stories such as The Man Abroad (2016) were published in this century. As a result, it became possible to study the poetic laws of the story genre through the work of one writer. Most importantly, such books are a unique treasure that connects the artistic thinking of two centuries, reveals the problems of personality and time, and reflects the principles of renewal and methodological research of our story. Based on the above, if we look only at the three-volume collection of stories by Sh. Kholmiraev, the ideas become clearer. The selection includes the author's short stories from 1965 to 2005. The first volume contains 52 (380 pages), the second 15 (424 pages), and the third 10 (512 pages) stories. From these figures it is clear that the author's work contains a variety of examples of the story genre.

The author's artistic style, the language of poetic thinking, shows its potential not in his novels, but in his stories. He became the founder of a new school of Uzbek storytelling with his small and large stories. In particular, "Autumn Spring Air", "Free", "Bandi burgut", "Uzbek bobo" in our literature, along with showing the artistic image of the people of the transition period, enriched the poetic imagery of Uzbek storytelling.

³Jo'rakulov U. Issues of theoretical poetics: Author. Genre. Chronotop. – T.: Publishing-printing creative house named after Gafur Gulam,2015. – P.260.

⁴From the source above.– P.261.

⁵Jo'rakulov U. Issues of theoretical poetics: Author. Genre. Chronotop. – T.: Publishing-printing creative house named after Gafur Gulam,2015. – P.262.

Second, by the 21st century, the literary genre had expanded. Interesting stories from each other were brought to the attention of the literary community in newspapers, magazines and social networks. "UzAS", "Ma'rifat", "Kitob dunyosi" newspapers, "Yoshlik", "SharqYulduzi", "Tafakkur", "JahonAdabiyati" magazines, "Facebook" social networks have become a real platform for storytelling. 'found his followers. Nazar Eshankul's "Bahovuddin's dog", Nurullah Muhammad Raufkhan's "Hut at the foot", H. Dostmuhammad's "Scream", Isajon Sultan's "Toshkelichak", Ulugbek Hamdam's "A bowl of water", Normurad Norkobilov's "Joy of Judgment", Abduqayum Yo As soon as Idoshev's "Poincare", Eshqobil Shukur's "My brother is coming", ShodmonqulSalom's "Halaji" stories were published, they were analyzed by literary critics and various opinions were expressed. Later, a collection of authors was published under the title of these stories. Thus, the story became the genre of today. It is now recognized as the leading genre of the literary process. Tragedy, once one of the most widely read genres of poetry in Eastern literature, is now in the literary process with its modernity, social weight, and poetic integrity as a product of a small part of epic thought. the story became an artistic caravan bell.

Thirdly, the tradition of writing stories in various compositional ways, which dates back to the beginning of Uzbek storytelling, is still observed in today's stories. If we look at the historical and theoretical features of the Uzbek stories of the twentieth century, we can see that the artistic composition of the story has a unique poetic integrity in the work of each storyteller. While the story genre, which developed as a product of the phenomenon of artists such as Abdulla Qodiri, Abdulhamid Cholpon, Abdurauf Fitrat, rose to a new level in the work of Abdulla Qahhor, Shukur Kholmiraev proved the poetic potential of this genre and laid the foundation for the modern school of Uzbek storytelling. sold. It can be said that such compositional methodological research is equally relevant to the Uzbek storytelling of the independence period. For example, Olim Otakhanov, Nazar Eshanqul's artistic depiction of inner mood, Murod Muhammaddust, Erkin Azam's sincere satire and folk melody, Ahmad Azam, Khurshid Dostmuhammad's detailed descriptive rhythms, etc. 'means that there is a need to study change. Even such poetic researches can be seen in the works of some writers. For example, a special study of the stories of Sh. Holmiraev, N. Muhammad Raufkhan, N. Eshanqul shows that this view is not just a theoretical hypothesis. For example, Sh.Holmiraev's 3-page story "The Stranger" and 192-page "Uzbek Bobo", N.Muhammad Raufkhan's "Evenings of the White House" and "Hut at the Edge" based on a comprehensive metaphorical model in terms of artistic time. , If we look at the stories of "Doomsday" in a comparative aspect, we see that the story writer is also useful in the analysis of the creative laboratory. The story differs from the novel and short story genres in the system of epic thinking. While in the novel the author is required to have the power of personal thinking, in the story the author's image is characterized by the reflection of the inner world, the spiritual image. The story is a marvelous work, with its versatility over the "brother" genres, its epic imagery, the product of a literary-historical process, and the ant's diligence that has always been at the forefront of epic thought. The fact that the story restrains the vast expanse of time has a place in the epic system of thought as it seeks to capture the moment of human life into reality, to speak of national and universal virtues. Such multifaceted, artistic and functional features of the story are equally true of modern Uzbek stories. Let's take a brief look at some of these stories. First of all, it should be taken into account that the Uzbek stories of the XXI century are written in different styles and on different topics. Therefore, it is possible to look at the problem more broadly if we look at modern Uzbek stories not in terms of specific classifications, but in terms of the writer's approach to reality, epic imagery and artistic interpretation of various topics. Nurullah Muhammad Raufkhan is one of the most famous writers of 21st century prose with his stories "Chilla", "Simple Truth", "Hut at the Foot", and "Doomsday". His story "Doomsday", published in the magazine "Oriental Star" in 2019, is valuable in that it restrains the vast coverage of time and focuses on the artistic interpretation of the tragedy of mankind. The plot of the story is based on the fate of a father and son, grandfather and grandson, as well as the signs of doomsday. It tells the story of a generation of preachers and the tragedies that befell them. The spiritual crisis of society is reflected in the profession of preaching, which has been passed down from generation to generation. The center of the story moves to the first sentence. *"The herald wakes up early every day. His grateful father taught him that from childhood. After washing and cleaning, he enters the house and announces the morning prayer. The message came from his grateful father. According to his father, his father also called for a jar in the village. He was preceded in death by his great-grandfather."*⁶ The word "inner house" in this thesis sentence refers to the rhythm of the story and amazes the reader. Why should the call to prayer be called in the "inner house" now? This question takes the reader to the next line and reveals the author's artistic intent. The first sentence is followed by a retrospective account of the protagonist's passage of the seven pink heralds, their status in society, and their role as both messengers and muezzins at the same time. This way of depicting, as an antithesis to the story, paves the way for the restraint of the great reality of the past. The story is metaphorical with details of the "inner house", the herald, the seven puppets, the enlightenment thread passed down from ancestors to generations, the ruined minaret and the mosque. In the image of the herald, the universal tragedy of the whole people, nation and humanity is interpreted. *"It simply came to our notice then. When Jar called, he would call only the dead or the wedding. He went home. He also used to recite prayers at home. In a low voice... Learned so no one can hear... Learned. How to throw? In the middle is his father's will. Should the family rope that has been driving for a thousand years be broken when it comes to him? Will he betray the trust that has passed from hand to hand, from mouth to mouth, from the depths of the ages? Will it all stop now?"*⁷This is where the riddle of the first

⁶Muhammad Raufxon N. Doomsday. "Шарк юлдузи" printing house, 2019y. – №6.

⁷From the source above.

sentence comes to light: "a gun hanging on the wall." The problem raised in the story is concrete. In the antithesis of the story, the position of the herald in society, in the good and bad days of the people, the most important thing is that he worships the call to the truth, the stairs of the minaret, the mosque is full of worshipers. is indicated. Now the herald has been forgotten by his family and the ignorant people. Neither the adhan nor the prayer survived on the streets. In this way, the adhan and the prayer lived in the blood of the descendants of the heralds, in the net of the heart. The only task of the father was to pass the thread left by the ancestors to his son's heart. This was a difficult task for people who were deaf and blind.

But one day the father announced: "One day he called his son.

"I'll tell you now, my boy." – said. – Keep your ear closer to my mouth. "The boy was surprised. ...

– Come closer, – said the sick father. The boy pressed his ear to his father's lips. Dad began to whisper. ... He was trying to tie the end of the spiritual thread that his grandfather had passed on to his father, to the heart of his successor, his heir, heart to heart. It was the heart, not the whispering mouth. It was the heart, not the ears, that heard. It is as if something that has been passed down from ancestor to ancestor has passed from the heart of a father to the heart of a son, without anything. "8.

Unlike his father, the herald set the people on the right path. He would call the azan from the tower, which had been turned into a hill five times, and turn to his villagers with hope. However, the "smart society" was labeled a "fool" by the old man. Villagers gathered to watch the "stupid herald." While the father herald was persecuted by the villagers until the "inner house" (here "inner house" is a symbol of the father's heart - our emphasis), the son drove the herald crazy. The story touches on the boundaries of the chronotope of the three eras through a symbolic depiction of the lives of three generations:

1. The time of the ancestors is the time of the best people;
2. The years in which the father preacher lived were a time when society was cut off from the divine thread and led astray;
3. The period of the boy's herald is the period of the appearance of the signs of doomsday, from the time when the villagers plunged into the swamp of oppression to the time when the boy's herald called for the call to prayer.

So, the plot of the story is based on the past, present and future. It is dedicated to the artistic interpretation of national and global problems, as well as to the expression of reality in a large genre. It is gratifying to see that this type of story, as a prelude to great literature, is sprouting into the modern literary process. Of course, it is safe to say that such innovations are not an emergency, but the result of an understanding of the unique laws that exist in the genes of the original literature.

Normurad Norkobilov's story "The Joy of Losing" is based on the same criteria. Unlike "Doomsday", this story is an artistic interpretation of the moments of human life. The plot of the story is based on the horrors of old Norboy at the end of his life and his extraordinary feelings of the pain of death. The title of the story is astonishing. The "joy of loss" is a convincing portrayal of two opposing emotions in a single heart. The story takes place in the family of old Norboy. The old man, who lost his wife, remains a refuge in his home. Only Moses, the son of the city, will honor him. But one of them was far away and the other was a boy. The lonely old man used to sit on the hillside on the outskirts of the village, soaking up the crumbs of bread. The piece of stale bread is placed parallel to the old piece. In addition to revealing the character of the protagonist in detail, this image plays an artistic role in the story structure, in the narrative of the plot, in the expression of the relationship between father and child. Especially in the story, the hill on the outskirts of the village looks like a tribune of the narrator. Most scenes of the story are narrated or observed from this point. As the characters enter the story, as part of the plot, as an artistic conflict, as a dialogue between the characters, the chronotope of the dungeon becomes the poetic center in accordance with the author's artistic intent. It is as if the old man Norboy's lifelong collection, the children he raised, the buildings he built, were instantly destroyed, creating a mound. This is probably the reason why this place is called a hill, not a hill. The names of the characters in the story are also not simply chosen. Their character is given an artistic function in the plot line. For example, in the story, the old man's son-in-law, Yamanqul, portrays a pessimistic, bad-tempered character, while Bazar depicts an image of a man who forgets his father's dignity and childhood duties and becomes a man of lust. But such artistic prisms in the story are a weakness in revealing his true art, in my opinion. Because the peculiarity of this type of story is that the moments of transition from love to hate, hatred to love, and the simultaneous feeling of sorrow and joy in the body are expressed in the background of reality. Also, the anonymous suffering of death, which has been referred to many times in Eastern literature, shows that it is being revived in the consciousness of today's man, and that the original literary traditions continue in the same literary process. "The gate, which is always difficult to open, slams shut first, then opens wider, and in front of it there is a stern look of his aunt. But as he stared at his nephew, who had recently picked up his greetings due to the influence of his family, this is what happened to him one hundred percent of the time. She was overjoyed when she was born. Her feelings were as beautiful and vibrant as pearls. Wondering how to choose the perfect Shaw rug Sometimes he wants to get rid of that ugly guard with a light gesture and enjoy the light of the emotions that are hidden in some corner of his heart. "9. It is clear that the image of

⁸Muhammad Raufxon N. Doomsday. "Шарк юлдузи" printing house, 2019y. – №6.

⁹Norqobilov N. The Joy of Losing (Stranger Man. Stories). – T.: Publishing-printing creative house named after Chulpon, 2016. – P.110.

the aunt described in this film, the girl's refusal to greet her aunt, family animosity, in other words, "Everyone reaps what they sow", love creates love, hatred hatred.

At the end of the story, the story moves from the hill on the outskirts of the village to the old man's room in the yard of the eldest son Bazar. Eventually, the old man dies in his room, repeatedly begging his youngest son, Moses. "It simply came to our notice then that the old man had a lot of relatives and grandchildren. There is not enough space on the platform for those who hold sticks. In short, almost a quarter of the spacious courtyard was occupied by sticks. But only two of them shed real tears. One is Moses, and the other is a child. But like Moses, he wept for joy, not for separation. Now no one will tease, shake, or take away the bread from his grandfather, saying that he is ashamed. The baby was crying, and he was crying. She was crying and crying inside."¹⁰The most interesting story begins at the top of the hill and ends underground under the death of an old man. Even the old man's daily bread crumbs go underground as the ants become one and carry them home. "There was a piece of bread on the window sill that had been taken from the old man yesterday. The ants, who already have it, have nothing to do with these false rumors of the slaves."¹¹

In summary, N.Norkobilov's story "The Joy of Loss" is a typical example of the innovations taking place in the modern literary process by summarizing the scope, style of expression and conflicting concepts in a single focus.

A. Yuldash's "Poincaré" has its place among the Uzbek stories of the XXI century, not only in the work of the writer, but also in the literary process, due to the uniqueness of the narrative style and the accuracy of problem solving.

The story depicts the relationship between man and the universe, science and family responsibility through Punkare's hypothesis. The story revolves around a young scientist. From the point of view of the image of a scientist who has not yet fully proved the Poincaré hypothesis, wrapped in family worries, the character and spiritual image of several characters can be seen in the story scene. While this style of narrative in the story leads to the self-disclosure of the protagonist, secondly, it gives the writer an understanding of the artistic concept. In addition, the author describes his ideological and artistic intentions in the form of portraits, manuscripts, theatrical plays. Thus, three factors are important tools for understanding the story: the narration of the story in the language of "I", the point of view of the protagonist, the reflection of the writer's artistic purpose in the depiction of artistic details.

While the briefcase in the story is a symbolic portrait of the protagonist's life, the manuscript summarizes the events of the story as a symbol of his dream goals. In fact, each character in the story has their own portfolio. Only the manuscript in the portfolio speaks to everyone's destiny. For example, it is enough to remember the life of Tirkash, the teacher and the student in the story. One day, a young scientist is suddenly pushed by a car, and the scattering of manuscripts in his portfolio is a symbolic representation of the part of the same image associated with the Poincaré hypothesis. "It simply came to our notice then that my portfolio was slowly aging with me. Honestly, if my briefcase had been punched in the head, it would have been as trembling as mine; if he had a little bit of language, he would have a habit of holding on like I did."¹² The story describes the teacher-student issue extensively, along with the mathematician's attitude toward the people around him. A teacher who seeks to achieve his or her goals through a student sigh at the repetition of his or her past. One step closer to proving Poincaré's hypothesis, the young man also rejects his teacher's wishes in order to start a family. "Look at the repetition of history. In any case, it seems true that progress is in a spiral. You know, there is progress anyway. I said the same thing to myself thirty years ago, before my wedding, and I convinced myself. And you're telling me out loud. That's when I said Poincaré was waiting. Poincaré waited, he waited, he waited patiently for thirty years."¹³ Soon the news spread that the St. Petersburg scientist Perelman, at the age of 41, had proved the Poincaré hypothesis. A teacher-student who can't stand forty-one is left with a dry hand.

At first glance, the story is told in chronological order, which seems to involve epic thinking typical of the story genre. In the literary process, too, the view that the story should be told is a priority. In our opinion, the point of such a debate is related to the artistic time of the story. That is, the story can be explained in chronological order, rather than in a retro-optical way. Also, the narrator's transition from the first person to the third person at the end of the story casts a shadow over the work's artistic style.

In short, the story teaches that everyone must first understand himself in order to find the original hypothesis in life and prove it completely.

So, summarizing the ideas and expressing them in short thesis sentences, it becomes clear that:

First, by the 21st century, various press releases and manuscript stories had been compiled and published as a collection;

Second, some of the 20-year-old specimens of twentieth-century Uzbek storytelling have found their way into the original literary biceps with their thematic scope, poetic findings, and unique epic imagery;

Third, the story has become a leading genre in the epic tour system with its contemporary and contemporary nature in the literary process;

¹⁰From the source above. – P.113.

¹¹From the source above. – P.113.

¹²Yuldash A. Poincaré. - Tashkent: Akademnashr, 2014. –P.91.

¹³From the source above. –P.125.

Fourth, the original stories of the twenty-first century serve as the artistic caravan bell as a genre that marks the changes in epic thinking in the literary process;

Fifth, it is gratifying that the main themes of Eastern literature, such as the world and the hereafter, life and death, good and evil, truth and falsehood, are reflected in modern stories. After all, a work that is completely cut off from the traditional plot, image, detail and motifs in the history of its original national literature, or built on their description, is bound to take place under the weight of time, no matter how "blessed" it may be.

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