



LITERARY INTERPRETATION OF INTERHUMAN RELATIONS IN MODERN UZBEK STORYTELLING

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ABSTRACT

The article is devoted to the study of the story «Momo Khavo» by Zulfiya Qurolboy qizi, her image creating skills, significance of artistic details in disclosing problematic of the work.

Introduction. "One of the things at the center of an artist's attention during the creative process is showing the concrete characteristics and individual features of a person as an individual. Just as the sun is reflected in a droplet, a work of art expresses generalizations from life through specific scenes of human life and individual traits".

The 20th century, as in world history, was rich with memorable events in the history of Central Asian peoples. In this century, people experienced both hunger and abundance. All of this was imprinted in people's subconscious memory. It's true that subconscious thoughts and feelings emerge from time to time. This is the reason for the instability in the miller's character. Although he was uneducated and ignorant, he sensed with a father's intuition that there was something in his son that he didn't understand. "I know that Allah gave this boy's strength to his brain. Soon he'll return with his pockets full." But his consciousness, shaped in a boring rural environment far from development, where life seems to have stagnated, doesn't allow him to look deeper into the situation. The father again begins to measure his son's talent with money. When the miller saw Tangriberdi return empty-handed from the competition, or rather, with a single "honorary certificate" (which in the miller's view was coming back empty-handed), he flew into a rage.

Naturally, the result of the naive miller's "rage" paves the way for further loss of the already non-existent closeness between father and son. Now, as they say, a bird does what it sees in its nest, Tangriberdi, the son of a father who doesn't consider his child's wishes and doesn't even imagine that his son might have desires of his own, begins participating in competitions secretly against his father's wishes. In other words, the miller is caught off guard when the seeds that were sown begin to sprout.

In the post-war period, especially during the years of stagnation, the majority of the country's population was involved in rebuilding the national economy and was left far from modern scientific advancements. This, in turn, led to limitations in people's worldviews. The inability to quickly accept innovations resulted in difficulties adapting to changes in life and, ultimately, to a deepening gap between generations. Zulfiya Kuroloy kizi uses this invisible contradiction as the basis for creating the images of father and son. As if hiding an illness only



reveals its symptoms, Tangriberdi's aging and the miller's growing old question the miller's absolute superiority in this conflict. Therefore, forcing his son, who had gained considerable courage after military service, to marry seems like a solution to the father's problem. True to tradition, even in matters of marriage, the child's wishes are disregarded: "Find a decent girl, whether from relatives or strangers! If we don't get him married and tie him down, he won't hesitate to run away. But let her be exceptionally beautiful." This is the miller's flawed philosophy.

"Every character introduced into the novel's reality is interconnected by sometimes noticeable, sometimes invisible threads. They play an important role in the author's artistic intention and serve to implement the main concept." Even if we replace the word "novel" in the excerpt with other genres of artistic creation, the essence remains unchanged. Indeed, each character who enters the work of art has their own place and serves to clarify the main issue raised in the work. The same can be said about the new bride who arrived against Tangriberdi's wishes. The bride is fitting for her new family. Here's what she said to her spouse with a sense of duty: "If only I could go through your parents' fire and come out of their water." What else can one expect from a woman who believes this is all there is to marriage? Even if this woman were born again, she would be unable to understand or support her husband. That's why when Tangriberdi was confined to a wheelchair, even though he hadn't divorced her, it was in her nature to leave their young child with a husband who couldn't even recognize his own mother, who was good for nothing but eating and drinking, and remarry. Here, the writer illustrates that the role of the wife is as important as that of the parents in a man's growth and in finding true happiness.

Indeed, the miller's wife - Tangriberdi's mother - doesn't think any better than her husband. True, she is first and foremost a mother. Even when her husband beats their son half to death and locks him in the cellar, and even when Tangriberdi is confined to a wheelchair in a state between life and death, she suffers greatly thinking about her child. However, as a mother, she doesn't feel obligated to agree with her son, support him, listen to him even once, or understand him. The environment that raised Buvzilol baycha did not teach her these things. Here is the mother-in-law's response when her daughter-in-law came complaining about her son: "Oh, you foolish woman! If your husband tells you to leave, will you just go? Since when has he become one to be driven away by women? Are the elders of this house dead?"

"No matter how skilled the writer is, they cannot act very freely in selecting characters for the work. The artist always relies on two logics in this process. One of them is the logic of life, the other is the artistic logic observed in a particular work. The writer's skill is evident in their ability to perfectly adhere to this logic. Deviations in these two logics damage the work's perfection."

Evidently, Buvzilol baycha doesn't have the sense to tell her daughter-in-law, "What kind of wife are you if you can't win my son's heart?" For her, a daughter-in-law is, first and foremost, a servant of her in-laws. Not the other half of her son. Just as Tangriberdi was not consulted about marriage, the elders should also determine how he should treat his wife. This is the logic of the miller's family. And the logic of most families of that time, as exemplified by



the miller's family. Accordingly, the author creates the image of the mother based on this logic.

When God created humans, He bestowed upon them, along with worldly blessings, the gift of thought. Just as the more you squeeze water in your fist, the more it escapes between your fingers, the more oppression increases, the more rebellion flares up. This is especially evident when a person is severely pressed into a corner of helplessness. In reality, Tangriberdi is not an unworthy son. He, too, respects his father as his upbringing dictates, submitting to him with filial obedience. However, his father's stubborn insistence on his own way and his complete disregard for his son's wishes forces him to cross the line. Tangriberdi's father's usual stubborn resistance to his participation in the next competition pushes him over the edge. "I'll go, I'll go anyway!" Tangriberdi cried out in a frenzy. "If you don't give me money, don't give it, I'll find it myself. But know this, I'm leaving for good now."

"Literature, through a complex system of artistic images, reveals the degree of connection between human feelings, passions, psychology, and consciousness with society, the state, history, and nature. Literature embodies reality through the depiction of man."

Now it doesn't matter to Tangriberdi whether his father approves or disapproves. The situation has reached a critical point. However, since his father collected his monthly salary from the collective farm, leaving him without a penny to his name, the young man, desperate to make money, resorted to stealing and selling even the "boards bought last year for a certain amount" from his own house. He unknowingly lost control of his actions. The situation deteriorated to the point where he, having worked for almost a year, conflated the injustices he had witnessed in the collective farm office with his family problems. As if holding the chairman responsible for these events, he goes to ask for money. When he asks, it's not politely, but with threats, saying, "If you don't give it, I'll file a complaint with the district committee about your crooked dealings."

True, for a fleeting moment, a rational thought crosses Tangriberdi's mind: "Why am I fixating on Eshboyev... do I have any leverage... even if he has money, he'll give it if he wants to, and won't if he doesn't." But as anger clouds his judgment, he again falls under the control of his frenzy. Tangriberdi, unable to contain himself and believing the chairman responsible for everything, begins writing a circular letter against him, thinking, "I need to destroy Eshboyev." However, the "unreasonable" daughter-in-law, who had been married for only a year, misreads her husband's mood and inappropriately complains, "I didn't come here on my own, didn't you bring me with respect? Have I now become disrespected?" This further complicates the situation. In the end, the daughter-in-law gets upset and returns to her father's house.

As we have witnessed, in this family, everyone measures reality by their own yardstick. There is absolutely no concept of understanding or supporting one another. Upon learning that their daughter-in-law had left, the parents cornered their son, shouting and threatening him with raised fists, ordering him to bring his wife back. But it doesn't cross the mind of any of these "loved ones" to ask, "What happened?" According to the parents, they married their son to this bride. Tangriberdi is obligated to live harmoniously with her. Indeed, family is a sacred institution. Destroying it has never been considered good in any era. However, a family is not a place where one lives under obligation either.



As a result, while Tangriberdi was going to bring back his wife who had left for his father's house out of spite, he was "attacked" by two thugs and met with tragedy. The beaten young man was left with no healthy part of his body, his spine was broken in three places, and he couldn't regain consciousness for months due to severe brain concussion. Finally, after the fourth operation, it becomes clear that Tangriberdi, having opened his eyes, has fallen into a state between life and death. He no longer remembers anyone, not even the mother who nursed him, nor his own name.

"The artist differs from ordinary people in that life events and facts are not only recorded in his works. Every time a story about an event or fact is told, it is imbued with the writer's, the artist's positive or negative attitude towards that thing, event, and ultimately - towards people." Describing the actions of the miller and his wife after this incident, the author portrays the state of a father who is deeply saddened by his son's disability, saying, "Maybe he wouldn't have met this misfortune if he had gone to the army." Now the miller appears as a father ready to do anything for his son. He even "hangs a chessboard on a stand and places it next to his son's bed." If only it had the slightest benefit. Just as the attention and affection not shown in time were useless, these "mercies" no longer mattered to his son.

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