

# THE PROBLEM OF MODERNITY AND AESTHETIC IDEAL IN THE STORIES OF ASQAD MUKHTAR

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**Annotation.** Literary Critic O.Sharafiddinov A.Giving artistic drawings to Mukhtar's work, he writes: "before Asqad says how modernity manifests itself in Mukhtar's work, "what is modernity itself, how should it be understood?", and let's talk a little about it. The reason for putting this issue is that sometimes some writers or critics reduce modernity to the level of a chronological category. According to such an interpretation, the modernity of the work is determined by when the events described in it took place. Also, the actuality of the theme is considered the first condition of modernity. Modernity cannot be added to such a one-sided, narrow understanding. If so, modernity would become a dress of literature, an external decoration. Whereas modernity is the main living form of literature. The writer is the child of his time, eye, ear, conscience. Consequently, it is necessary that he be at the level of his time when describing life, arising from his needs... Well, modernity requires the writer to think analytically at the level of his ERA, in addition to figurative thinking."

**Keywords.** Story, modernity, aesthetic idealism, idea, writer

**INTRODUCTION.** O. Sharafiddinov gives special emphasis to the issue of "modernity" in his article "On the Great Road of Creativity" where he outlines the creative portrait of Asqad Mukhtar. The scientist analyzes the issue of "modernity" on the example of the writer's poem "Katta Yolda", "Sisters", "Time in my destiny", "Planner". In fact, unlike the works of Askad Mukhtar's teachers A. Qadiri, Cholpon, Fitrat, A. Qahhor, due to the requirements of the time, era, system, modern Uzbeks, factory workers, geologists, female artists, doctors, etc. introduced various images of representatives of the new generation. Asqad Mukhtar's large-scale novels and short stories, such as "Sisters", "The Tale of Karakalpak", "The Era of My Fate", depict the fate and life of modern heroes. That is why the works of Asqad Mukhtar caused a great stir in the territory of the former Union, that is, in the literature of the brotherly nations. B. Sayimov, who seriously studied the literary prose, writes in his monograph: The novel "Sisters" is an ideologically and artistically powerful work, not only in terms of conflict and character, but also in plot and composition, artistic language and many other things. it deserves to be investigated from the point of view of theoretical problems. This was confirmed by the work "Sisters" at the Uzbek art and literature fair

held in Moscow in 1959. "one of the great works written on a sharp modern theme... it must occupy one of the first places among the best works written about our time" (Ivan Le), and it proves that it is highly rated. As we can see, each new work of Asqad Mukhtar was read and analyzed with great interest not only in the former allied republics such as Russia, Kazakhstan, Kyrgyzstan, Ukraine, but also in the Far East and Europe. Asqad Mukhtar's mature artistic research of modern themes and ideas can be observed not only in his works on large canvases, but also in his stories created in a small genre. If we study about forty stories of the writer by classifying them in terms of theme and idea, the following picture emerges:

1. Stories about the industrial theme and industrial workers ("Warrior", "Kurtak");
2. Stories featuring the image of a new Uzbek woman on social and household topics ("The wing will mate", "Dog", "Goodbye", "Call to life" "Safarali");
3. Stories related to the theme of war ("Oksana", "Sherbek's Argumog");
4. Stories on a historical theme ("I serve people", "Blue stone");
5. Psychological stories leading the tragic interpretation of social reality ("Death and Survival", "The Ninth Ward", "Lady's Birthdays", "Madwoman", "In whose hands is fate", "The Black Teacher", " Perfume", "Forgive me, people", "I study life", "Makruh");
6. Stories with a symbolic reference to social reality ("Chadirkhayol", "Ghost");
7. Satirical stories ("Two portraits", "Labbay, chayomi", "Talking on the way", "Sour lines", "Dry talk is not pleasant to the ears");
8. Memorable stories ("I saw Qadiri", "A survivor", "Taft").

We did not include about fifteen stories written for children in the "Children of the World" series. Because the study of stories written for children requires a separate study.

**LITERATURE ANALYSIS AND METHODOLOGY.** In Asqad Mukhtar's early creative researches, the stories "Fighter" (Farikha) and "Kurtak" (Rustam) created the image of Stakhanovites, while "Wing will be a pair" (Saodat and Jalil), "Call to Life" (Salamat Opa, artist Husanova, the head of the unit Nazmi) mainly created the image of the leading workers of their time (Saodat and Jalil - factory workers, Nazmi - the head of the advanced unit in the collective farm). In any case, the writer's attempt to create an individual, original character in the story "Khayri" is very noticeable in the

image of aunt Anzirat. But, unfortunately, this found image is not fully described in the story. Despite how unique Anzirat's character is, he remained at the level of an underexposed character in the story. In the story "Dog" both the events and the characters are extremely elaborated. In this story, the writer's ironic-critical view of society, people, and human relations becomes more intense. A. Mukhtar portrays the image of an introverted, selfish person living in society in the form of Saltanatkhon.

In this season, the lives and problems of the heroes of the new era in the stories "Taqdir kinin likda", "Kora domla", "Dinny", "Lady's birthdays", "Perfume" and the writer's psychological analysis skills will be examined.

It is clearly felt that Asqad Mukhtar began to deeply analyze life and characters in the stories "I care for people" and "Dog", which were created in the early creative stage. Also, in the story-telling of the later period, the writer's artistic skills in creating images and characters deepened significantly in "Taqdir kim'in klida", "Kora domla", "Dinny". In particular, socio-psychological analysis is prominent in the mentioned stories. Therefore, the researcher S. Matyaqubov evaluates Asqad Mukhtar's recent stories in his research: "In our current story-telling, the analysis of a person on a socio-psychological level has become one of the important features of artistic-aesthetic research. In particular, Asqad Mukhtar's story "Fano va baqa" looks at one street of a unique world called the heart. If we pay attention, the writer's stories created in recent years ("Fano va baqa", "Chadirkhayol", "Dinni", etc.) have a strong tragic tone. In addition to the conflict and the tragedy of the characters, the path of tragic expression in artistic interpretation was not seen in his previous research. It should be noted that evil is simmering in the social reality itself. To express it truthfully, it is necessary to reflect the tragic spirit of the world. A. Mukhtar seems to be urging people not to be confused by the cruelty of life. Because no matter how sad and painful the pains in our hearts and tongues are, truth, goodness and justice are higher than it" [3; -B. 8].

Indeed, the tragic tone is strong in A. Mukhtar's stories "Fano and Bago", "Chadirkhayol", "Jinni", as well as "Taqdir kinin klida", "Kora domla". In particular, the researcher S. Matyaqubov, while analyzing the story "Fano and Baqo", makes the following conclusion: the tragic philosophical essence of the story "Fano and Baqo" is clearly embodied in the last sentences of the work. Who are those who burned their faith and lost their faith? Usually, tragic works of world classics ended with the death of heroes. In A. Mukhtar's story, the unbelieving Kholkhoja and Achil "strangled" each other alive, "chewed" each other alive. But both survived.

**DISCUSSION.** The state of catharsis in the genre of tragedy, that is, surprise, fear, horror during the spiritual transformation and purification of the heroes, appears

in today's Uzbek storytelling in the form of psychoanalysis - artistic analysis of psyches. In A. Mukhtar's story "Fano va baqa" we see the development of this quality change" [3; -B. 8]. In fact, the image of non-believers in "Fano va baqa" inadvertently reminds us of Haji Buwa, the hero of the story "Ninth Ward", and Sultan Sotoks in the story "Makruh". The artistic interpretation of non-believers is deeply rooted in these stories.

The new quality changes that occurred in the stories of Askad Mukhtar, as well as the problems and heroes of the time can be seen in the examples of the stories "Kora Domla" and "Jinni".

The hero of the first story, who was nicknamed "The Black Teacher", is explained in the author's statement as follows: "The soul of the school is the only intellectual of Bolokapa, the Black Teacher."

This is probably not a nickname, because that person was not very black, maybe his name was Karavoy, we didn't know, because everyone, big and small, used to call him Kara Domla from the rear, and he called himself Domla" [4 -B. 28].

After Kara Domla retired, he built a stone staircase in Shovvasoi of Bolokapa village so that the spring would not be closed, so that passengers and fellow villagers could drink to their fill from the clear spring water. On the banks of the spring, which was built by Kara Domla with many difficulties and hardships, every day sad events happen that darken the heart. For example, one day, "a group of young people were having fun at the edge of a well-stocked spring, and after a fierce fight, one of them was brought to the hospital with a broken head with a bottle..." [4 - B.38]. The second disappointment is "Someone fell from the stairs of Kara domla and broke his leg" [4 - B.39]. And the excitement that follows will exceed the first and second events. That is: "When a well-known family coming from the center happily drinks water from the spring, the Volga cars left on the highway are gone." According to the assumptions, the "devils" lying in the thicket intentionally drove away these people" [4-B.39]. At the beginning of the staircase and spring, where the black teacher wanted joy and goodness for people, mischief, unfortunate accidents, and thefts hit her so much every day that the last news broke the black teacher. This news was as follows: "In the same week, "Khronika" reported that an unknown girl was raped in the spring. After that, it was quiet for a month, and when the teacher said that he had come to his senses, he was found dead in the bushes around the spring. The spring and stairs of the black domla have become a dangerous place that scares the hearts of people in the district" [4 - B.39]. However, Teacher Kara did not build a beautiful stone staircase for such vile things to happen at the source of the spring. His wish, his dream, was to make people

comfortable. Unfortunately, the result does not turn out as the teacher thought, the reward of merit goes in the opposite direction. His fellow villagers tease him and laugh at him. In some sense, the word "Black", chosen as a nickname for the hero, seems to have a symbolic reference to the black affairs at that spring. But this name does not serve to reveal the character of the hero. On the contrary, the name "Black" carries the opposite meaning of the hero's good deeds and meritorious deeds.

Analyzing this story, literary critic O. Zhoraboyev writes: "The Black Teacher" written by the famous writer Asqad Mukhtar depicts the image of a teacher who has been diligently teaching students for a lifetime and has learned the beauty of lessons. But when he retires, he starts physical hard work in order to make a good impression on people, to make a name for himself with a good deed" [2; -B.38]. In our opinion, literary critic O. Zhoraboyev seems to be thinking one-sidedly. Because Kara Domla does not plan to make a name for herself by doing good work. In the story, the thoughts of the hero, who dreams of improving the spring head, are reflected in his conversation with his students: "In this way, one day or another, the eye of the spring will close..." he said with sad eyes. without leaving the beach. - It was necessary to put it in a pile. There are many stones in Shovvasoi. Serkatnov jumped down the stairs, washed his face in the icy water of the spring, gave up his rest and quenched his thirst. A sweet spring that the citizen can taste. They said to give a cup of water to the passenger when you ask... Unfortunately, Ispolkom's hands are short. When I was unemployed, I tried to be alone" [5; -B.31-32]. As we can see, Teacher Kara wants to improve the spring and create comfortable conditions for people. Beta'ma does something.

Hearing the words of the teacher, "Unfortunately, the Ispolkom's hand is short", a Khomse student drew a picture of the short-handed Ispolkom with a stick in the sand. In this story, the story is told from the language of the narrator-hero: "We didn't pay attention to the next words of teacher Kara, because she just said it." When we were children, we used to imagine the "eye of the spring", his eyelashes fluttering, and Ispolkom with short hands. Sotti Merov, we would say, was fat, lazy, sleeping in the open air and drawing all kinds of pictures with a stick in order not to get sick. I saw a picture of a man with short arms. He must consider Ispolkom as a person. I laughed looking at the picture. It's interesting that a person with short arms seems to have long legs..." [5; -B.32]. This event expressed with a small memory-imagination element also gave the story a beautiful look. First of all, the expression of the folk phrase "short-handed" in children's imagination created a funny scene in the story. Secondly, an important problem of the time, that is, the inattention and indifference of the leaders, was also criticized. At the same time, it becomes clear that Kara Domla is a sensitive observer in the society. Kara Domla decided to turn a corner of beautiful natural scenery, which no one pays attention to, into a comfortable and thirst-quenching place

for people. To carry out this difficult task, he receives help from his friend Sadr, a conjurer. A carpenter carves stones on the graves and carves the names and pictures of the deceased on the stones. There are many stones in the master. Tired of laying stones alone, Kara Domla calls her student, Sotti Merov, for help. Sotti Merov harshly describes the teacher as "a servant of the old world". At the end of the story, Lady Kara demolishes the stairs she built with her own hands, with a crowbar: "Looking at the white and wet stairwells in the morning, for some reason a drop of tears came out of her eyes. That's why he hit the ground under the first pile at the top. He shouted angrily. The stone rolled and fell, hitting the gravel-mixed soil with a hiss. Domla forgets to hold his breath, he is covered in black sweat. It's hard to build, it's easy to break, and the top part is blown off in an instant. If he is silent for a while, he seems to stop completely. when he hit, the stone flashed, and the teacher himself would faint, but he would not stop, hit, kick, bend, break" [5; -B.40]. Look, when the teacher almost breaks the stairs with a pessimistic mood, good people come. So, the world has not yet run out of good people. They say to Teacher Kara: "Are you crazy, why are you destroying the stairs?!" Hey, we're talking to you! What people build in pain, you will tear it down!!! Do you remember..."[5; -B.41]. In the story, Kara Domla's thoughts, opinions, and mental state are not given in relation to the appeal of these good passengers and good people. In fact, there is no need for it. It is no wonder that the pessimistic mood of the black teacher brightened at this point. The black teacher was stretched out. Good people take him to the district hospital. An old man who lost his waist on the "black teacher's stairs" died three days later.

The solution of the story ends with the following monologue of Sadr Sangtarosh: "- You did a good deed, but you got the reward and left? No, it's not like that, brother Karavoy, you're busy, merit is a thing left over from the good old days. And in our days..."[5; -B.41]. As we can see, the story of "The Black Teacher" is dominated by a tragic tone, and at the same time, a tone of complaining about contemporaries. In other words, a life-philosophical conclusion that bad people have increased and good people are few is reflected in the main text of the story. There are typological similarities between the characters of the stories "Kora Domla" and "Jinni" and Halim Domla. In particular, both characters are teachers. Both teachers want to do good to mankind.

The story "Ginny" was created in 1993. Professor Halim is the hero of the story "Jinny".

Teacher Halim, like Teacher Kara, is determined to do meritorious work and a great work, that is, he strives to create "Ezgu Kitab" while sitting in retirement. Domla's book contains simple and detailed descriptions of things, objects, and animals. The teacher is so obsessed with this work that he fills thick notebooks. Halim Domla's

fellow villagers and students make him a "madman" who has lost his brain. In our opinion, Teacher Kara and Teacher Halim are the Don Quixotes of the 21st century. In fact, their dream was extremely noble. In the depths of their hearts, they had the intention to do good to all mankind, the highest dream. Unfortunately, his contemporaries do not understand him. In Halim's notebook, "Donkey" is defined as half a notebook. The hero of the story, Halim, a narrator-narrator who is one of the teacher's favorite students, reads the books "Donkey", "Cart", "Frog", etc. in the notebooks. The story has a bitterly ironic tone. Halim as teacher "What should a person bet his life on?" the writer seems to emphasize the artistic philosophy. Involuntarily, this situation reminds us of the cries of the generation that lived a lifetime of deception during the Shura period. The descendants of the Shura era lived following false beliefs and false "communist ideals" for seventy years. Halim, a teacher, is the symbol of people who believed in the soviet government's propaganda about "communism".

**THE RESULT.** At this point, it is worth noting that in a number of stories created by Asqad Mukhtar during his early creative research ("The Quarrelsome", "Kurtak", "Oksana", "The Wing Will Pair", "Khayri") the image of an artificial man is politicized. there was an attempt to create. The images of Asqad Mukhtar, created since the end of the 60s of the 20th century, were completely freed from artificiality and false schematism. Now the image of living breathing people began to be created in the stories of writers. The writer deeply studied the life and work of his predecessors (Uzbek and world storytelling). In particular, the founders of the school of Uzbek storytelling, great story-telling figures: Abdulla Qadiri, Cholpon, Fitrat, Abdulla Qahhor, Gafur Ghulom, etc., and the famous figures of world story-telling, Robindranath Tagore, A.P. Chekhov, M. Gorky, etc. , I.S.Turgeneev, J.London, etc., created rare works in the field of storytelling by many writers, as a basis for Asqad Mukhtar to accumulate great literary experience in this regard.

Askad Mukhtar did great work as a translator as well as a writer. In particular, my translator's "Oedipus the King" (Sophocles), "Robbers" (Shiller), "Copper Horseman" (Pushkin), "Nature's Revenge" (Robindranath Tagore), "Abul A'la al-Ma'ari" (A. Isaakyan ), "Twelves" (A. Blok), "Don't drop the fire, Prometheus" (Mustay Karim), "Pepper" (Najib Mahfouz). If we look at the translator's list of literary translations, we can understand that they are beautiful works made from the literature of peoples with great literature and art and culture. Therefore, this list includes the ancient Greek tragedian Sophocles, the famous poets of Russian literature Pushkin, A. Blok, the great figure of German literature Schiller, the representative of Arabic literature, the winner of the Nobel Prize Najib Mahfuz, the great representative of Indian literature Robindranath Tagore, the famous representatives of Armenian and Tatar literature. names can be read. It should be noted that Askad Mukhtar translated the best works of

world literature into Uzbek with a very careful eye. Naturally, the hard work of artistic translations from world literature also matured Asqad Mukhtar's writing skills. He sharpened his pen and broadened his thinking.

After Asqad Mukhtar's stories written as a test, deep psychological analysis intensified in his stories such as "Dog", "I serve people", "Black teacher", "Jinni", "Fano va bago", "Ninth Ward". In particular, social psychologism has increased in these analyses. In "Fano and Baqo" two typical representatives of unbelievers are created with bitter irony, while in "Ninth Ward" one unbelieving old man is opposed by the image of two believing old men. Therefore, Grandfather Haji is a faithless and selfish person, contrary to his name. Contrary to this personality, the images of the pious old man and the patient Bahromov, the ward of Haji Buva, were created. In the works of Asqad Mukhtar created in the later period, attempts to create the image of the whole person with the Islamic faith are clearly felt. Adib, inspired by advanced humanist ideas of Islam, began to show qualitative changes in his stories. Therefore, Rauf Parfi, a bright representative of the new Uzbek poetry, rightly gives this high assessment to the work of Asqad Mukhtar: "Asqad Mukhtar is a great writer who embodied the Uzbek-Turkish world of the 20th century with all its tragedies and flights. In the mirror of Askad Mukhtar's art, the artistic quality of the teachings of Saint Zoroaster, Confucius, Dao, Muhammad alayhissalam, Jesus alayhissalam, Bahaviddin Naqshband appears. This perception, to one degree or another, is imbued with the idea of Man and humanity, the struggle for Human happiness. Let's not get involved in our own little, sloppy livelihood. Because this vortex is able to swallow our spiritual necklaces that we have collected after suffering for hundreds of years" [7; -B.169].

In this sense, in the stories of Asqad Mukhtar, characters such as Bahromov, the pious old man ("The Ninth Ward"), Kara domla ("The black teacher"), Halim the teacher ("Madman"), doctor Shodiev, doctor Muslimov ("Spot") creation is no accident. It was no coincidence that at the same time he created the image of unbelievers who were created in opposition to them. Because the symbolic images of unbelieving and selfish people such as Achil and Kholkhoja ("Fano and Baqo"), Khoji Buva ("Ninth Ward"), Saltanat ("Dog") are symbolic images and types of our contemporaries from different social strata. At the same time, the writer observed life, seriously observed and studied various layers of society, and created such diverse images. Regardless of whether they are good or bad, we feel that they are our contemporaries. While artistically examining the image of such poor people with a critical eye, Adib skillfully paints their faces with a half-smile and a not-so-bitter sarcastic look. Naturally, negative characters such as Kholkhojas, Openers, Pilgrims, Sultanats make the reader angry. Their inhuman looks and inhuman actions disgust every reader.



Also, the bitter fate of Gulahmat, the hero of the writer's story "In Whose Hands is Fate", which tells about the recent history of the writer, shocks the reader. In this story, Askad Mukhtar gives ample space to spiritual-ethical, social-psychological analysis. In particular, the interpretation of these artistic-philosophical ideas is prominent in the story "In Whose Hands is Fate". The story tells about the sad life and fate of Gulahmat, who is over fifty, has not found happiness in his family or in society, and has no luck. Kulahmat is a plumber, he drinks with the money he earns, he drinks with his friends, then fights and fights, and when he wakes up, he is always lying in the hospital. The hero of the story, the young lieutenant, convinces him that "Fate is in one's own hands" and forces Gulahmat to think, live and think differently. This is reflected in the inner monologue of the hero: "Now he went to bed and thought about the young lieutenant: a good boy. It's not even like a militia. Destiny is in one's own hands... Look at John's words. Hey, wait, what if it's really like that? Eh-heh... Easy to say. Sodda saw something. No matter what happens, the child should not suffer. No! Now he lives differently, that's the only thing!"[6; -B. 43]. Gulahmat leaves his ugly life and goes to Chirchik. Because, as the young lieutenant said, he tries to improve his fate. He gets a job at the "Fayz" cooperative in Chirchik. Kulahmat's life begins to change a lot. As stated in the author's statement: "Thus Gulahmat fell among wonderful people. He didn't even have a dream of luck before. The whole city knew the "Fayz" cooperative, which performed dozens of household chores. "I'm from Fayz, did you call me?" All doors are open to children with flowers. In two months, Gulahmat got a suit that he had not worn in his life, and his hair, which had been curled and forgotten in the waiting rooms, also turned black. Only his temples were demonic silver. The wounds on his face and neck healed without scars.

But superficial changes, superficial wounds.

A simple phone call reminded them that they are inexhaustible" [6; -B. 48].

The phone call, as an artistic node of the story, seems to point to a new turn of events. When Kulahmat heard Kamil Mirtojievich's name on the phone, he still stiffened like a razor. Because of one phone call, he puts an end to his quiet life, leaves his good job and wonderful friends, picks up his bag and goes to the direction of his head. Mirkomil Mirtojievich was his former classmate. The past... More precisely, the dark past of Kulahmat is revived in the imagination of the hero. The writer uses a retrospective plot in this place of the story. That is, he goes back and describes the hero's student years, dark spots in the past, and painful memories.

Due to a girl named Mirkomil Murshida, Gulahmat is accused of being "the son of the enemy of the people, a foreign element" in front of the entire institution, and he

makes a political accusation. In order to take revenge on Mirkomil, Gulahmat uses the bust of Akmal Ikramov and writes a provocative letter against the chemistry teacher (who is Mirkomil's father). With this behavior, Gulahmat commits the most terrible inhuman act. Mirkomil's father is shot. Kulahmat's father returns from exile. These events unwittingly make a symbolic reference to the two terrible years of repression (1937, 1950) of the Shura era. Askad Mukhtar tells the story of the dark days of our contemporaries during the Shura era by describing the abominable work of Gulahmat, who was burned in the fire of revenge, and the unfortunate, unlucky life. People are busy digging holes for each other. In the story, the writer tells a moving story of one of the infamous days when everyone thought about himself, wrote round letters on each other to survive, to take revenge, and dried up the pillows of many people. Kulahmat is haunted by a dark past all his life. After all, he becomes the cause of the death of an innocent teacher. As fate would have it, Gulahmat will meet his beloved daughter Murshida again. Chance brings them together again. The plumber went to Gulahmat Murshida's house at her invitation. Murshida is alone, Gulahmat is also alone. At their small wedding ceremony, Gulahmat, drunk and drunk, exposes himself. Here is what the hero says: "- ... We have seen, but Murshi is a witness. Let's say you have ten enemies. Come on, let's have one first...take it. Let's say you have ten or fifteen enemies. When you get into bed at night, you slowly pick up the pen in your hand, one by one. A labbai? Yes, it's not a pen, I tell you, it's like a silent bullet. It's just that other people press their reaction elsewhere. I myself have one ... Here is a witness in Murshi, it has become humdon"[6; -B. 60].

The resolution of the story ends with a terrible monologue. This monologue belongs to Kulahmat, who became a murderer and a murderer: "I will not stand." Look at me, Murshida, I can't stand, I have ... a stone inside me. Then, after hearing the news, he slapped me on the forehead, - he slapped me on the forehead, - he slapped me on the forehead like that and said, "I'm a killer!" I said, I fell. I didn't get up after that. There is pain in me, not a stone, in Murshi, it comes to the surface. I don't know how it came out, I don't remember...

You know, I have one dream: I also want to punch someone in the face. But in whose face, in Murshi? I do not know. If I took a sip, that pus inside me that bursts when I was drunk would probably come out together with my spit..." [6; -B. 61].

Gulahmat read this internal monologue to himself, and when he looked around, he did not stay with him. He describes himself as "a man who has fallen out of history, living in the era of the new autocracy." Gulahmat knows that he has committed a terrible crime, an unforgivable sin. That's why he lives in poverty all his life. When Gulahmat says that he has found happiness, his inner sins burst out and he is left with

his old miserable and unhappy life. As we have seen, in the story "Whose fate is in your hands", Asqad Mukhtar goes deep into both social and psychological analysis, using subtle sarcasm to discuss the terrible events of recent history and the fate of unbelievers who acted against their conscience in these events. Kulahmat cannot successfully pass the tests of time and time, it violates the boundaries of humanity and serves evil.

Prof. B. Sarimsakov, while writing about the essence and foundations of artistry, emphasizes the following about the artistic image: "The facts of real reality are enriched not only with their own characteristics, but also with attributes specific to the aesthetic ideal of the creator, modified to a certain extent, re- An artistic image is created only when it is perceived and reflected" [8; -B.64].

In the story "Perfume", the image-character-hero is Madraim and the attribute that strengthens and enlivens him is perfume. This detail is very spot on and well found by the writer. Perfume is a precious cloth for the watery Madraim. But for the chairman, it comes at a pittance. The perfume detail also convinces the reader by encouraging him to look at the bright and dull pages of Madraim's life, which serves to increase the educational and impact power of the story, to reveal the character aspects of the hero of the story. In the story, the perfume enters after the detailed exposition and continues until the resolution. It can be seen that in the story of A. Mukhtar, the detail is an important element in characterizing a certain image, proving the idea of the work, and determining the skill of the writer.

In the story "Perfume" an ordinary Uzbek man and his experiences are reflected, the daily life of a family is depicted. The head of the family, Madraim, is a waterman. His wife Khairy is busy with the house and children. The family lives on Madraim's wages for aquaculture. Madraim, who drank a little beer and carried three or four lottery tickets with the advance he received, had a good meal. Khairy left the children in Madraim, gave birth to her baby, and went to her mother. "On the fourteenth day of loneliness, he cried all night and kissed his wife's cracked baby fingers in his mind, he still hasn't told anyone openly. When his wife was seventeen days old, he returned with his children. At that time, Madraim, who ate his literature, admitted that he still loved Khairi"[4; -B. 65].

According to the chairman's order, Madraim, who entered the perfume shop and bought French perfume for 50 soums given by the chairman, bought a cheaper perfume for his wife Khairy with an advance payment. Madraim gets scared when he sees his wife's plight. However, the seller spends 19 soums with the girl's "take-take" and closes his eyes. "... How does he enter the house, what does he say, how does he give perfume

to his wife, and what happens after that? 19 soums! About half of the advance!" Madraim, who had a thousand and one thoughts, did not turn out as he expected: when Khairy saw the perfume, he froze, tears came to his eyes, and his body shook. Worried that she might fall, Madraim grabs her: "It smells so good... I'm dizzy." You are fine, - said Khairy hugging her husband, - you remember... the day of our wedding. Do you remember..."

**CONCLUSION.** Asqad Mukhtar acts like a skilled artist in expressing this situation with words, drawing a picture of feelings with words, creating vivid images. "A great writer, if he is really an artist, does not indulge in petty feelings." The depiction of these feelings in this story proved that the author is a great and skilled writer. At this point, one of the leading representatives of Russian storytelling, Vasiliy Shukshin's story "Ethic" can be remembered. The story "Perfume" in some sense reminds the events of Shukshin's story. In that case, the driver gives his wife a pair of boots when they reach the same age as Madraim. A young man who commutes to long distances did not buy these boots on purpose for his wife. Just like Madraim, he enters a shoe store by chance. "Sergei Dukhanin saw a beautiful pair of boots in a store and wanted to buy them for his wife." [11; -B.91]. The boots Sergei bought are too tight for his wife. Then the wife cursed not the boots, but the feet that did not fit the boots.

Askad Mukhtar also seems to follow Shukshin's path in the story. But in his story, the national mentality stands as "here I am" in all places of events and clearly shows the feelings of Uzbek nationalism.

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