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Zoya SARSENBAEVA,
PhD., D.Sc. Candidate, Termez state university
E-mail: zoe.sarsenbaeva@list.ru

P.f.d., professor Sh.I.Botirova taqrizi asosida

VARIATIONS IN STYLE, GENRE, AND CULTURAL CONTEXT IN THE WORKS OF ULUGBEK HAMDAMOV

Annotation

The article deals with the analysis of works of Ulugbek Hamdamov who is a distinctive figure in Uzbek literature, known for his profound engagement with cultural, social, and philosophical themes. His literary work reflects an intriguing interplay of diverse styles and genres, including realism, symbolism, and elements of magical realism. This article describes the nuanced variations in Hamdamov's narrative techniques and his incorporation of traditional and modern cultural motifs, which create a unique blend of fantasy and reality, dream, and memory.

Key words: Ulugbek Hamdamov, style, genre, cultural context, analysis, symbols, literature.

ВАРИАЦИИ СТИЛЯ, ЖАНРА И КУЛЬТУРНОГО КОНТЕКСТА В ПРОИЗВЕДЕНИЯХ УЛУГБЕКА ХАМДАМОВА

Аннотация

В статье рассматривается анализ произведений Улугбека Хамдамова, который является яркой фигурой в узбекской литературе, известной своей глубокой вовлеченностью в культурные, социальные и философские темы. Его литературное творчество отражает интригующее взаимодействие различных стилей и жанров, включая реализм, символизм и элементы магического реализма. В этой статье описываются тонкие вариации в повествовательных приемах Хамдамова и его включение традиционных и современных культурных мотивов, которые создают уникальное сочетание фантазии и реальности, сна и памяти.

Ключевые слова: Улугбек Хамдамов, стиль, жанр, культурный контекст, анализ, символы, литература.

ULUG'BEK HAMDAMOV ASARLARIDAGI USLUB, JANR VA MADANIY KONTEKSTDAGI VARIATSIYALAR

Annotatsiya

Maqolada o'zbek adabiyotining o'ziga xos namoyondasi, madaniy, ijtimoiy va falsafiy mavzularga chuqur kirishishi bilan tanilgan Ulug'bek Hamdamov ijodi tahlili yoritilgan. Uning adabiy asarida turli uslublar va janrlarning, jumladan, realizm, simbolizm va sehrli realizm elementlarining qiziqarli o'zaro ta'siri aks etgan. Ushbu maqolada Hamdamovning hikoya qilish texnikasidagi nuansli variatsiyalar va uning an'anaviy va zamonaviy madaniy motivlarni mujassamlashtirgani tasvirlangan bo'lib, ular fantaziya va haqiqat, orzu va xotiraning o'ziga xos uyg'unligini yaratadi.

Kalit so'zlar: Ulug'bek Hamdamov, uslub, janr, madaniy kontekst, tahlil, timsollar, adabiyot.

Introduction. Ulugbek Hamdam is a prominent figure in the literature of the independence era, making it essential to analyze his work from a broader perspective. Ulugbek Hamdam, a distinguished figure in modern Uzbek literature, is celebrated for his profound use of symbolic and metaphorical storytelling. His works offer deep psychological and philosophical reflections through intricate symbols, enriching Uzbekistan's literary tradition. Ulugbek Hamdam (Hamdamov Ulugbek Abduvahobovich) is a writer, translator. He was born on April 24, 1968 in the family of a carpenter in the Yukori Ravvat neighborhood of the Marhamat district of the Andijan region of the Republic of Uzbekistan. In 1988, he entered the Faculty of Philology of Tashkent State University and graduated in 1993. In 1992, he was sent to Konya, Turkey, to continue his education according to the state education allocation [4].

This analysis aims to examine how Hamdam utilizes symbols to express complex themes and ideas, assessing their role in shaping the reader's interpretation of his narratives. Symbolism is a key element of Hamdam's literary style. His stories often feature symbols that go beyond simple representation, acting as tools for delving into complex emotional and existential themes. These symbols are woven into the characters and narrative, creating a layered and dynamic reading experience.

The study examines the transformation of classical literary forms into contemporary storytelling in Hamdamov's writing, analyzing the cultural context that informs his approach. By juxtaposing Uzbek cultural heritage with universal human experiences, Hamdamov presents a versatile framework that challenges genre conventions while enriching the cultural narrative. Through this analysis, the research aims to highlight the stylistic diversity and cultural depth in Hamdamov's body of work, contributing to a broader understanding of contemporary Uzbek literature [1].

Literature review. The work of Ulugbek Hamdam, a notable figure in both literary studies and artistic creativity, holds significant recognition. His prose works have garnered attention from the general public and have been the subject of numerous academic studies. However, his poetry has not been explored as a separate focus of research. U. Hamdam is not only a distinguished literary scholar and talented prose writer but also a dedicated poet. In his poetry, he skillfully portrays the complex relationship between individuals and society through diverse themes and emotional states [2]. His poetry collection "Old World and New Me" ("Eski dunyo va yangi men") is divided into sections titled "Following tradition" ("An'naga ergashib"), "On the Road to Folk Melodies" ("Xalq ohanglari yo'lida"), and "Modernist Researches" ("Modernistik izlanishlar"). This collection also includes

translations of the epic "New Man" ("Yangi inson") and the works of Jalaluddin Rumi, Masset, and Yevgeny Yevtushenko.

Ulugbek Hamdam, renowned for his novel "Balance" (Muvozanat), has also published numerous short stories and three novels. Among contemporary Uzbek writers, Hamdam is one of the few whose works have been widely translated and recognized internationally. His novel "Rebellion and Obedience" (Isyon va itoat) and the short story "Loneliness" (Yolg'izlik), around ten other short stories, the epic "New Man" (Yangi inson), and his poems have been translated into Russian. Of these, Hamdam expressed satisfaction with the translation of "Loneliness" (Yolg'izlik). His story "The Stone" (Tosh) and several of his poems have been translated into English, and both Balance and "The Stone" (Tosh) have garnered recognition in America. Hamdam's works have drawn the attention of literary critics, with about twenty articles written in Uzbek and Russian by scholars like Azod Sharafiddinov, Matyakub Koshjanov, and Umarali Normatov. When "Balance" (Muvozanat) was published in World Literature magazine, it sparked a series of conflicting and contradictory articles. Over time, while the novel has been acknowledged as one of the best in Uzbek literature, critiques about its language and artistic style have also emerged.

Research methodology. Addressing the critiques, Ulugbek Hamdam acknowledges: "There are valid points in criticism, and I am not too fragile to dismiss them. However, current critiques of the novel's style, language, and unique word usage sometimes go beyond constructive feedback, reflecting a tendency to find faults where none exist, which has nothing to do with healthy criticism":

... Amakisi dunyodan o'tganida o'zi tug'ilib-o'sgan qishloqqa borgan jiyon xotiralari bosh ko'taradi. Xotiralarga sho'ng'ir ekan, mehribon bir inson og'ir og'riqqa muhtalo bo'lib, davolash uchun o'zina pul so'raganda, bu iltimosni unutilib yuborgani uchun o'zini ayblaydi. Ayniqsa, amakisining kenja qizi Dilnuraning o'rtanishlarini ko'rib chidayolmaydi...

The uniqueness of Ulugbek Hamdam's works is frequently highlighted by literary scholars. One such scholar, Rahimjon Rahmat, has extensively studied and analyzed the writer's work. In his analysis of the protagonist in Hamdam's story "Loneliness" (Yolg'izlik) Rahmat writes: "The unnamed, faceless, and timeless protagonist of 'Loneliness' is like a large fish trapped in the mud. If it tries to swim, it can't, and if it wishes to die, that's not possible either. It's stuck in limbo! In my view, the hero's inner turmoil and the breakdown of his life have driven him into isolation. He struggles to find the time and conditions for his passion-creativity. All his mental and physical energy is spent dealing with the mundane challenges of life, leaving him in suffering". Rahmat reflects on the writer's intention behind creating such a character, delving into Hamdam's purpose in crafting this narrative:

«Uning badani, ruhi va aqli bir butunlik ichidagi uchta mustaqil bo'lak. Ruhning ishi – Oллоhga iltijo, aql turmush tashvishlari bilan kurashadi, badan esa go'zal va begona ayollar tomon talpinadi. «Yolg'izlik»da inson qismatiga xos mana shu ziddiyat ta'sirli aks etgan. Yozuvchining asosiy maqsadi ham shu narsani tahlil etishdir, ehtimol...»

Analysis and results. According to literary critic Bahadir Karim, the protagonist of «Loneliness» is unrestrained in expressing himself when he is enraged, when his rebellion exceeds the bounds of reason, or when he is in deep distress. His intense emotions are directly conveyed through his speech. Karim further explains that the protagonist's suffering is compounded by the lack of a supportive environment and favorable conditions for creativity, which leads him to curse poverty. The story also reflects the protagonist's troubled mental state and his

disconnection from reality through his family life. In Uzbekistan, while many are analyzing Ulugbek Hamdam's «Balance,» the novel has also garnered interest in the United States. Literary scholar Zulkhumor Mirzayeva notes that the work prompted American researcher Richal Narrid to revisit it and react to her studies on «Balance.» Mirzayeva elaborates on the American reception of «Equilibrium,» stating: «The novel's depiction of reality goes beyond mere external traits or symptoms. It offers a profound artistic assimilation of the harsh life under a totalitarian regime and the transition period, exploring these experiences through the inner and spiritual worlds of its characters. The use of symbolic imagery, place names, and character names imbues the novel with deep figurative meaning, illustrating the philosophical depth of the characters' fates, which I initially missed in my first reading.» Mirzayeva also notes that American scholar Richal Narrid and her colleagues were notably engaged with «Equilibrium.» The novel was well-received by professors and students in the «Department of Central Asian Studies» in the U.S., leading to extensive discussions and seminars. Regarding Narrid's analysis of «Equilibrium,» Mirzayeva highlights three key points of distinction and significance: «First, the novel's approach to character development stands out within modern linguistic currents; second, it reflects the path to national self-realization through the portrayal of a shared national character; and third, its courageous treatment of mature themes has attracted both a niche and broader international audience.»

... «Uzoqdagi Dilnura» qahramoni Kozim katta shaharga qaytib kelgach u bosh bo'lgan ishxona ish yurituvchisi Tailand safaridan so'z ochadi. U esa: «Men tug'ishgan akamdek, hatto otamdek bo'lib qolgan tog'amdan ayrildim. Sen bo'lsang, safar deysan, ko'ngilxiralik deysan...», deydi...

An insightful reader exploring Ulugbek Hamdam's works will notice his strong inclination to forge his own path. Ulugbek, who integrates literary theory with literature and poetry, reflects on his unique approach within this field. He questions whether our literary studies lack a distinctive direction, pondering whether our Eastern worldview, religious, regional, and national values might be inadequate. He wonders about the implications of continually «borrowing» from the literature of advanced nations such as Russia, Germany, England, France, Spain, and the United States. Are these «borrowed» models capable of fully representing the essence of art created in the national spirit? Can they genuinely reveal the character and subtleties of Oriental and Uzbek literature? Rather than being perplexed, a literary critic remains focused on finding the right path: «As we contemplate these issues, there is an inherent desire to develop something uniquely our own. Yet, deep down, we recognize that this might not be the ideal solution. Why? Because staying isolated within one's own cultural, spiritual, political, and economic world could ultimately lead to stagnation. Whether we rediscover the East or continue to draw from the West depends on our actions- we learn, where we learn it, and how we apply it. I am confident that our objectives in applying these insights to our field will shape the future of our literary studies":

... O'quvchi amakisining o'limi bois bolalik xotiralari tinchlik bermayotgan, o'zidan o'zi norozi Kozimning ko'ngliga hech qanday ko'ngilxushlik sig'masligiga ishonadi. Lekin yordamchisi ishxona mahsulotlarini tarqatadigan bir sheriklari ziyofatga taklif etganini ustamonlik bilan eslatuvidan so'ng Kozimdagi sal oldingi ma'yuslik qayergadir yo'qoladi. Ziyofatdagi o'tkir ichimliklar boshini qizitgan Kozim endi o'rtada o'ynayotgan qizlardan ko'z uza olmaydi. Raqqosa bois sherik bilan gap qochish asnosida telefon jiringlab, amaki-sining kenja, suyukli qizi Dilnuraning to'satdan vafot etganligi haqida xabar keladi. Odatdagi

hikoyalarga o'rgangan kitobxon endi Kozimning kayfi tarqalib ketishiga, raqqosa Dilnuradan ko'ngil uzib, qilg'uligiga ming afsuslanib, qarindoshi - uzoqdagi Dilnuraning janazasiga yetib borish uchun intilishiga ishonadi. Lekin adib hikoyani kitobxon istaganday tugatganda edi, asar jaydari yakun topgan bo'lardi. Kozim raqqosa Dilnura bilan kayfu safoni tanlaydi...[3].

Ulugbek Hamdam, reflecting on creativity and the role of creators, observed: «...a creator must be attentive to the purity of their heart and strive to be a devoted custodian of their soul throughout their life. With a heart clouded by darkness, crafting not only a great but even a good work becomes challenging. The art of writing involves reaching deep into many mysteries, where the artist's lines should not only exhibit stylistic finesse but also orthographic precision. If the artistic touch fails to resonate with the reader's heart, it remains as uninspiring and faint as the sun struggling to shine through the winter fog...» [3].

The writer cautions himself against being captivated by overly simplistic themes, instead concentrating on specific ideological and spiritual issues and their resolutions. This creative connection allows tragedy writers to demonstrate a shared journey of philosophical and artistic growth. He expresses a mature and clear perspective on life, society, himself, and fundamental moral values. Issues such as spiritual ignorance, organized violence (like mafia activities), authoritarianism, stagnation in medicine (academic elitism), selfishness, dishonesty in judicial systems, and moral decay reveal a collective rebellion among not just the writer but also society and its readers. The writer's critique of these phenomena highlights the existential tragedies present in contemporary life, including feelings of depression, hopelessness, and the futility of existence, alongside the fleeting nature of ignorance and violence. In the novel «Rebellion and Obedience,» elements like the «mobility» of the Boss, Diana's pursuit of justice, and Aunt Larisa's teachings suggest that revolutionary change can reshape human character and transform social relationships.

In the 1930s, European literature, exemplified by authors like Conrad and Camus, reflects a visible existentialism in Dostoevsky's works, portraying individuals as gloomy, sad, and spiritually depressed-helpless and utterly hopeless, caught between life and death, existence and non-existence. Their unfulfilled aspirations are depicted as empty and crude. As Camus articulates, «A person feels like a stranger in this dark world, which is merely an illusion.» The

dissonance between human life and the surrounding environment evokes a sense of absurdity. For instance, a doctor observes the tragic fate of Tursunboy: «Poor thing, when he regained consciousness, he couldn't get enough of his work. He didn't distinguish between hot and cold; he wandered through the dust, carrying home whatever he found. He built a house, had a daughter, married off a son, and then... it all stopped. Life was good, but what did he receive in return? Nothing. Just a meaningless existence.» Something that feels both familiar and strange approaches him, bringing unsettling thoughts. This bright world seems to linger, yet no one believes in it. If only he could move, stand up, and complete what he started. Night after night, day after day, he worked tirelessly, unaware of hunger or fatigue, but he still felt that his task was incomplete. Here lies his death, as the doctor intervenes in the soul of Tursunboy, who lies on his bed:

“Tabib, bitta iltimosim bor. Anavi imoratga qarang...Unga bitta g'isht yetmayapti. Sizdan iltimos, jonim uzilguncha o'sha g'ishtni qo'yib kelsangiz. Tabib imoratni bir zum kuzatib hayron turib qoldi. Chunki uning g'isht qo'yadigan joyi qolmagandi...”. 2 Bu obraz orqali, professor Umarali Normatov aytganiday, “aldangan, behuda, samarasiz mehnat-faoliyatga, ma'nisiz qismatga muhtalo etilgan shaxsning fojeasi... o'ziga xos tarzda badiiy tahlil” etilgan [5].

Conclusion. Thus, this study on variations in style, genre, and cultural context in Ulugbek Hamdamov's works is essential for deepening our comprehension of the interconnections between art, culture, and identity. Lastly, understanding the variations in Hamdamov's style and genre provides crucial insights into the evolution of artistic practices in regions underrepresented in global art discourse. His works serve as an important case study for how artists from non-Western cultures negotiate their place within the global artistic canon while staying true to their cultural roots. Thus, this research not only enriches our understanding of Hamdamov's individual contribution but also broadens the scope of global cinematic and artistic studies. The works of Ulugbek Hamdamov represent a unique confluence of style, genre, and cultural context, offering a rich tapestry of visual, narrative, and symbolic elements. His innovative blending of cinematic and literary techniques, coupled with his deep engagement with Uzbek cultural traditions, positions him as a leading figure in Central Asian art. The stylistic and genre variations in his works are integral to understanding how Hamdamov navigates complex cultural identities and historical narratives.

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