

The Artistic Story of O.Utewliev "The Devil of the Sea" Form and Idea of Integrity

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Abstract: In a work of art, the writer raises other issues and problems in life and human destiny. By raising these issues, he brings out the idea that he is trying to convey. In writing a work of art, a writer is guided by certain points of view and principles.

Keywords: writer, literature, artwork, literary process.

The creation of the image of today's hero in the period of independence and the inculcation of such qualities as high humanity, love, kindness, honor, decency, tolerance, the presentation of global issues through these images in our national literature, in particular, epic How is it described in the works? How skillfully are these described? We want to study such questions in this dissertation by creating a comprehensive opportunity for the prose of Amirbay Tewliev. It is clear that the literary process is constantly evolving and renewing. Changes in time and society have influenced literature and national ideology in general. A similar literary process is associated with living times and changes in society.

O. Tewliev is one of the writers who has made a significant contribution to the development of the genre of short stories, short stories and narratives in today's literary process.

In a work of art, the writer raises other issues and problems in life and human destiny. By raising these issues, he brings out the idea that he is trying to convey. In writing a work of art, a writer is guided by certain points of view and principles. He incorporates them into the images he creates, that is, the theme and idea of the work finds its expression in the artistic image created by the writer. Hence, the content of a work of art consists of a theme, an idea, and a problem. "The subject is the material from which the work of art is formed, the plot materials; the problem is the newly raised important life, the nature of society, as well as the fate of the individual. An idea is an author's assessment of the events he describes through this work" [1.9].

When choosing a theme for a work, the writer cannot take into account all aspects of its embodiment, but rather sees the general boundaries of the subject, figuratively speaking, the "languageless map" of the subject. The subject is not the whole content of the work, but only the character that calls for the definition and artistic interpretation of this content [2.172].

In any work of art, the theme, the idea, and the problem are inextricably linked. Only when these units are preserved can the ideological and semantic development of the work of art be seen.

The main theme of Karakalpak stories is the timely description of current issues in life, new forms, and the choice of a topic that is relevant to the requirements of the time. The current leadership of our writers is that they raise the issues of everyday life in a timely manner and try to meet the demands of time and space.

Raising current issues determines the main ideological and semantic direction of the stories of Amirbay Tewliev.

Darmanboy is about twelve years old. It is as if all the weight of the world is falling on itself, thinking and striving for what is not in the mind, not speaking openly, holding what he knows, asking questions, responding openly and voluntarily. The answer is ready. His parents also spit on his behavior, saying, "Oljabay, you will follow in the footsteps of your father." Omirbay Otevliev is the average type of epic between a novel and a story, describing real-life events in the story "The Madman of the Sea". His father Oljabay and his grandmother Salima found a place in Ungirqulav, a remote corner of the earth. It's bad to be confused for the rest of your life, to open the door to the wind, to touch the flesh of the right bird with the peace of the wind.

When a child reaches school age, they are inevitably separated from them. In the year of graduating from the 3rd grade, he was able to repeat what the diligent teacher had explained to him at that time. He was crying. On the day he finished school with a rope around his leg, he was ready to find his way, and his parents were informed. The sadness grows stronger when he sees in the distance the shadow of his child, who is ready before he has finished speaking. Darmanbay looked around and saw that he was alone in a mysterious field. The squeaking mosquito on the stone roof squeaked as if trying to say something. Throwing a stick on the ground, a pair of deer covered the shadows of brown clouds with their eyes fixed on the sea. This camel is as hardy as a camel and survives by eating forty joints of water in the scorching heat of copper. He didn't realize that a white wolf with yellow hair was running after him.

An old man with a white beard and a gray deer and a wolf-like companion are on the road. When he saw the squirrel, he dismounted in the light so as not to confuse the right and the left. To the man of the steppe, the star shakes the dirt road on the ground. Everywhere there is a plant that grows depending on the soil. The southern side of the grass is thick, the northern side is slightly thinner, and it is necessary to understand the signs of sun-eating in the east. [3. 3-4]

It is on this subject that it is necessary to say that some of the stories in our literature have been turned into narratives, some of the stories into novels, some of the poems into dramas. All this was due to the need to work on the work in a scientific way. One of the features of Karakalpak literature is the generalization of events in various spheres of public life on the basis of the use (redif) of only one word or several phrases, without the connection of events. For example, T. Seytjanov's "Ziyba" and S. Nurimbetov's "Kamari" were such. The events and apologies in the plays are so interconnected that they cannot be understood without each other. Whether in poetry or prose, the paintings of public life require a single, complete picture.

Of course, it is impossible to make such demands on folklore works, because in folklore works one side is based on the oral narration of the people, they do not have an immutable text, which is why folklorists study several types of works of the same content and calls them variants of one work, and variants of the same work in other nations. The snow on the Ustyurt plateau does not melt like the rocks. During the floods, the springs were innumerable.

"If I were afraid to go to my father with a lot of sheep in the water of Akkulav, not a single hair would be torn off," he said. When the sea squawked and the maidens jumped to play, the bird of prey ate. I saw a four-legged white deer with its hooves open its mouth and satisfy the desert! " his father was stunned.

Darmanbay, who was sniffing at the fire, opened his eyes to the small step of the untouched growth, which pushed him into a small bowl, and came to the ground as if he had put his mouth to the snout of a wolf with its tongue sticking out. He realized that the beast, whose stomach was full of hunger and whose black head was heavy on his body, did not bite a man. [3. 7]

Thus, in Karakalpak literature, a work of art has always attached great importance to depicting a period of social life. For example, Kunkhoja's Qamis, Berdakh's The Stupid King, and Ernazar Biy are distinguished by their holistic depiction of such an event. In particular, Ajiniyaz's works "Bozataw", "Korin", Kulmurat's poet "On nineteen", Gulmurat's "Lonely gas in Qairaw" describe the event as a whole. [4. 90]

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