

ANCIENT AND FAMILIAR CRIES

Tojiev Alimurod Aliakbarovich,

An independent researcher of the university Tashkent state Uzbek language and literature named after Alisher Navoi

Resume. *In this article, there were examined the writing style of the talented author Bahodir Kabul, focusing on his ability to create characters and imagery. It also analyzes the codes and symbols present in his works and the principles he employs to reveal the psyche of his heroes.*

Keywords. *Story, style, character, problem, plot, landscape, detail, character, conflict, psychological analysis, collision, polyphonic, paradox*

In modern Uzbek prose, Bahodir Kabul stands out for his creativity, individuality, unique originality, authentic characters, and significant methodological research. The writer's debut story, titled "Dream," was published in 1983. The writer's short stories such as "Mother Wind" (Ena shamol), "Bagdagul", "The White Field" (Oq dala), "Father's life" (Otahayot), "Father's grave" (Otamozor), "Mother Spring" (Enabuloq), "The Longing of Old Women for Daylight" (Kunga matal kapirlar), "Tanavor", "The white belt" (Oq kamar), "Virgo" (Sunbula), "Oybuloq", "On a Rainy Night" reflect the innate characters of the nation, the mental characteristics that express the nature, character and worldview of the Uzbek people, in particular, the people of the country who were born and raised as writers.

These stories, characterized by elegant lyricism, are more biographical in nature and do not adhere to many of the typical poetic conventions of the genre. Adib, in his own way, rejects the conventional and established poetic techniques. In terms of size and composition, works similar to the narrative genre are referred to as "bitiks" (writing). Those with more intricate details are called "short writing," while greater works that are constructed from beginning to end using images, landscapes, and nature are termed "long writing." This classification parallels the genres of narrative, short story, and novel in contemporary literary and theoretical concepts. However, none of the writer's works fully adhere to these patterns in terms of form, composition, and structure.

"An attentive observer will notice a complexity, syncretism, and stylistic diversity within the figurative and expressive system of modern Uzbek literature. It has become common to place modernist images in unexpected contexts within

beautiful traditional works, as well as to incorporate traditional imagery into pieces grounded in contemporary philosophy and worldviews. In determining the genres of these works, timeless conventions are often disregarded. As a result, instead of the typical literary opposition between stylistic and expressive directions, we now see a certain level of aesthetic consolidation. This plurality of perspectives leads to a pluralism of images. Today, the uniqueness of each artist is valued more highly than the differences in literary and stylistic approaches.”¹

Speaking about the writer’s work, Abdulla Oripov, the famous poet and Hero of Uzbekistan, stated: “Many people find it difficult to enter the golden threshold of literature. My friend Bahodir Kabul, however, has boldly crossed it and discovered a treasure within our language while maintaining his unique voice. He has the ability to find and create. His works resonate like a song – an old and familiar melody...

The author refers to his new work as a “novella,” but I would describe it as a “poetic story.” Beneath the simplicity of the language lies a mysterious silk veil that conceals the heavy nuances of our language, along with its peculiarities and the pain expressed through its rich vocabulary. The seamless incorporation of many expressions and proverbs, commonly used in everyday conversation yet often overlooked in literature, delights the reader and prompts deeper reflection.”².

Bahodir Kabul is not only a naturalist artist but also engages the reader as a linguist, ethnographer, and historian. The writer collects proverbs and sayings from the language of mountain elders. Here are some of them: “*Uray desam yolg‘izimsan, urmay desam, yalmog‘izim*” (If I punish you, but you are my only loved one, if I don't do it, you are a witch.), “*Devonasi yo‘q shaharning barakasi yo‘q*” (*there will be no mercy from Allah where there is no a crazy man*), “*Qo‘ling ochilmaguncha, yo‘ling ochilmaydi*” (Your path will never open until you are generous), “*Odam degani – ariqdagi suvday gap, oqadi-ketadi*” (Man is like water; his life flows by so quickly), “*Dunyo borki, o‘g‘ri bor*” (*There is world and there is a thief*), “*Tuzing sochilgan ko‘chani to‘zitma*” (Never destroy the street you grew up on), “*Och odamdan och bola tug‘iladi*” (*Och odamdan och bola tug‘iladi*). The author reveals the hero’s character through numerous phrases, ironies, and jokes. The writer’s vocabulary is so rich that it includes dialect words, historical and archaic terms, euphemisms, and etymological features, which could each be the subject of separate study.

¹ Yoldashev K. Round table discussion. // “World Literature” magazine, 2024, issue 1.

² Kabul B. The Father’s candle. –T.: “Mashhur-press”, 2021. P. 5.

Scholar and translator Muhiddin Rahim categorizes contemporary literary works into three main types:

1. **Elite Literature** - This targets readers with refined tastes.
2. **Mass Literature** - Intended for the general public.
3. **Experimental Literature** - Focused on innovating the art of language in various ways.

Among these categories, literature created by artificial intelligence, based on digital technologies, is also included.”³

Today, literary works and creative experiments are emerging that break away from traditional components in narrative and prose. This trend is particularly evident in the works of active writers like Bahodir Kabul, Shukhrat Matkarim, and Mamura Zokhidova. In these works, there is a strong emphasis on folk proverbs, sayings, and expressions—many of which have fallen out of the language of younger generations. Additionally, these authors often avoid complex plot structures and instead focus on character development without adhering to traditional beginnings and endings or strict artistic frameworks. Often, the narrator’s voice blends with that of the character.

Life is neither entirely happy nor wholly tragic. No one is completely unhappy, just as no one can claim to be perfectly happy. Human life is not fully ordered but does not exist in utter chaos either.

The writer portrays characters who engage with the world, discovering beauty, wisdom, and meaning in their experiences. Their stories and novellas vividly capture childhood memories, customs of mountainous regions, and the worldview and thought processes of the people who inhabit them.

In his story “The Longing of Old Women for Daylight,” the hero is an intelligent young man who lives in the city. He visits his mother, Yakhshigul Momo, in the village on the last Saturday of each month. And this day is always like holiday for the old woman.

Everyone in the village knows the kind old lady. All the old women of the village often gather in her house. But there is no greater happiness for Yakhshigul Momo than to see her son once a month and talk to him. She addresses her son as if he were older than her, and with respect. She thinks that no one would dare to disrespect the man whom his mother treats like a king. He is the essence of the

3 Rahim M. Round table discussion. // “World Literature” magazine, 2024, issue 3, P-31.

mother's life and the essence of her life. She raised him to be a proud, noble and brave man.

“Courage,” says Yakhshigul Momo, “is a symbol of a man, an adornment.” But even higher is always telling the truth. Only a person who is able to withstand the truth of life, existence, and God can be brave.

It has its name is the word of truth. Truth stands for truth. Truth has the soul. It is more important than people and kings. In any case, it will find its right place one day. Those who cut off the truth will be beheaded. Those who do not have permission from Allah cannot hear the truth.⁴”

Yakhshigul Momo wakes up early, does her housework before the sun has even risen. She wishes her son would also awaken during this time when God is showering blessings. However, Bek is reluctant to get up. Whether he is being careless, oversleeping, or just tired from his journey, he looks directly at his mother and waves her off, saying, “Go, I won't get up.” This moment serves as the climax of the story, forming the central plot of the narrative.

The writer sees a tragedy in this situation. The hero cannot forgive himself for scolding his mother, who stands at his door and looked at him with mother's love. Upon returning to the city, his mother's soft words echo louder in his ears, and her sad, sorrowful look remains etched in Bek's mind. In an attempt to escape the pain of his conscience squeezing his heart, he leaves his job and family in the middle of the night and goes to the village, hoping to find at least a hint of happiness.

The story “The Longing of Old Women for Daylight” was originally part of the writer's story “Adolescence.”⁵ Later, the writer separated this plot from the original short story and presented it as a standalone story with the same title.

Bahodir Kabul is an artist who diligently works on his craft, consistently reviewing the structure, form, and tone of his pieces. He continually edits and refines them, making changes and additions along the way. For instance, there are seven versions of his work “Bogdagul,” each one improved and expanded upon in every edition and book. The story “The Familiar Way” was initially published under the title “Oy yuli” (The Moon Way) but it was later changed to “Enayul.” There are also five versions of his story “Mother Wind”, four different forms of the story “Adolescence” (originally published under the title “Kuzoydin” in 2007, issue 4 of

⁴ Kabul. B. Mother Wind. – T.: Uzbekistan. 2011, P-241.

⁵ Kabul B . Adolescence – T.: Publishing house of Alisher Navoi National Library. 2007. – P. 33-38.

the magazine “Shark Yulduzi”) and the same series of forms of the story “Father’s life”.

None of his stories can be easily categorized by genre. Over the years, the tone, plot, imagery, expression, and structure of his stories have come together to form a narrative. Some of the dramatic scenes and details later become recognizable elements in storytelling. Interestingly, the realities depicted in these stories do not connect to one another; each chapter and section conveys its own content independently.

The writer’s literary works do not strictly follow any poetic canons. The author’s “writings,” whether short or long, are fundamentally rooted in the anthem of the his fatherland. The mentality, values, way of thinking, and life rules of the people from Usmatu Bakhmal and the village of Turkkishlak, where the writer grew up, are interconnected in an associative manner. This creates a cohesive artistic image of the Uzbek clans within the Turkic ethnos. As a result, the author achieves stylistic variety and originality in expression.

Our perspective is that a plot begins with a node and concludes with a solution, rooted in the classical philosophical binary of “chaos-cosmos.” Postmodern philosophy transcends this opposition by introducing the concept of “chaosmos.” Chaosmos represents a phenomenon that blends elements of both chaos and cosmos; it is neither purely chaos nor solely cosmos.”⁶

Bahodir Kabul’s works evoke a sense of calm, wave to a river flowing steadily in its own direction. They blend detail, memory, reminiscence, imagery, wisdom, and philosophy. The composition of all his writings shares a fundamental similarity, allowing for personal interpretation and enrichment. This combination of silence, depth, and simplicity defines the writer’s unique style.

His story “The White Belt” also relates to the expression, style, tone, characters, and objects found in “The Longing of Old Women for Daylight.” This story is included in the book “Mother Wind” (2011) under the title “The White Belt.” Seven years later, in the book “The Familiar Way” (Enayo‘l) (2018), it is published under the title “Father’s Grave.”

The story is dedicated to a poplar grove called “The White Belt,” located on the outskirts of the village. The writer perceives the world through this “white belt” and aims to convey its meaning, charm, and essence through the truths connected to it.

⁶ Rahim M. Round table discussion. // “World Literature” magazine, 2024, issue 3, P-32.

In this area, there are two graves that the villagers refer to as “Double graves” (Kushmozor). Inside the mausoleum, an old man and his horse were buried in two graves, who returned from a long war in Samarkand. The tomb is filled with stones of various colors – blue, black, red, and green, representing the diversity of the world. These stones have brought unrest to one of the local leaders. He attempts to construct something beautiful with them in front of his office, but his efforts come to a tragic halt when the workers sent to transport the stones suffer a car accident. Such disasters are not uncommon, causing others to refrain from touching the stones. Over the years, springs will emerge around these graves, and each clan plants a poplar near the site. Gradually, “Double Graves” comes to be known by names such as “Father’s Grave,” “Paternity Grave,” and “The Horse’s Grave.” Yet, the writer whimsically refers to it as the “The White Belt.”

“Father’s Grave,” and “The White Belt” are integral parts of the writer’s memory and worldview, as well as essential to the hero’s heart. The protagonist frequently visits the grave accompanied by her elderly nanny, who spends long hours in reflection, conversing with her deceased parents and relatives.

While gazing at Oykortak and Dunyotepa, a sense of strength fills him. The light shines in his eyes. Writer feels his mother’s warmth, excitement, and presence, interpreting these sensations as a hum or noise within him.

He reflects, “All the noise is inside a person. Let your heart beat in your ears. One day, we will finally comprehend what the pain of a mill feels like that the sound of our breathing is louder than the movement of a mountain.”⁷

Bahodir Kabul does not chase events, dramatic conflicts, or various intrigues when creating his works. He takes his time to develop ideas, worldviews, or philosophies instead of rushing into them. The village where he was born and raised, along with its people, nature, worldview, and language, provides him with abundant material for his writing.

In fact, for true talent, the plot is not the most important aspect. A skilled writer can uncover profound philosophical content and creative depth from even the simplest things such as a stone lying by the roadside, a dried tree, or water flowing in a ditch. In essence, great meaning can be found in small details.

Academician Bakhtiyor Nazarov praised the works of writer Bahodir Kabul, stating, “The titles of Bahodir Kabul’s works are illuminating. These pieces stand apart from those of writers who entered the literary scene twenty, thirty, forty, or even fifty years ago, as well as from those who are just beginning their journey

⁷ Kabul B. Mother Wind. – T.: Uzbekistan. 2011. – P. 115-124.

now. If Bahodir Kabul's works were translated into different languages while preserving their essence, they would undoubtedly compete on an international scale if widely published. I am not exaggerating; these works have the potential to represent the Uzbek people and Uzbek literature globally. Bahodir Kabul is a remarkable writer who has captured the essence of the Uzbek nation.”

The most important aspect of Bahodir Kabul’s works is their alignment with the prose styles found in “Kisasi Rabguzi,” “Shajarayi Turk,” “Baburnomeh,” and the books of Alisher Navoi. His writing is deeply imbued with the meanings of the Holy Quran and the essence of sacred hadiths. Through the language of his characters, his own prose, and vivid details, he effectively conveys the identity criteria that reflect the well-being of our people – criteria that I had nearly forgotten due to years of struggle. His works resonate with contemporary language, customs, and values, leaving a powerful impression on the reader.”⁸

Readers familiar with the style and themes of his works, which often depict traditional events, conflicts, and various interpretations of dramatic situations, may find it challenging to engage with his stories

The writer suggests, “The world that serves as amusement for the public, a lesson for the private, and wisdom for the foolish is called life.” He believes that a person attains true wealth – the greatest treasure – by relinquishing their desires. Mardon conveys the truths of the living world, which reflect the writer’s wisdom, in a way that may seem foolish. Foolish serves as the conscience of the village and demonstrates a candidness in his speech. In many of his works, Mardon illustrates rural realities, complex situations, and the confusion and conflicts of both the natural world and human interactions through the character of the wandering Mardon.

“There has always been a struggle between two schools in the world of art, says the famous English writer John Galsworthy.⁹ – One school believes that art should reveal and critique life, while the other contends that it should only depict pleasant themes. However, in the heat of debate, both schools sometimes overlook one important aspect: the element that truly defines a work of art is the mysterious quality known as “vital force.”

So, what conditions does vitality impose on art? One of the most essential aspects is that the work must maintain a certain balance between its parts and the whole.

⁸That book. –P. 9.

⁹ Galsworthy J. Essays on the Lives of Six Writers. //Writers of the World on Literature. (Translated by Azod Sharafiddinov). - T.: Manaviyat, 2010. - P. 51.

Additionally, the individuality of the artist should be evident in the piece. These elements provide originality and contribute to the work's liveliness.

This understanding of proportionality and the individual approach to each event in life is recognized by Galsworthy, ensuring the originality of Bahodir Kabul's creative style.

REFERENCES

1. Galsworthy J. Essays on the Lives of Six Writers. //Writers of the World on Literature. (Translated by Azod Sharafiddinov). - T.: Manaviyat, 2010. - P. 51.
2. Jurakulov U. Boundless gallivant. – T.: “Fan”. 2006. – P - 204.
3. Karimov B. Alphabet of the soul. – T.: Gafur Gulam. 2018. – P. -364.
4. Eshankul N. From me to “I”. - T.: Akademnashr. 2014. – P. 14.
5. Kabul B. Mother Wind. – T.: Uzbekistan. 2011. – P. 115-124.
6. Kabul B . Adolescence – T.: Publishing house of Alisher Navoi National Library. 2007. – P. 33-38.
7. Kabul B. The Father's candle. –T.: “Mashhur-press”, 2021. P. 5.