



Comparavistic Analysis of The Short Stories of Ghada Al-Samman and Zulfiya Kuroloy Kizi

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Abstract

For almost two centuries, the issue of artistic psychology and psychological analysis has remained one of the most pressing issues on the agenda in world literature. In works of art led by humanistic ideas and the philosophy of existentialism, man and his life, personality and its value, self-awareness and self-awareness, and most importantly, the hero's psyche and inner world came to the fore. In modern literary processes, works written in the style of social realism, glorifying human labor, depicting the characters of the work and the relationships around them, have lost their relevance, and the need for psychological works depicting the complex relationship between the image and its inner world has increased. In the late twentieth and early twenty-first centuries, artistic psychologism, especially psychological storytelling, has been leading the way in other genres in Arabic and Uzbek storytelling. First of all, such psychological stories vividly describe the problems of today's society and the complex aspects of human destiny. skillfully disclosed by the authors. It is no coincidence that in this article, the stories of Syrian-Lebanese writer Ghada al-Samman and Uzbek writer Zulfiya Kuroloy kizi have been selected for a comparative study of modern Arabic and Uzbek psychological stories. The reason is that although these two writers lived and worked at the same time and did not interact with each other, there are many commonalities in their work and style.

Keywords and expressions: *Comparative Literature; Ghada Al-Samman; Zulfiya Kuroloy Kizi; Modern Literary Processes; Uzbek Literature; Arabic Literature; Magical Realism; Psychological Realism; Psychological Analysis; Prose; Short Story*

Introduction

A comparative study of the works of Gada as-Samman and Zulfiya Kuroloy qizi reveals a number of similarities and commonalities. The main idea of both works is Man and Society, in which contradictions occur in the forms of man and man, man and society, as well as man and time/space. Their works attract the reader's attention with their populism and humanity. If the authors describe the complex situations and hardships of ordinary people's lives using metaphors, similes, analogies and metaphors, expressing events more effectively and clearly, enhancing the art of the work, inner speech - inner

dialogue, inner replication, inner monologue, including monologue-memory, in monologue-reflection, monologue-observation, portraiture, verbal characterization, means of pause, the character travels to the spiritual world by reinforcing psychological interpretation through repetition. The commonality of the two writers' narrative styles is also manifested in the issues of strengthening meaning through philosophical and metaphorical, metaphorical, and human existence in their works.

Because these two women writers are creative, almost all of their works are dedicated to women. They think about women who are going through different complex situations in life. The female characters of Gada as-Samman and Zulfiya Kuroloy are ordinary people, who are distinguished by their tenacity, patience, and intelligence, which are characteristic of Eastern women. The main idea that unites the images created by Gada as-Samman and Zulfiya Kuroloy is the idea of preserving identity, which through their heroes promotes that a person should not go against his original in any difficult and complicated life situation.

Main part

In the psychological stories of Gada as-Samman and Zulfiya Kuroloy's daughter, we find different images of women, including "mother", "childless woman", "intelligent woman", "single woman". They also describe how women come out of the family shell and find their place in society, moving step by step with the social life of the country.

The issue of the institution of the family, which is of special importance in Eastern society, is also raised in the works of writers. Characters who are unmarried and suffering from loneliness, on the other hand, strive for family. Yafa in Ghada al-Samman's "The Voice of the Cat", Fatima / Tima in "Another Cold Evening", Mother in "Window through the Window", Mother in "The Last Bird Guards", Hilola in Zulfiya Kuroloy's "Hilola", Images such as Sabir in the story "Summerless Year", Malika in the story "Stopped time", Virtue in the story "Suffering" absorb ideas such as saving the family, building a family in spite of various life conflicts and contradictions.

In addition to the theme of the family, the works of both authors reflect another important issue for Eastern society - family relations, which reflect the conflicts between generations, mutual contradictions, mutual respect inherent in the mentality of the East. In his statement, the writers described ethno-folkloric images such as bride, mother-in-law, father-in-law, matchmaker.

Results and Discussions

If we study the works of both writers from an artistic point of view, we must recognize the mutual similarity in their narrative style. In the narrative style of both writers, narration of reality in the language of the narrator-character leads. The narrator-characters in the psychological stories written by these writers often distort the chronological sequence of events and describe them in the form of a retrospective plot. Also, as a result of intensification of psychological analysis in the work, and in some cases the emphasis on emotion, the plot type takes on a complex appearance, in which case the perspective plot is mixed with concentric and associative plot types. For example, Gada as-Samman's stories "The voice of a cat", "Another cold evening", "Taking a cat's head", "Ancient song" by Zulfiya Kuroloy's daughter, "Shadow", "Boyvuchcha".

Another interesting aspect of the similarity in the style of the writers is the use of the text game style, separating the text with simple and italic fonts, parentheses. A distinctive feature of the Gada as-Samman style is that it separates the present and the past in the text of the work through a simple font and a dark-colored italics in parentheses. This method is found in all prose works (novels and short stories) of the author and is an integral part of the author's style. In all of Adiba's works, the author and the narrator portray the character of the story, all the stories are related to memory, and the protagonist returns to the

past without any warning in the text. Monologue-memory is limited to brackets in the text, highlighted in dark black.

Retrospective plot - (return to the past) - in this case, the events are not told from the beginning, one after another, but the events are stopped from a certain place and refer to its past, to the previous events. While some works are generally based on such a return, in some works, events and heroes are reverted to the past from time to time.”

Using retrospective plot in his style, Adiba enhances the image of the psychological state of the protagonist in his works, because “retrospective plot puts the protagonists in a complex situation and returns them to their previous destiny, describing the conditions that caused the protagonist to fall into his current state. This, in turn, allows you to imagine the mood, character and future of the characters. The retrospective plot has now become a means of analyzing the inner world of a character, rather than a means of giving them a previous life”. [1;323]

(ليلة رحيل شدتني إلى صدرك... أتخبط بنشوة ففي شباكك. أود أن لا أتحرق منها أبدًا. همست: سوف أفتقدك!) [3; 35]

(The day I left, you hugged me ... I could breathe through your neck. I wish you would never let go of your bowels. You whispered slowly: I'm losing you!)

By skillfully using the retrospective plot in Ghada al-Samman's stories, the characters manage to reveal their inner world, psychology, content and development of events, as well as enhance psychological analysis.

Also, some internal speeches (monologues, replicas, dialogues) of the heroes of Ghada al-Samman are given in parentheses in bold italic font.

... يصعب عليّ تمييز شبانها من فتياتها...

(هذا الجيل الجديد في لندن يرعيني، لرجل شعر طويل، و نظرات مختثة لا تطاق... ما زال الرجل في بلادى صلداً... ما زال يعاملها على انه هو الرجل)... [3; 35]

“It was hard for me to distinguish between boys and girls ...

(This new generation of London amazes me, the guys have long hair and their eyes are unbearable, like women) ...

The works of Zulfiya Kuroloy qizi are slightly different in style. For example, in the text of the story "Ancient Song" italics are also enclosed in quotation marks. The story is presented in the style of magical realism, with elements of folklore. The author divides the text into italics and plain fonts, using a text game in the narrative. The story does not mention who the dialogue owners are, and their conversations enter the text without any warning.

This story is dedicated to the story of supernatural events, the protagonists of the story Sultanmurad and Shohsanam love each other very much, but Abdurahman Eshan marries a girl using his supernatural powers. This marriage will not last long, Eshan, who is the same age, will die soon after, and Shohsanam will be widowed. But even after Eshan's death, she will not be free from "employment" and will die suddenly of a heart attack. His soul of Shohsanam cannot leave this bright world, beside Sultan Murad. Unusual changes begin to take place in the young man's mind: he walks in the rain, but his head is dry, at first he meets and talks with the spirit of Shohsanam, and then the souls of other people who died in the village see him. Then Eshan's soul began to commit suicide, causing Sultanmurad to suffer as well, but Shohsanam's spirit stopped him from doing so. Sultan Murad is completely insane. The italic text

dialogues that follow this event from the parallel world conclude the story with a conversation with the owner:

«— *Oh repentance, I have witnessed such an event before.*

—*"When?"*

—*"A million years ago." ...»[4;125]*

The story encourages the reader to think, to search for answers to puzzling questions – Who are the owners of parallel world dialogues? Spirits? Angels? Or representatives of the demonic world? In our opinion, the author deliberately left this question open. Such characters are common in our national literature, especially in our folklore, and there are ghosts, angels, demons, ghosts, demons and their own world. Adiba Zulfiya Kuroloy qizi wanted each student to create, imagine and create supernatural images in her work. After all, the creative psychology of the artist is also manifested in the fact that the image he creates moves from the lines of the page to the mind of the reader and begins his life.

The sentences in parentheses are also found in Zulfiya Kuroloy qizi's story "Iztirob", in which the author hides his inner remarks in parentheses. Such sentences have nothing to do with the main text statement, but serve to reveal the content of the work.

Another coincidence of the psychological stories of Gada as-Samman and Zulfiya Kuroloy's daughter is the use of a literary hallucination psychological imagery from the crisis stages in the character's psyche. Hallucinations are a purely psychological phenomenon, in the words of F.M. Dostoevsky, "It is a phenomenon of extreme disability, which is almost rare. But even this rare phenomenon can sometimes be used for literary purposes. This is confirmed by the work of the genius FM Dostoevsky (found in the psychology of heroes such as Ivan Karamazov, Liza Khokhlova)[5;180]. Literary hallucinations are the result of this literary hero's extremely dramatic, tragic, emotional anguish and cruel experiences.

لا أدري لماذا تستمرت أرقب البالونات الفقااعات، و داخلها كنت أرى وجوهاً و وجوهاً عايشها و عرختها، و وجوهاً لم أعرفها، تتناثر على الرصيص، تملو، تصرخ بشعاراتها ثم تفخة أخرى من فم باثم البالونات، و تطير كلها نحوي، ثم تنفخها كلها تصمت قبل أن تمس وجهي أو تترك بصماتها على صفحة عيني. [3;140]

"I don't know why I watched the balloons explode so carefully, and in them, I could see faces, there were faces that lived with me and I knew, there were unfamiliar faces that were spreading along the sidewalk, rising, shouting their slogans, and then again from the mouth of the balloon seller. once it blew and they all flew towards me, and then they slowly cracked before I could touch my face or leave a mark in front of my eyes."

Ghada al-Samman skillfully uses his hallucinations in his prose works to depict a period of extreme crisis in the hero's psyche through this psychological imagery. Through the pause tool, the writer more vividly portrays the mental state of the protagonist.

يهتفون صارحين.. أسير خائفة مذهولة، يتعالى الصراخ و التصفيق أقول لهم: "أنا مواطنة أبحث عن يقين، مثلكم". يتعالى الضحك، ثم يدخلون الأسود إلى الملعب لتأكلني، ثم أركض، ثم أتعثر بحبات مسبحة (مفروطة) تنفخي، واحدة تلو الأخرى كالفقااعات ... هتاف الجماهير... تنشب الاسود مخالبيها العطشى للدم... انفجر ضاحلة، أضحك، أضحك، أضحك!.. [3;142]

"They were still shouting and shouting ... I passed Astasekin in fear, the shouts and applause were loud, I told them: "I am a citizen looking for my relatives, just like you." Laughter erupted, and then they brought a black creature into the stadium to eat me, and then I ran away, and then I stumbled upon (scattered) rosary pieces, and they burst into pieces like balloons ... Society shouted ... and

this creature was thirsty for its own blood I'm biting my nails ... I'm bursting with laughter, I'm laughing, I'm laughing, I'm laughing! ... "

The author also uses symbols to reveal the acute psychological state of the character, trying to express the unfulfilled dreams of the protagonist in the opinion of the "ball" symbol, while the "creature" describes him as a gnawing loneliness.

In the work of Zulfiya Kuroloy qizi, we see that the writer used the phenomenon of hallucinations to convey his artistic purpose to the reader. For example, one of the protagonists of the story "Summerless Year", Sabir's pain, which erodes his health - love "spills" him under the influence of hijra. She sincerely believes that her beloved Pearl will be back on New Year's Eve, and although she knows her thoughts can't be like that, she looks forward to New Year's Eve. It is as if this longing is holding Sabir, who is in pain, in this world. The writer so skillfully describes the situation of a boy who cries in the mirror, shakes his shoulders and cries, and says, "You can feel the author's hand trembling as he writes these sentences. It is difficult to interpret such densely artistically drawn plates, any commentary can detract from its original charm, its magical spirit. Most importantly, the storyteller takes the characters through such a difficult situation. It is now a miracle of true art." [7;8]

The psychological culmination of the protagonist's psyche - at the climax, the storyteller draws his inner feelings through the example of a skilled artist through literary hallucinations.

"Sabir lay down with his eyes wide open, as if he had not slept for a minute.

- Are you thirsty, boy?

- I'm thirsty, but I don't drink boiled rice water anymore.

- Why?

- At least don't squeeze rice water at my wedding, mother!

- Wedding...

-Yes, I'm getting married!" Why don't you go to the wedding, mother? Everyone is dusting the yard and playing." [6;150]

In the words of Umarali Normatov, a literary scholar, "in the face of life and death, which does not take place in the present life, the frenzy of experience occurs in the imagination. A miracle happens in the fate of a young man in love who remembers the fate of Mashrab, as if Mashrab will attain the glory of the new throne." [7,8]

The writer's hallucinations also show that the scale of patience is close - the spirit of his beloved father is visible to his eyes.

"Who is this man?" - Sabir points to the door with his eyes on the bed. "How long have you been staring at me?"

"No one is there, my boy," said Aunt Buvgul, her heart pounding.

"Look carefully, he's looking at me!"

"Tired, boy, can you take a nap?"

"Let him get out of here first!" Look, here comes my father. Come on in, won't you? Won't you set the table? Why are you staring silently? Finally my father came!

"Well, I'll take care of your father myself." You take a nap, then...

"Why don't you do what I say?" Did you tell your father to look after himself?! If you don't look, don't look, I'm trying to be patient.

"Dear child," said Aunt Buvgul, taking her son by the shoulder and laying him down, but Sabir tried to get up again. "Son, go to bed." I said, "I'll take care of your father myself."

"Here, mother," said Sabir, who could not resist the fistful of the old woman, threw himself on the pillow and began to cry. "Why didn't you do what I told you to do?" My father was furious! Are we going to have a wedding without a father now? Shall we have a wedding without my father? "
[6;150]

In the psyche of Sabir, whose pain is getting worse day by day, and who is tired of the sufferings of hijrah, the mental crisis continues from time to time.

"Another day, in the middle of the night, Aunt Buggul woke up heartbroken by Sabir's screams.

"Look, drive that woman in the rags!" It's invading me, I say, drive, drive! Cried Sabir, lying on his bed. [6;150]

After a long period of physical and mental suffering, Sabir dies. The storyteller describes the physical and mental suffering of the young man so skillfully that the reader involuntarily feels the pain of Sabir, suffers. In particular, Sabir's mother, Aunt Buggul, said that every action, every word, sometimes made the reader tremble and sometimes shed tears.

Conclusion

When we compare the works of Gada as-Samman and Zulfiya Kuroloy qizi, we see a strong-willed and strong personality in the center of the stories they create. The gallery of characters created by the writers, in turn, consists of images that seek an acceptable and correct way to overcome the trials of life, while remaining true to themselves. It is no exaggeration to say that many of them deserve to be recognized as heroes today. Both writers try to convey their ideas and goals to their readers by revealing the spiritual world of this character, their inner experiences, the worlds of pain. Plot construction in stories - the development of realities, a mixture of conflict and culmination in retrospective, concentric and associative ways, compositional means - portrait, internal replication of internal speech forms, internal dialogue, internal monologue (monologue-memory, monologue discussion, monologue-observation), the commonalities in the use of detail and so on, especially the endless stories, are of particular importance in comparing the work of Gada as-Samman and the daughter of Zulfiya Kuroloy. Similar ideas in the works of two writers who lived and worked in different countries, who have no connection and influence, the harmony of the author's purpose, commonalities in society, the harmony of the author's style – Gada as-Samman and Zulfiya Kuroloy's daughter a certain shift in literary processes proves that he was one of the creators who influenced the rise.

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