

INTERPRETATION OF OCCASIONAL WORDS IN THE STORIES OF IZZAT QAMAHAVI

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ABSTRACT

This article analyzes the stories of Izzat Al Qamahavi, who created the smallest story genre in the Arab world, and the specificity of the writer's style. The issue of device structure and compositional integrity is revealed.

Keywords: *author, style, story, smallest story, narrative, composition*

АННОТАЦИЯ

В данной статье анализируются рассказы Иззата аль-Камахави, создавшего самый малочисленный жанр рассказа в арабском мире, и специфика стиля писателя. Раскрыт вопрос устройства устройства и композиционной целостности.

Ключевые слова: *автор, стиль, рассказ, маленький рассказ, повествование, композиция.*

INTRODUCTION

Literature is a unique spiritual heritage. While studying it, understanding it, drawing conclusions and drawing vital conclusions, especially in educating young people, its language, the analysis of the artist's ability to use his native language is also an important factor for spiritual growth. Because in the process of studying the language of the work, the history of the language is directly addressed, the meanings of words are analyzed, proverbs and phrases belonging to the language of the work, as well as wise words are introduced. The study of the artistic features of each work, the elucidation of its ideological content is directly related to the language of the work. After all, the teacher Ozod Sharafiddinov was right a thousand times when he said, "Literature begins with the language." Scientific research is carried out on a number of principles of the formation and development of storytelling, including the development of the narrative genre in modern Arabic literature, the study and description of the artistic and methodological features of new forms of modern Arabic storytelling in the formation of Arabic storytelling. [1: 78]

DISCUSSION AND RESULTS

In a country where the first collection of Kamahavi is made of dust and mud, it depicts a realistic view of rural life and consists of two parts. The first (fairy tale), i.e. a short story, the second (pictures) contains a series of short stories of story and prose poems. His next story, The Magic City, was a turning point. These small-scale stories set the stage for a new direction in modern Arabic prose. His second collection of anecdotes was then titled "Joyful Days in Poetry" and "Joy Lost in Love Relationships."

After that, his book was about the joys and sorrows described by some critics as unprecedented in Arabic. It is difficult to classify a book according to a particular literary battle. In this series, the author's writings are chapters devoted to perceptions, events encountered in the works of life and others, as well as events that can be read as short stories.

Kamahavi's next novel is about a man who dreams of seeing the Nile, the protagonist who is supposed to be a writer, describes the last three days of Jesus, but he doesn't write anything because he touches on the idea of perfection that he beats with a phobia, so In his last days he was with his friend, the writer Rifaat, who wrote everything and achieved the same result. It didn't make sense. The two friends, along with Nile investors, were looking out the window of their rooms at the investment hospital. At the same time, the government was engaged in a struggle against it with the owners of the peasants, so that under the pressure of death, corruption and mediation, events parallel to the decline of Egyptian society were expressed.

XIX the end of the century The beginning of the twentieth century in Arabic literature "an-Nahda" - "awakening", a new genre of storytelling in the Enlightenment, on the one hand, small epic genres of medieval Arabic literature, on the other hand, Western and Russian literature 'was formed as a result of the mystery. During this period, storytelling developed in the direction of enlightenment realism, and enlightened writers wrote about current issues of society in their works. In Enlightenment-era stories, the protagonists often lacked individual characteristics, their inner world was not sufficiently covered, and they were included in the story only for enlightenment or social propaganda purposes.

The descriptions of Kamahavi in the scientific research of Muhiddinova Dilafruz, Doctor of Philology, are as follows:

تصويرة عادية
«نظر فنظرت، تبسم فسرت، حيا فردت.

قال: أنت أجمل أنثي في العالم.
قالت: أنت أوسم من رأيت.
طلبها فوافقت.

كان ميسور الحال، أغدق عليها من حلاله و من حرامه .و فجأة انفصلا ..كانت حياتهما تسير كالمعتاد .
فقط كانا نوقفا عن الكذب

“He (the man) looked and he (the woman) looked. He smiled and he was happy, he greeted and he responded.

He (the man) said: You are the most beautiful woman in the world.

She said: You are the most beautiful I have ever seen

He (the man) asked for her hand and she (the woman) agreed.

Good luck. He took her as his wife and gave her a place in his harem. Suddenly divorced. Their lives went on as usual, but they stopped cheating. " [2:44]

In this story, the Egyptian writer al-Qamahawi describes the relationship between a man and a woman in the solution of the story as "only they stopped cheating".

This story is an ideologically-aesthetically comparative-typological analysis of the types of "long story" and "short story" in modern Arabic storytelling. The examples of the authors' works reveal the content and methodological features of the colorful stories, which have unexpected solutions and dynamic features.

In another story by al-Qamahawi, the story of why he woke up in one night, how he lived his life, and what his purpose was, that is, "self-awareness," is written in a different way.

خاصمها النوم في تلك الليلة .وزاد ضجرها من المستلقي بجوارها يخور كالثور المذبوح .قامت تتمشي في الغرفة ، أحصت سنواتها معه فنفتت مع أصابع اليد .وأحست بثقل الدهر .على النور الخافت قابلت وجهها في المرأة فلم تعثر على أثر لدم أحمر ، وعندما عرجت العينان إلى الرأس أجهدتا في البحث عن أثر الشعر أسود .وعندما فارقت المرأة لم تجهد ذاكرتها في البحث عن يوم أبيض .نظرت إليه ، فكرت :هذه ليلة أخرى من الأرق ، وهو يواصل خواره كالثور المذبوح .أعجبتها الكلمة الأخيرة فكررتها ثم ابتسمت ، وركبت على صدره ، انشبت اليدين في الرقبة .ثم طفقت تخصف عليه من أكياس القمامة ، تواري سواته .وفي الصباح أعلن أمام مجموع المعزين أنه لن يفكر في الزواج بعد شريكة حياته التي خطفتها يد القدر .

He fell asleep that day. And he is tired of lying next to her like a dead bull. He entered the room and counted the years he had spent with her with his fingers. He felt the weight of eternity. In the dim light he saw the woman's face and found no trace of red blood. When she left, her memory of that day was overwhelmed. I looked at him, thinking: this is another sleepless night, he continues to roar like a dead bull. He liked the last word, so I repeated it, then smiled and turned to him. Then he knelt

down, closed the trash can tightly, and hid his unhappiness. In the morning, he told several attendees that he would not think about remarriage after Faddat's abducted spouse.

كان الوالد يتوجع من الام ظهره عندما سأله الولد في براءة : لماذا خلق الله لنا الظهر يا ابي ؟ قال الوالد :
لانه يمكننا من الإنحناء طوال الصيف للعناية بالرز وعندما يخيب المحصول ونعجز عن التوريد للحكومة
يستدعينا العسكر فيحمينا الظهر من الضرب على البطون . قال الولد : ولماذا تأخذ الحكومة محصول الرز ؟ قال
الوالد : لأن الأفندية في البندر لا يأكلون اللحم أو السمك إلا بالرز . ومن يومها تعلم الولد أن يكره أفندية البندر
الذين يأكلون اللحم والسمك والرز .

When the child carelessly asked, my father was sick of the “back”: why did God create the back for us? Dad said: because when we bend over to feed the rice in the summer and the harvest is over and we can't provide for the government, the soldiers call us and our backs protect us from being hit in the stomach. Child: Why does the government harvest rice? Dad said: because the mandarin in the ribbon doesn't eat meat or fish, except rice. From that day on, the boy learned to hate his neighbor's "officer" uncle, who ate meat, fish and rice.

And this story is about the social system, which is still a "feudal" system. He works for the society and earns a living, despite the fact that he is forced to work, that is, his father is ill, and he hands over the harvest to the government. And she explains it to her son very nicely. That is, if he delivers the harvest to his son on time, he will be able to survive, and he will be satisfied with what he has.

My grandmother refreshed herself and said: the sun, the moon, the seed and the king are united. The sun said: I am the king, I expand my body with rays to cultivate the seed, so the king eats, the seed eats, and the people in between eat. And the moon said, "No, I am a king who knows the secrets of lovers. I know the secrets of the night. I even hear the footsteps of an ant, a female ant"! And the king said: I am a king, my name is king, I have the treasures of the earth and I will open them if you wish, so that my soldiers may eat the spoils. For each inch, watch the male ant tube chase the female ant. The sun said: How do you judge?! I am a king, if not a king, his soldiers or his eyes. I tell the moon of the fairy tale until he falls asleep, so if the moon doesn't sleep, the sun won't rise. And when the hungry king is hungry, his eyes hear me and my soldiers beating, imprisoning, and feeding, so I wake up before the moon goes to sleep, the sun rises, and the king dies.

In this story, the management of society is skillfully represented by the laws of nature. The story is a dialogue between 4 characters, which complement each other and figuratively describe what they are capable of. In other words, everyone has a

role to play in the management of society, and only if they unite can they achieve their goals, in short, "Power is in unity."

As we read and analyze the stories of Kamahavi, we find that each of them is written in a unique style, which is short in size, but writes stories with deep meaning. The language of the stories is very simple, each student has no difficulty in reading them and can understand the content.

In conclusion, as a result of our small research, we have witnessed the development of modern Arabic prose and prose in Egyptian literature. has been and continues to be enriched by the culture of nations. In turn, it affects the literature. After the An-Nahda movement, the issue of the development of fiction was raised. Acquaintance with the translated works of other nations had a positive effect on the Egyptian writers who wrote in Arabic.

CONCLUSION

Relying on the experience of masters of world literature and a creative approach to the traditions of their literature, in the course of enlightenment, Arabic-speaking writers moved from the old artistic forms to the new, that is, the classical forms were replaced by modern trends. Creative Arabic writers also began to write in the 30s of the twentieth century in the form of stories, short stories and novels. We see that the writers' analysis of problems has deepened, the individual's interaction with the environment has begun to emerge, and the main opposing inter-class relationships have been described. But among them, storytelling is developing more widely than others. We all know that the main character of literature is a person. In Al-Qamahavi's work, too, man, his honor, his place in society, and his rights have come to the fore, and he has skillfully portrayed these things in his small stories through various forms.

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