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ARTISTIC EXPRESSION OF THE CURSING GENRE IN SHUKUR KHOLMIRZAYEV'S STORIES

Abstract: This article outlines the usage of the curse genre and its role in author's stories, Shukur Kholmiraev's main aim to apply the genre author in his creative works. In the scientific studies it is considered that the main conductors of this genre, curses have been females. The article describes the curses used by boys, chaps and old men. The nature of the curses, and their difference, peculiarities from other literary genres are characterized in the article.

Key words: equivalent, image, artistic, corn, the villain, evil, bad, ignorant, negative, folk, object, poetic, characteristics, curse, genre.

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Introduction

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Unlike proverbs and sayings which came into being as a result of well-thought and wise ideas, curses nature of formation is defined as the product of extravagant mentality of human. Considering the structural peculiarities, the sayings which are called "winged words" can be equal to one word or one word combination semantically while one curse's meaning is considered to be equal to meaningfully finished phrase. It is natural to meet a person who has never been cursed in their life, but it is exceptionally impossible to be a person who never hears curses in their lifetime. Analyzing the peculiarities of the nature of curse genre, it is noteworthy that curse is a wide phenomenon which expresses wishing a bad luck or unhappiness to someone, influencing human's spirit directly or indirectly. Curses express the bad intentions of the speaker to the addressed person. Curses are classified according to the nature of the subject, into the curses related to natural phenomena, related to objects and events, divine curses. Therefore, there appeared a need to study the curses in Shukur Kholmiraev's creative works and his attitude towards folklore in his stories.

Materials and Methods

Concerning the question of the curses used by Shukur Kholmiraev and how they show their artistic power and character in these works, can be specified in the following examples extracted from his stories:

-- Hush! Something is rustling!

-- Where?

-- Silence!

-- Ah, the wind! It is this bark, let its house get burnt! [Uninhabited house, p78]

The curse "let your house get burnt" (Uzbek version: Uyingkuygur) is mostly used by women, however, in above mentioned story it is used by a man. The curses that are used by boys also should not be away from investigation target.

-- No sooner than I screamed: "Aaaaa!" I found myself running as fast as a bullet. The children also followed me. In this pace, I reached the end of corn field and turned to a narrow street. Having passed through it (After being fisted earlier, even I got slapped twice, I didn't feel dizziness and it seemed to me that I didn't feel my head), when I arrived at the junction I saw "the fugitive" running towards sack street. -- Quit! Thief! He stopped suddenly, and turned to his street and pretended as if I was not chasing after him but some other one. I realized that he didn't want

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me to scream because he was afraid of someone else and I started to scream even louder:

Where on earth, did you come from? You, the evil, mauler! Why did you rob us? Do you want to make us slave? Filthy! [selected edition 3rd volume, p55]

The observing nature of the author kept growing while exploring the use of curses in quarrels and scandals among children. This confirms that the curses used in children language are performed by children themselves. Above mentioned curses such as evil, filthy are used in children's speech. As they often came across with these in other genres of folklore, children use the same curses.

The curses related to objects and events are given in the following story.

- Yeah, this, with discrete flower patterns. Embroidered with golden thread. These flowers left only, look... other parts became rotten. Nothing left from the wadding, inside part. Ugh, very old gown is this! –after thinking a little, again stared at the piece of clothing. – but I already tore it into pieces. If you sew it backwards, it will be the same again... Ah, let those days get fire. I am just opening you my heart, my kid.

With the help of the curse 'let those days get fire' there referred back to the past bad times of the history. [Selected edition, 3-volume, p85] While investigating the scientific studies, it was clarified that curses are mainly performed by elderly women. However, in our observation, in ShukurKholmirzayev's works performers of the curses are mainly boys, middle aged and old men.

Sultan smiled sadly.

- I can shoot your thirty two teeth with one stroke!- he said

- I am myself, a stupid... apologized to you, to such a person, slovenly, ignorant, coward. I came for this...why?-he cried out.

- I wanted to shrift...No, just to make you happy. On the Eve of such a holy holiday. On the day of shrifting...on the day of shrifting all human beings. Hey, do you know, he continued talking –In spring everything gets renovated, isn't it? Don't hurry! Renovates. [Сайланма 3-жилд 118-бет]

With the help of the description of the argument between Sultan and Jonikul Jondor the author tried to express important individual peculiarities of the both characters. In the end, the argument finished with a negative incident.

In this way, the writer reacts to the relative portrayals of certain individuals, to neglect and to some other unhealthy events in life with the hero's active participation.

Sultan stepped aside smiling.

- Please. The road is open.

- Eh, curse your father...

Sultan felt as if everything was spinning before his eyes. He didn't notice himself stretching his hands.

As he could grab the cloak he pulled it, he seemed as if he reached his intention. Jonibek Jondor was looking at him in a shock. Sultan crowned his cloak then searched a place to throw it away: small room. [Selective volume 3, p119]

Shukur Kholmirzaev's stories clearly describe the inner world of the characters and their psychology, and the desire to make them more widely known is important, characteristic and effective. This kind of character is revealed, not through the writer's description or the character's description, but through the hero's thoughts, inner monologue, and imagination. In this method of fiction, the writers rely on plots reflecting important puzzling events with deep philosophical meaning. In fact, without them, the writer's artistic intentions cannot be realized. Therefore, today's observation of the poetic skill of each artist in bringing folk elements into an artistic object can be the subject of many major studies. By observing the state of the relationship between folklore and written literature in today's literary process, it helps to demonstrate the creative identity of the writer on the creative impact of word art on the form of applause and curse.

I cried, "Isn't it better to die than this day?"

I am scared to there. –he bent over again and laughed.- I kept on mumbling.

Look at yourself, why did you rob a woman? You filthy!

At this moment, Tavakkal came back, rubbing his hands together. He said sitting, "Got it! Ready!"

When he heard Gulsara's last words, he suddenly nodded to praise her, showing his golden teeth. – At this time there appeared...

"Yeah", Tavakkal went on with considerable satisfaction.

Getting out of the taxi I was going to the hotel, a woman was cursing at a cobbler. [Selective volume 2, page 398]

My father's last words were:

- Oh, old woman, don't shave my head. I told him all my words. You're an unfair guy, brother. Well, come and sit here. I cursed him "Let your children cry leaving without a father, Let your possessions never multiply" That's all right, old lady. I released my heart. If he is a descendant of man, not an animal, he will come. [Selective volume 1, page 104]

Even though above mentioned curses' performers are clear from the contexts, they express negative intentions of the performers towards the addressed person and in fact, their creators were common people. The local character of the curse is also confirmed by the materials of Uzbek folklore. Shukur Kholmirzaev is famous for telling stories in the Kipchak dialect of Surkhandarya region.

Eh, brother, I can't keep any more. That man was my idol, he scolded me badly. I could hardly sit there...Look! My brother is disappointed with me! He suddenly jumped from his seat. Eh, let your house get

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fire, drinking! When did I get addicted to this?...Everything went wrong! - [Selective volume 1, p 107]

The folklore scientist D. Uraeva has divided Uzbek curses into two types, which, according to their function, are object-oriented and do not penetrate the object. In the above mentioned "Let your house get fire" curse the second, not penetrating the object type curse is expressed. Because until now, alcohol has not disappeared because of curses. Thanks to ShukurKholmirzaev's use of curses, it has been observed ,effective to deepen the characters' inner world, psychology, and thus to reveal important individual character traits. The use of curses, in my opinion, is used to further the narrative of the story and the tone of the story, and to show the human character more broadly and more deeply. Curses are a very old and yet very lively form of creative fantasy, with its intriguing and captivating storytelling that has served as an important artistic feature that, in many ways, stimulates the writer's creative thinking in the literary genre, as it is known from the history. Despite the

varied form and technique of cursing, this genre has its own unique characteristic features. The verbal specificity of the curses also determines their individuality as an independent genre. Curses were created long ago, when our ancient ancestors did not discover the writing, and these creations have reached us through the memory of the people. It also brought in a variety of performances in the genres of folklore as a way of living.

Conclusion,

In conclusion, curses are the oldest and most modern, independent genre of Uzbek folklore. Considering these, it can be said that the scope of the use of public curses in human life determines its subject matter, the areas of functional cooperation. The cursing prevails over the desire to defeat any opponent by means of "hidden thorny words". Therefore, its performance doesn't match any behavioral norms or ethical standards.

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