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## About The Versions of the Motif in the Uzbek Prose of the 1960-1970 Years

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### ANNOTATION

During the period of social realism of the 1960s and 1970s, the interpretation of the motif of marriage of interest and the system of characters, in particular, the changes in the subject of interest, the characteristics of the motif unique to the period were analyzed.

**KEYWORDS:** realism, social realism, subject and object of benefit, plot motif, character.

It is appropriate to study the period of realism in Uzbek literature by dividing it into two parts. That is, the period of social realism formed under the influence of realism and social life at a time when the social lifestyle was not yet fully settled. It is possible to determine the boundaries of the period of romanticism, realism and social realism by researching the motif of beneficial marriage and its variants that have changed from the point of view of the period. In the literature of the 1960s and 1970s, we will consider the specific aspects of the motif of mutually beneficial marriage in the examples of Dadakhan Nuri's "Osmorning ustuni" (Pillar of the sky), Mirmuhsin's "Umid" (Hope) and Ulmas Umarbekov's "Odam bo'lish qiyin" (It's Hard to Be a human).

Mirmuhsin's interpretation of the motif of beneficial marriage in the novel "Umid" (Hope):

Invariant: the girl and the boy married on the basis of benefit.

Variant: Umid and Janna got married.

**Motif Syntax:** future father-in-law Salimkhan Abidiy and Sumbulkhan married his lonely and goddess daughter (Janna) to a simple and talented, poor young man (Umid);

**Motif seme:** Marriage is based on the benefits of the girl (in the mother-in-law and father-in-law, as well as in the name of her own daughter) to justify her name, the father-in-law (from the girl's side) uses the son-in-law in his scientific activity, and the boy's desire to live a full life. built.

**Pragmatics of the motif:** Marriage cannot be distinguished from the "bad people" living in the society at a glance, the betrayal of the love of a talented but trusting young man under the influence of such people, his spiritual downfall, and after giving up the marriage, "culture" the theme of the presentation of the original faces of persons in masks is covered by means of motifs.

The beloved girls (Gulchehra, Nazira) in the works "It's Hard to Be a Human" and "Pillar of the sky" were inferior to the girls who were the object of benefit (Sayyora, Lali) in terms of materiality. Mirmuhsin interprets both characters as representatives of a prestigious family, as a result of which two families are compared, one family has human qualities and honor, and the other family has materiality and prestige, and the priority of sacrificing people for their own benefit. bulging has been achieved. Hafiza is the daughter of Polat, secretary of the Regional Committee, and Janna is the daughter of Professor Salimkhan Abidiy.

In Mirmuhsin's novel "Umid", the motif is not a force that derails the path of a person's life, but it is given in the interpretation of a test that directs it to the right path and separates white from black. In U.Umarbekov's work "It's Hard to Be a Human", the main character's troubles are caused only by his personality defects, while in "Hope" the people around the hero fall into difficult situations under the influence of pessimists of the society. In both works, we may see a good-looking young man (**Abdulla-Umid**) who is worthy of benefit for the society, a girl who is ready for any test for her love (Gulchehra-Hafiza), a goddess child (**Sayyora-Janna**) who has everything in vain.

When the author describes the professor, he is in a sarcastic position. Laughs sarcastically at his actions. Umid is not depicted as a drunkard who spends his father-in-law's wealth in all directions and has fun. He is shown as a person necessary for the personal interests of Professor Salimkhan Obidiy. Such a situation is also observed in the father-in-law-son-in-law relationship between Saidiy and Murodkhoja teacher in the novel "Sarob" (Mirage). The future father-in-law aims to use the scientific potential of his son-in-law for his personal benefit. The main reason for Sunbulkhan's "pain" is her worry about the future of her only child. For her, it is better if the groom is a believer. Hope has enough of such feelings. Based on the above points, it becomes clear that Umid is not fully interested, that he is under the pressure of people who act with a clear purpose behind his simplicity and trustworthiness.

**Dadakhan Nuri's interpretation of the motif of beneficial marriage in the novel "The Pillar of the Sky":**

**Invariant:** the girl and the boy married on the basis of interest.

**Variant:** Lali and Yigitali got married.

**Motif Syntax:** Lali and Yigitali got married at the initiative and cunning of aunt Poshsha.

**Motif seme:** Yigitali, who wanted to live in the city life, fell into the trap of aunt Poshsha and was forced to marry her daughter Lali. Aunt Poshsha's goal is to get more money and career through her daughter, but for Yigitali, it is a way to save her job, reputation, and get out of prison. Lali wanted to justify himself.

**Pragmatics of the motif:** Caring for parents is putting personal desires ahead of filial duty. Topics such as the conflict between the city and the countryside, the inability to keep a promise to a loved one, which causes a moral crisis, are covered. In addition, by putting money above all things in the world, the representatives of one layer of the society poison the society and they themselves suffer.

In the literature of the 1970s, as a characteristic feature of the motif of marriage of benefit, it can be noted that unlike before, not female characters, but on the contrary, male characters become the object of benefit. That is, if in the literature of the 20s and 30s, the subjects of interest aimed to achieve the goal through a young, talented girl, the same mission was realized through stylish, handsome, and most importantly, simple guys by the 1960s and 1970s. It is clear that in the first half of the 20th century, due to the relatively high weight of elements of folk art and romanticism, a young man or a young woman who is getting married is interpreted as a relatively unrepeatable person who puts love above benefit. Since the subjects of benefit were not the people

getting married, but others, the concept of obligation in marriage was the priority. In the literature of the later period, both the young man and the young woman who are getting married have a relatively voluntary choice, and we mentioned in the previous chapter that the novel "Mirage" served as a bridge by combining these two features.

In "Qutlug' qon" Mirzakarimboy - Gulnor - Yormat trio, as the object of benefit, the rich man is happy with the marriage - when he gets old, he intends to marry a young and beautiful girl and move on from time to time. Yormat's interest is also obvious, he wants to "become something" through his child. Only Gulnor is not benefited in this place. She lost her innocent dreams and suffered the most from this marriage, and finally became a victim of other people's benefits. In the prose of the 1970s, in particular, in the trio of Poshshakhan - Yigitali - Lali, this is expressed in a slightly different way. In this case, the mother's benefit in handing over her daughter to a rich and prestigious groom brings her closer to the image of Yormat, only from the point of view of the period, the character of this character is artificial based on some social requirements. In the novel "O'tkan Kunlar" the author's ideal is close to the personality of Otabek, and the atmosphere is condemned. He is not interested in material or title benefit from the second marriage, the same position is maintained after the marriage. In contrast to this, in "Pillar of the Sky" Yigitali consciously turns away from the person he loves, he prefers Lali from the city to the village girl who smells like dung. In the conflict between the hero and the environment, the ideal of the author is closer to the environment, and the hero is condemned. Benefit in Yigitali does not consist of title or material wealth, the subject of pure interest in this place is the image of Poshshakhan. The interest in Yigitali is not to lose his achievements, city life, scientific work and reputation.

In addition to the simplicity and trustworthiness of the young men's nature, they become the subject of benefit in the course of events after their hunger for wealth and career. It can be said that the same scene is common to all the novels created in the literature of the 1960s and 1970s, where the motif of marriage of benefit is used. That is, dissatisfaction with the current situation, striving to change it, career, wealth, academic title and career passion are observed in the characters, which in turn leads to their turning away from love and the voluntary realization of betrayal motifs. This interpretation was used for the first time in Abdulla Qahhor's novel "Sarob", which was later widely considered as a "poor student" motif. In the literature of this period, a scientific title is added to the meaning of wealth, prestige and career. That is, the "poor student" aims to get a scientific title faster by being in love with the professor. In turn, the father-in-law aims to take advantage of the potential of his educated and intelligent young student. Professor Muradhoja in "Sarob" and Salimkhan Abidiy in "Umid" are such scholars.

In the literature of the 70s, future bridegrooms who are objects of benefit are also subjects of benefit. It is for this reason that the love of two lovers in the fable of the novel differs sharply from the interpretation of love in the literature of the 1920s and 1930s. Among the motifs of meeting, marriage, and regret in the plot of the novel, the shortest interpretation is the motif of the meeting, that is, the lovers parted relatively early in the beginning of the novel. (A special situation is observed in "It's hard to be a human") The main attention is focused on the image of the hero's life after a marriage of convenience, his mistakes and his realization and regret. The widespread interpretation of the motif of regret in the 1960s and 1970s is related to the era and the laws and regulations that prevailed in it, as well as the spiritual-aesthetic and social needs of the society and the individual. One of the characteristics of the era is that the time and the politics prevailing in it are ideal, the environment is healthy, but some people who live in it put their personal benefit above the benefit of the community, and it leads to unhappiness due to character flaws.

Within the block of the motif of beneficial marriage, the motif of treason significantly motifs the marriage and develops the plot. It is important whether the act of betrayal is voluntary or involuntary. In the literature of the 1920s and 1930s, we expressed an opinion that the motifs of betrayal and marriage are united in content. In the literature of the 1960s and 1970s, marriage occurs after the motif of betrayal, and a young man betrays his beloved before marrying someone else. In this period, the motifs of marriage and betrayal are separated, and betrayal and marriage happen voluntarily or are expected to happen. Umid cheated on Hafiza before the wedding with Janna. In the same way, Abdulla gives up Gulchehra before marrying Sayyora or prefers Yigitali Lali to Nazira as a cultured and urban girl. The form of the motif of betrayal, which turns the plot to another self and opens the way to a beneficial marriage, is relatively similar in the novels "Umid" (Hope) and "Osmonning ustuni" (Pillar of the Sky). Not with their loved ones, but with other girls, Umid Janna and Yigitali have a close relationship with Lali, which changes the course of events and creates a reason for the wedding. In "Odam bo'lish qiyin" (It's Hard to Be a Human), the closeness between two lovers, Abdulla and Gulchehra, means Gulchehra's downfall, Abdulla's self-benefit and downfall as a person. This once again confirms the idea that relatively similar motifs always have different meanings. In each work, the content, details, and characters change while keeping the core of the motif. Therefore, in the study of motifs, it is necessary to examine both the text and the elements outside the text in a broad sense.

In the plot, the duration of the marriage, the life style of the character, the lack of full manifestation of the goals, the compulsion to abandon the things he believed in, the mental torture of the hero are reflected in the development of the events after the marriage. All this can be cited as a general motif for regret. It should also be noted that the fact that the main characters of the novel have not completely turned into antipodal heroes is also reflected in this motif. That is, the antipodes who sacrifice people for their goals are Salimkhan Abidiy and Sunbulkhan mother in the novel "Hope", partly Janna. In "Pillar of the Sky", unlike Poshshakhan, the heroes realize the evil and betrayal they have committed and sincerely regret it.

In conclusion, the motif of marriage of convenience in the novels created in the literature of the 1960s and 1970s differs from the variants created in the 20s and 30s. In this period, the subject of benefit is not only the father or mother of the girl (boy), but also the bride and groom who are getting married. In the conflict between the hero and the environment, the environment is close to the author's ideal, while the hero is depicted far from it by his personal characteristics: greed for wealth and career, putting his personal desires above the collective desires.

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