



THE DEVELOPMENT OF EVENTS IN STORIES AND THE PARADOX OF THE SOLUTION

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Abstract:

In the article, the details in O. Henry's story "Miracle Ashes" increased the artistic effectiveness. In the story "Twenty years later", the details of the landscape image also served as an important main tool in the realization of the author's goal. The details in A. Qahhor's story "Dakhshat" point to the psyche, fate, and future development of the characters. In the story of I. Sultan called "Windy Night", it can be seen that the landscape image, in particular, the aspect of "wind" as a detail, served as the main compositional tool, is based on the content of scientific views.

Keywords: The King of Short Stories, Plot of Fiction, Climax and Resolution, National Mentality, Dialogue, solution Paradox.

Introduction

In world literature, the narrative genre was formed with Bocaccio's "Decameron", while the founders of this genre are Guy de Maupasson in France, O. Henry in America, in Russian literature A.P. Chekhov, and in Uzbek literature, A. Qodiriy, Cholpon are mentioned. Of course, A. Qahhor brought this genre to the peak of development in Uzbek literature. However, the role of the literature of other nations, in particular, the work of O. Henry, who founded the American school of storytelling, in the development of storytelling in Uzbek literature is incomparable. "It's true that, O. Henry was not the first creator in the field of short storytelling, before him Thomas Bailey Aldrich (1836-1907) gained some fame. William had a love for Thomas's miraculous stories since childhood, and at first practiced stories in imitation of him, but years later, after forming, he literally became the number one writer in this direction. If T. Aldrich brought brevity in terms of volume to the prose direction of world literature, O. Henry really gave life to that "brevity", popularized and made it alive". When it comes to the role of prose in world literature, every reader who observes its development cannot help but see that storytelling is developing rapidly and that even in this subgenre, serious life problems are being solved, as in other and epic genres. The changes in a person, the increasing sense of self-awareness required





a true, realistic reflection of the complexity of interpersonal relations, the social relations between the individual and reality, and society. “Recognized as the king of short stories”, O. Henry as a realistic writer is one of the talented, skilled creators who aim to realistically reflect the reality of life and social life in his stories. His school of storytelling taught a great lesson to several recognized local and foreign writers whose O. Henry stories later entered literature. Inspired by his works, which fit into several sentences, Sh. Andersen, T. Dreiser, B. Gecht, G‘ G‘ulom Uzbek writers. It is enough to list the names of Ghulam and A. Qahhor. The stories created in Uzbek literature in the 20s and 30s of the 20th century, as if other examples of epic genres, were not satisfied with reflecting reality, but became one of the forms of artistic perception of life in a true style. In this regard, the role of the social environment, which has brought serious changes to the human mind, is especially important. At the same time, the influence of the O. Henry school of storytelling is incomparable in the creators of Uzbek literature in putting the real reality in social life into an artistic form, turning its events, interesting and unusual disposition into a composition, ending it with solutions such as the unexpected results of a concise, meaningful and cruel life. One aspect of the uniqueness of the writer's works is clearly visible in his plot creation skills. “The writer's artistic skills are extremely important in plotting. The plot can fulfill the task assigned to it only when it has internal completeness, that is, when it allows to clearly recreate the causes, characteristics and ways of development of the described conflict, and when the reader draws attention to himself and forces him to think deeply about each element”. The plot of a work of art consists of several components and they are interrelated. These parts include exposure, node, event development, climax and solution. It is known that since the story is a short epic genre and is based on conciseness and conciseness, there is no place for exposition in this genre. For this reason, stories always start with the development of events or the knot. In the works that start with the development of events, a little quiet spirit and balance prevail, while the events in the works that start with a knot are a little intense. Such a beginning ensures the fun, mystery, fierce conflicts, conflict of heroes, and most importantly, the disclosure of their character and original goals. Each of the plot parts performs a certain task in revealing the content of the work of art. In particular, it is appropriate to talk about the development and solution of events that exist in all prose works, especially the main component that organizes the story. As components of the plot that ensure the originality and unusualness of O. Henry's works, the development of events and the solution are in the main plan. “The development of the story is also of great importance in the work. It starts from the knot of the work. In the development of the event, relationships and conflicts between people appear; various





aspects of human characters are revealed, the history of the formation and growth of individuals is reflected. If the knot paves the way for the reader to understand the problem presented in the work, the development of the story will also give rise to reflection on the ways of solving the puzzle". In all of O. Henry's stories, the development of events is almost intense. You can even see climaxes several times in some places. Since climax is the sharpest and most exciting part of the work, it forces the reader to think about how the conflict will end and end. A solution that shows how the secrets of the depicted event are revealed or gives the reader an understanding of the ways of its solution is called a work solution. But in the writer's stories, the development of events and the climax are deep, clear, as if all the knots are being solved, although the problems seem to be coming to an end, but every time an unexpected solution turns the events to another point, direction. O. Henry's stories amaze the reader with their creation and completion in the same style. This organization of the solution is considered a paradox. "The following explanation is given about this term in the Russian-Uzbek explanatory dictionary of literary terms. "Paradox (Greek. Conflicting, unexpected) a specific, unexpected thought that is sharply different from the generally accepted opinion or contrary to the correct opinion. In the science of logic, ideas that cannot be called right or wrong are called paradoxes. Paradox in literature has an aphoristic character in some cases, but in some cases it serves as a pun or supernatural concepts used for the purpose of exposure and laughter". The paradoxical solution in O. Henry's stories is remarkable because it is unexpected, but logically irrefutable. Also, this aspect ensured the accuracy, readability, and believability of the writer's stories. O. The development of events in all the stories written by Henry is based on life criteria, and the solution is based on paradoxes. In particular, the writer's stories such as "Kaktus", "Bekatda", "Mo'jizaviy kulchalar", "Haqiqiy sihatgoh", "Yigirma yildan so'ng", "Xotira yo'qolganda", "Cho'chqacha axloq" are a sharp turn of plot lines, the development of events It surprised the readers of the world with its brutality, intensity and unexpected, unimaginable solution during the reading process. If we take O. Henry's story "Kaktus" as an example, the events of the plot begin at the node and then move on to the development of events. A knot is a tool that initiates the direction of the story and a component that provides mystery and fun. The story begins by describing the situation and conversation of the young men attending the wedding ceremony. One of this person was in love with the girl who was getting married until recently. The development of events begins with the thoughts and thoughts of this young man – Trisdal. The development of the main events takes place in his mind. One of the characteristics of our national mentality is that the girl child cannot openly tell her





parents about her decision. The girl Trisdal is in a relationship with is the same: she expects some movement, enthusiasm and her first attempt by the person. One day, he tells that he heard from a friend about Trisdal's excellent knowledge of Spanish. In addition, the proud and arrogant Trisdal does not want to go down in front of the girl, saying that this is a lie. Therefore, when the person expresses his love to her, the girl promises to tell him the answer tomorrow. The next day, he sends her a cactus with the name of the flower without any information. After that, he does not see the girl, and his pride does not allow him to go looking for her. He is saddened by the girl's marriage, accusing her of infidelity and does not see her flaws. He does not find any fault with himself; he dies, unable to understand that everything is as in the brochure, but why he behaved in this way. Trisdal is one of those people who have built a house for himself, are arrogant, and never find fault with himself. On the day of the wedding, the bride's brother sees this flower and looks at it in amazement, and tells how many such flowers can be found there and the meaning of the name of this flower. The story ends unexpectedly with the following sentences.

"A present," said Trysdale, "from a friend. Know the species?"

"Very well. It's a tropical concern. See hundreds of 'em around Punta every day. Here's the name on this tag tied to it. Know any Spanish, Trysdale?"

"No," said Trysdale, with the bitter wait of a smile-"Is it Spanish?"

"Yes. The natives imagine the leaves are reaching out and beckoning to you. They call it by this name-Ventomarme. Name means in English, "Come and take me".

"- This is a gift", Trisdal replied, - From one friend.

Do you know the type?

- How to know, - said his friend proudly, - is one of the species of cactus flower adapted to tropical climate. You can find a hundred of them on our side.

"Here, the name of the flower has been illuminated!

Don't you know Spanish, Trisdal?"

"No, he said, Trisdal smiling bitterly, - is it Spanish yet?"

"Yes. The Spaniards assume that the leaves of this type of cactus are pointing at you with their hands outstretched. Do you know what it means in English? "Ventomerme" - in English means come and take me..."

This response, which the bride heard from her brother, is an unexpected paradoxical-style solution for the story. A reader who does not expect the story to end in this way does not even imagine such a paradox solution, nor can he guess. This answer, in fact, condemns Trisdal as a victim of his lie for a lifetime, considering himself guilty and innocent. He realizes that even the girl has no childhood pride left, she has become a fool. His pride, arrogance, and lies, which are worthless, destroy him. Trisdal suffers



from arrogance and pride. The development and solution of unusual events in O. Henry's story "Bekatda" is a rare but artistic phenomenon in life. Every day, on the eve of the beginning of evening, a girl in a gray dress, who could hide any flaws in her figure, came to the alley in a quiet alley, where she was reading a little book. A young man who came to her in this alley watched her come at the same time every day. That day they had an accidental conversation. The girl says that she is bored with the noble, Bedouin lifestyle, that daily scores and conversations touched her soul, and that she intends to marry a young man who can become rich simply by working on his own strength. However, at this time, he also mentions that the children of two wealthy families are candidates for him. The young man is happy with the girl's words and says that the person she is looking for is the same. The young man says that he works as an accountant in a restaurant opposite this avenue. They talk until dark. Then the girl says goodbye saying that her personal driver is waiting for her in a red car with white wheels on the street, and that she should participate in the next score, even though it is boring again today. The young man watches her and says that he does not put her in an awkward situation, that he does not want them to see him with a stranger. When the young man impatiently followed the girl after she got away, the girl did not get into the car, went into the restaurant on the other side of the street where cheap and simple dishes were prepared, which the young man told her about, and changed her clothes and continued her service in her work clothes. If this is the climax of the story, the two-word sentence below is the solution. "He dropped it again upon the grass, and lounged, irresolute, for a minute. Then he stepped into the automobile, reclined upon the cushions, and said two words to the chauffeur: "Club, Henri". "After a while, Mr. Parkensteper got up and stopped next to a white car with red wheels. He threw himself into the back seat of the car, leaned over the fluffy feather pillows, and said two words to the driver: "Home, Henri". The development of events and the solution of this story, translated from English by Q. Yusupova, is actually a paradox. Because the plot itself is a rare or never-before-seen event in life, the writer described the event so close to artistic reality that it is impossible to logically reject it. As you read the developments, everything seems to be going very smoothly and quietly. Even the reader feels sorry for these two characters and creates sympathy for them. But the unexpected, paradoxical solution at the end of the story, the last two mouthfuls, instantly amazes the reader, turning "back and prompting him to analyze the events once again in a violent way. The heroes of O. Henry's stories are so intelligent and intelligent. The reason is not the work of a cunning and illiterate person to convince him of his lies. But, unfortunately, no matter how cunning and resourceful the heroes of this story are, they cannot stop the realities of cruel life. And time will brutally expose their





insidious plans and disguises at any time. O. Henry's stories do not bore the reader, because they have very little detail and almost no narration. Most of the development of events consists of dialogues. This gives the story a natural spirit and soul. The characters come to life in front of the reader and create the impression that they are moving. For this reason, the story reads naturally and can convince the reader. In Uzbek literature, we know that great achievements have been made in storytelling, following the creative style of O. Henry. Especially among the representatives of Uzbek literature of the 20th century, A. Qahhor and G'.Ghulam's stories also please us by being close to O. Henry's stories and by being able to provide enough material to compare in a certain sense. The stories of A. Qahhor, the founder of the Uzbek school of storytelling, until now, Let's analyze the issue of the influence of O. Henry's stories on Uzbek storytelling by comparing them side by side with the components of the plot of the stories of both writers, retreating a little from the views that they were created under the influence of Chekhov's stories. A. Qahhor's story "Karavot" is close to O. Henry's stories both in form and content. The development of events in the story begins with the narrator's speech. The wife of the hero of the story, Ganijon, has a son. Ganijon, who did not pay much attention to this during her pregnancy, loses his joy when the child falls to the earth. Taking a bed from the center of the district for this new guest, on the way back, he sees someone raising his hand to him and saying something at the exit of his village, but at that moment he can't hear the reason for the roaring car. Ganijon, who has advanced a lot, thinks about this man for a long time. Even speculations that he might be someone in need of help or that he might be wounded back from the war make him turn around. But he does not find anyone there and enters the house in a state of confusion, in the torment of his conscience. When he jerks his wife, who asks him what happened, the woman who sees him for the first time in such a situation finds out what is happening to her husband. His wife is also relieved by this incident and becomes worried, and after kissing her husband, she urges him to return to his tracks and find that person. Although it is midnight, Ganijon goes to his neighbor's house and asks him for a horse, but he hides why he needs it and comes up with another excuse. This is what his neighbor Nasibali says when he hands the horse to him.

“– When riding a horse, a person walks back and forth, – said while pulling his stomach, – was about to be hit by a car.

– When?

– Still, yet! At the exit from Pakhtaabad!

– Was it you who raised your hand! What were you doing there?

– I went to Barley.





– Oh, stay healthy! That's it, you don't need a horse!”

In conclusion, it should be noted that, as can be understood from the dialogue, the person who saw Ganijon is his neighbor. The reader does not even think of such an unexpected solution as a guess. That is why such an end solution is called a paradox. The solution paradox in Qahhor stories is also O. Henry is ending up with an unexpected, unimaginable solution, as in his stories. Both the climax and the solution of the development of events in the stories of both writers were given through – dialogue in the speech of the characters, which served to make the paradox of the solution even more convincing and natural.

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