



**FUNDAMENTALS OF SKILL THEORY IN FICTION (ON  
THE EXAMPLE OF THE NARRATIVE GENRE)**

Sarsenbaev Qonisbay Jaqsiliq uli

Doctoral student of Karakalpak Literature Department

Nukus State Pedagogical Institute named after Ajiniyaz

Nukus city, Republic of Karakalpakstan

<b>ABSTRACT</b>	<b>KEY WORDS</b>
The article shows the analysis of the basics of skill theory in fiction on the example of the narrative genre with the thoughts of the author. This article also talks about the narrative genre of fiction, as well as an analysis of the opinions and works of thinkers.	artistic image, image combination, individual style, method of expression, period, personality, character, changes in Pose, psyche, landscape, animal, naturality, vitality.

**Introduction**

Fiction is permeated with different tones and interprets the reality of life, the anguish of the human soul in its own way. This indicates that the style of artistic-aesthetic thinking is changing in essence. But this is also a derivative of national-artistic consciousness, renewed aesthetic thinking, which began to change seriously, not being a simple chronological stage. It was by this period that artistic research began with all the complexity of the psyche, feelings, feelings and feelings of a person of a nation, and a harmonious period and the relationship of a person, nature and a person, an animal and a person began to be studied. The heroes of fiction began to have a special nature with their complex fate, thoughtful reflections, subtle experiences.

Today's literature could not be interpreted, explained or put into scientific molds. All this is the result of the deepening, expansion and enrichment of methodological research in the colorfulness of the subject of the image. It was realized that artistic logic, which was attributed to a separate creator, seeped in the bosom of individual thoughtful sensations and materialized complex experiences. Previously, the thickening of color in relation to the stages scale and proportions in the reflection of the layers of the human psyche, bold research in the manner of expression created an extraordinary methodological wealth. In fact, the style should leak out of all the literary elements that the writer addresses during the writing of the work. Having studied the same issue in depth Q.Yuldashev studied all the points on the style, and in the end G.Pospelov relies on the following points: "it will not be difficult to indicate the factors that make up the style within the framework of one work, if the artistic style is considered to be the totality of features characteristic of elements of all levels, from the intonational-syntactic and rhythmic construction of the figurative form of the work. The style consists of content that includes all aspects of a work of art". For this reason, every aspect in a work of art is a tool for style. And the style will be unique in each writer, and directly the writer will show "I".

**RESEARCH MATERIALS AND METHODOLOGY**

D Our Feedback. It is appropriate to continue with the following thoughts of holdorov, "...we are used to commenting on the creators by dividing them into generations. Perhaps this is natural, according to the dictates of the period. However, the artistic skills created by chin talent break the concept of the era. How he excited the reader of his time, he holds the same admiration as the Times. After all, even if thousands of works were created in one period, then this is the reason why only a few works from the depths of centuries do not lose their value."

## RESEARCH RESULTS

One of the creators with such a style, unique language is Mengziyo Safarov. His works are recognized, loved and read by readers, fans. In literary criticism, various positive opinions were expressed about his works, which caused controversy at conferences. All this is not in vain, of course. The creator was born in the oasis of Surhon, enjoyed the affection of the working people of the Oasis, grew up under the influence of marriage, which was permeated by tradition. All this is not surprising if the young creative person has put his passion for writing to his heart. The love of literature, which appeared in his soul from an early age, gradually paid off. One after another, "Mother Earth Song" (1969), "cranes fly" (1972), "behind the distant qirs" (1977), "narrative and stories" (1978), "Mother Earth Song" (1989), "nature magic; at the crossroads of life" (1985, Z. In collaboration with Egamberdiyev) such books were published. In his works, the historian-the author's skill with the science of antiquity became omukhta. There is an aspect that combines these works into one soul, although the stories of "bobohtog", "the island of the Prophet", "The Masters", "Velvet", "Dear smells", "return of deer", "Ayrishoh", short stories, essays, stories are written in different periods, on different topics. All this is imbued with the psyche of the work and its heroes. The image of mother and mother cow, described in the creator's story "Velvet", is a vivid proof of our opinion. The image of a man leaving a living being suffering from the suffering of separation, his anger laughing at the skies, and his disappointment, and his proud head bent, amazes a man in an astonishing way "... the incurable pain of old age was suffered. Velvet was sinking every day in front of the whole family. It also did not benefit the mother to be a girdicapalak around the cow, and to eat an excellent meal. The eldest son, who had fallen into the head of household worries, owned the family, to his mother one day:

"Ena, when we slaughtered the cow," he said, but at that moment he was embarrassed by what he said. What are you saying? Do you say we ask?

I say that the Forbidden will not die. It will be Oval. On top of that, poor rosa went into trouble, we will remain at fault. I'll take another one instead...

The mother kept silent for quite some time, as if in the opinion of her son. The wrinkles on the forehead became darker. Then suddenly the whole body shook and began to cry. The eldest son got up and left. That was it, and he did not open a question about the slaughter of a cow back. The image of a mother who perceives a cow as a real family member, the only Ilin of the family, causes the reader, of course, an enticing. Perhaps the fact that the story was taken precisely from life itself increased the power of influence of the short story. The unspoken creature, feeling the mother's affection, is also not indifferent to her, the reason was that the mother was also very kind to the cow. This, apparently, was also felt by the cow, always when her mother called her "velvet", she would only come to her mother with an emranib and be pampered by shaking her tail. And the mother did not eat her grief-not, but never forgot her cow. However, at the end of the work, there was a fear of the mother, who was frightened by the threat of livelihood if something hurt the cow.

“The tractor, which was driving the Earth while he was lying in a separate Park, stood inadvertently in the evening slumber. The cow is still alive when the child runs to the divorce with his mother. But not looking at his head, a pale blood was leaking from his dust-clinging wool, which sent his member’s body with tractor teeth clenched and bribed his tongue. The cow tried to raise her head in johnholat all the time, a heavy rattle. The mother took her pectoral head into her hands. While velvet somehow pulled out her tongue, her friend licked the wrists of a kind old woman. The mother pressed her face to the cow’s face. The boy then saw the age that flowed from the eyes of velvet. The mother, who spent the longing days together, shoulder to shoulder, also cried without him. Velvet gave a soul in the hands of the old woman. It is at this point that we witness the fusion of the image of an animal and a human being at some point.

## Discussion

As can be seen from the image, the writer concretizes the artistic image by showing it with its individual characteristics, gives the image vitality, vitality, naturalness, achieves emotionality, affects the reader’s feeling, convinces him. In fact, a person is brought up by a period and an environment, forms and educates in a certain sense, therefore the environment has a significant impact on the formation of a person’s character. In the words of the talented writer Shukur Kholmiraev, there was a bitter life truth at the core of the views “literature is for a person”, his heart, his longing, his destiny should be expressed.” Today in our national literature, in particular in prose, it is necessary to recognize evolutions, putting it among the world’s works and requiring it to be understood, felt before analyzing it. The full-fledged image of the heroes of the work, their behavior and their emotional and mental responses to what is happening, as well as their characteristic in general, are the product of the fantasy of a particular creator. It is necessary for a creative person to be able to feel the universe, being more deeply in order to instill in the reality of life the formation of this image, since the reality of life becomes the basis for the plot of a work of art. And the plot, having formed the theme in the work, is manifested in what it will be, depending on the content, the creative intention of the author. Another story, the plot of which is taken from the realities of life, is the story of Mengziyo Safarov “mother kaklik”. In the story, the image of nature is so skillfully depicted that an involuntary landscape comes before your eyes. “The wind pushed a piece of black cloud blocking the face of the sun. The sun’s Rays illuminated prevent the arches I hid. But the hail was still rustling. I was having fun because I had never observed such a landscape that was rare in nature before. I take in my hand the grains of hail that roll under my feet and hold them in my clutches until they melt. For three minutes, the hail that swept the Earth, the rocks, stopped.”The landscape image presented in the work is depicted from the language of the hero of the work. It is simply noticeable that the creator described the natural phenomenon in artistic painting. Naturalness, originality in the image, as if served to illuminate both the character and psyche of the hero of the work. The hero focuses his attention on everything around him, speaks to them spiritually, meditates. In his eyes, he feels very well what is good and what is bad in the world. The story does not consist of the image of interesting events that have taken place, but of the image of human satisfaction and love for nature. Everyone can only understand the universe and humanity at the level of self-conscious. Therefore, in today's literature, more attention is paid not to events outside a person, but to the processes taking place in the human psyche. Through the image of nature, harmoniously represented by the character of the hero of the creative work, we witness the breadth of the scale of the subject, the richness of emotional impact paints and the bright reflection of the unique facets of the nabobat world that you-he did not know about, as well as the mystery-synoa.

Reading the story to the end, the reader learns that the author did not aim only at the image of nature, in fact, the story depicts the attitude of the animal world and Man, which is the main unit of living being. A person created by nature, kind, cannot be indifferent to creations like himself, he sings to them, feels sorry for them. It seems that all this is embedded in the content of this story. "... I put the body of the majaqed mother kaklik in its place, and I went back to my footsteps, ... nar kaklik ... the dead couple ... mungli Sair ... even if I walked away, it was heard, and even if I walked away, it did not leave before my eyes ...". The artistry of the writer's works the sincerity of expression and the spirit of the image acquires originality by collecting poetic observation to a certain point, logically organizing it and philosophically teran generalization of life conflicts. Even when we observe such small prose works by Mengziyo Safarov, we are sure that he was a creative person in all senses, an inquisitive person, a person in revenge for innovation. This is evidenced by the fact that even his works within the framework of one genre show different genre features, image medias, and the colorfulness of the way of expression. Especially in his stories, the writer sought to fully demonstrate the possibilities of a specific style, the experiences of which were important for the development of Uzbek prose. But small genres, especially when it comes to the story, The Writer Sh.Kholmirezayev has a soul in the following thoughts, "...it is difficult to write an article about the story, because when you write, you involuntarily notice that it is necessary to talk about its laws, functions and peculiarities, you will notice that you are also embarrassed in front of some people who have heard such laws a lot, read a lot, poured into the ears I don't know others-he, but when I say "story", there are such worries in my tongue."

## Conclusion

In general, the genre of the story shows that it is not only the most perfect act of word art, but also the artistic aesthetic thinking, perception of the era and society created by it. At the same time, the story is a genre that, like other literary genres, was able to reflect the concepts of consciousness, spirit, body, mind inherent in a person in a hormonal harmony with each other, to some extent artistic reflection of the connection of the formation of a person as a person with society. And in the stories of Mengziyo Safarov, as an object of the image, wind, a desert without a stem, duckling Hills, yellow like gold, nature, Village, native land, its history, even mountains-the island of the Prophet yu are taken. Through it, the creator creates different plots, different characters. The uniqueness of the writer's style lies in the fact that no matter what character he creates in the plot line in his works, love for nature lies at his core. A number of reflections can be said about the artistic features of the writer's works. The methodological principles of the writer are mixed with the nature of talent, creative appearance, manner of thinking, the way of expression – all in their own way, artistry. More precisely, creative individuality is manifested in all levels of a work of art. Such originality of the style of Mengziyo Safarov, the vitality of his heroes is one of the main factors in the educated, high level of his works.

## References

1. Sh.Khalmirezayev."About the story"."Star of the East", 1971, issue 1
2. Yuldashev Q. Yuldasheva M. Fundamentals of artistic analysis. – T.: Rainbow. B. – 57.
3. Kholdorov D. The essence of creativity is a style characteristic. – Tashkent, "editor's publishing house", 278. Page 16
4. Safarov M. Ayrishax. – T.: "Teacher", 2008, page 182.
5. Safarov M. The magic of nature. – T.: "Young guard", 1985, page 21.

6. MY Tirkashev, «THE ROLE OF SMALL SCALE BUSINESS IN THE DEVELOPMENT OF MARKET ECONOMY», МОЯ ПРОФЕССИОНАЛЬНАЯ КАРЬЕРА Учредители: Общество с ограниченной ответственностью” Моя профессиональная карьера”, 34, 2022, 97-102 с.;
7. M Yu Tirkashev, NB Eshtemirov, «FACTORS OF EFFECTIVE USE OF MECHANISMS TO IMPROVE FINANCIAL CONTROL», 2022, Вестник магистратуры, 3-2 (126), 111-112 с.;
8. Djurakulovich Ziyadullaev Makhmudjon. (2022). YESTERDAY’S, TODAY’S AND FUTURE PENSION REFORMS IN UZBEKISTAN. Conference Zone, 119–121. Retrieved from <http://www.conferencezone.org/index.php/cz/article/view/362> ;
9. Махмуджон Зиядуллаев (2021). Право на социальное обеспечение в Узбекистане и радикальные реформы, проведенные в пенсионном секторе в 2017-2021 годах. Общество и инновации, 2 (8/S), 121-127. Doi: 10.47689/2181-1415-vol2-iss8/S-pp121-127 ;
10. Зиядуллаев, М. (2022). Роль социального обеспечения в стратегии развития Нового Узбекистана . Общество и инновации, 3(4/S), 120–125. <https://doi.org/10.47689/2181-1415-vol3-iss4/S-pp120-125> ;
11. Зиядуллаев, М. (2021). Сильная социальная защита – требование времени. Общество и инновации, 2(5), 64–68. <https://doi.org/10.47689/2181-1415-vol2-iss5-pp64-68> ;
12. Зиядуллаев, М. (2021). Право на социальное обеспечение в Узбекистане и радикальные реформы, проведенные в пенсионном секторе в 2017-2021 годах. Общество и инновации, 2(8/S), 121–127. <https://doi.org/10.47689/2181-1415-vol2-iss8/S-pp121-127>