



The Unity Of Story Architectonics And The Writer's Thinking

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ABSTRACT

This article examines the stories of Franz Kafka and Uzbek writers devoted to symbolic and allegorical interpretation. It compares the pathos of reality narrated through the language of symbols and the synthesis of changes in the writer's spiritual world.

KEYWORDS: Story, pathos, symbol, expression, interpretation, ethics, logic, image, style.

INTRODUCTION

Among the writers who gained fame in the 1920s for their similar stories, the name of Franz Kafka is also mentioned separately. His contemporaries always remembered him as a writer who constantly worked on himself and did not readily display the results of his searches. This was because the writer was never satisfied with what he had written. Therefore, it is true that Franz Kafka's story *The Burrow* had a significant influence on the works of prominent Uzbek writers such as Shodiqul Hamro, Isajon Sulton, Ulug'bek Hamdam, as well as on the literary world of Nazar Eshonqul. Whatever subject the writer addressed, he always revealed his own symbolic, psychological, and abstract world. *The Burrow* also reminds us of these very symbols. Albert Camus, Kafka's contemporary, expressed the following views about the writer Franz Kafka.

"Franz Kafka's mastery lies in the fact that he was able to make the reader reread the work. The resolution of the plot in his works points to the essence, but this cannot be immediately identified; therefore, in order to grasp its essence, the work must be read repeatedly from a different perspective. Sometimes there is an opportunity to interpret the work in two different ways, and this factor naturally creates the need to reread it. This is exactly what the author seeks to achieve. Nevertheless, it can be said that attempting to focus all attention on minor details is absolutely useless. A symbol is always revealed in the process of forming a whole, and during the analysis of the work its general character is reconstructed while avoiding excessive verbosity. In this sense, there is hardly anything more difficult than understanding a work filled with symbols. A symbol always goes beyond the ideas conceived by the author"¹.

Indeed, the symbols in Franz Kafka are a beautiful expression of "language and speech." They exert a strong influence on those aspects of artistic form that a person cannot fully imagine or visualize. It is therefore no coincidence that the writer's work had a significant influence on Shodiqul Hamro, whose creative activity began to bring major transformations to Uzbek literature. However, Kafka's artistic world is extremely complex. Let us analyze his story *The Burrow*:

"I have settled into a small burrow, and I think it has turned out successfully. From outside, only a large opening can be seen, but it leads nowhere: if you take a few steps forward, a wall of sand appears in front of you. I cannot boast that I carried out this trick intentionally, according to a



plan prepared in advance; more precisely, it was simply one of the burrows dug during the underground construction work that had remained unused. I merely preferred not to fill one of them in again. It is true that some tricks are so subtle that, even without your interference, they destroy themselves—this is better known to me than to anyone else. Besides, the very thought that something worthy of investigation might be hidden here is absurd. But those who conclude that I settled here merely out of cowardice are seriously mistaken.”

In the introduction—the opening explanation—to Kafka’s story *The Burrow*, the writer traditionally presents the current state of reality. Speaking about his fate and past, he implies an escape from people in society who are driven by insatiable desires. The massacres of twentieth-century European society and the violent politics that left people depressed, humiliated, crippled, and maimed condemned them to live in misery without even knowing where to hide. With his highest emotions, Kafka laments to the God in his heart. Reflecting through the language of symbols, he arrives at the idea that humanity has already become incurably obsessed with ambition and wealth, and that the only way to escape from this is the discipline of desire. Kafka’s world introduces his feelings to the reader through symbols. At the same time, he advances the idea that every reader must comprehend them through his or her own nature, character, and spirit.

It should be noted that Kafka and Camus differ fundamentally in their style of representation from writers who stood much higher within the aesthetics of their own thought. Through their constantly restless hearts, painful destinies, and unsuccessful ways of life, they serve as examples for others. Isajon Sulton also wrote works on these very themes. For example, in his story *Manzil*, the writer reflects in every expression in a manner similar to Kafka. There is considerable suffering in the images and in the path that the protagonist must travel before reaching the destination. The writer’s mythological interpretation of time and space is connected with great folklore traditions. This is especially evident in the writer’s serious attention to depicting the contemporary hero and the realities of present-day life on the basis of mythological views. In the story *Manzil*, the mountain, rich in mysteries, appears as a saving force that reveals to the narrator many of its secrets. As usual, the story is narrated in the first person, and during the journey—road, life—the reflections of three companions are compared with one another in order to draw definite conclusions from them. Mythology ensures the universality of prose. The grandeur of time and space is vividly manifested in it. Every detail, component, and layer is revealed on the basis of mythological interpretation. All realities of the world are united around this single concept and form an integral model:

“We had set out toward this destination many years ago. We also had many companions. In the second year of our journey, when we came across a flourishing oasis along our way, the people learned which destination we were heading toward and brought us before their king. The king came down from his throne to greet us and then said: ‘Many people have passed through here toward the destination you are heading for, but we have neither heard that they reached it nor seen them return. It would be better for you to remain in my land; I will appoint you to honorable positions, and you will live a prosperous life,’ and he urged us strongly. In the end, several of our companions accepted this offer and remained in that oasis.

We, however, continued forward.

In the fifth year of our journey, we encountered a vast desert. The people there told us that the name of this desert was Hadramawt, the desert of death.”

The writer Isajon Sulton's story *Manzil* resembles the sorrowful confession of the narrator-storyteller in *Do'st*. However, here each of the travelers fulfills his own mission in a mythological manner. The mountain is a symbol. It is a means of uniting the whole and the part in life. In other words, it creates conditions for the integrity of the road, journey, and logic to emerge in order to comprehend the two worlds. In the story *Manzil*, the elements of thought within the mythopoetic concept lead the protagonist through a whirlpool of complex problems. It becomes clearly evident that the destination represents life, existence, and the act of living in it as a human being. For example, in the novel *Ozod* this is reflected in the image of Lola, while in the novella *Munojot* the synthesis of the mythological layer is organized within the plot through the image of G'arib. The single aesthetic criterion is manifested in encouraging today's reader, through the artistic study of individual will, to live by drawing lessons from the truths of life. It recalls the heroes of the "road" in P. Coelho's novel *The Alchemist*. The meaning of the destination is that the writer does not portray the psyche of any character outside his desires and wishes.

Indeed, the writer sees the logic of life as not expecting or seeing anything beyond the destiny predetermined from birth to death and as living in submission to the laws of existence within this "space between two doors." He draws attention to the fact that beyond this point tragedy begins.

Although the twentieth century became renowned in human history for unprecedented discoveries, unimaginable tragedies did not bypass any nation either. The moods, hopes, dreams, joys, and anxieties of people during the years of independence, in one sense or another, left traces and wounds in their inner experiences. Such errors and the first steps taken toward self-awareness seemed as though they had to become lessons for people today, from which conclusions should be drawn. There was also a social stratum that lost its balance at the intersection of religious and secular knowledge, and this was perceived as one of the consequences of the former Soviet period. In the work, the writer refers to three codes. This key demonstrates the immense significance of the method of mythological interpretation in a person's comprehensive self-awareness.

Isajon Sulton makes extensive use of elements of oral folklore in constructing the plot and composition of the story and in creating mythological images, time, and space. He enriches the reality found in the epics *Alpomish* and *Go'ro'g'li* with mythopoetic elements and "discovers" it in his own distinctive way. According to V. M. Pivoyev, "mythology is regarded as a way of comprehending the world." Mythologization, mythologeme, and mythostructure are among the literary categories capable of uniting artistic time and space within a single aesthetic criterion. In particular, the ready-made image, developing image, and complex images in the story demonstrate the extent to which mythopoetic thinking is growing, renewing, and developing. Why were the characters of *Manzil* unable to reach their destination, the "Mountain of Mystery"? What secret lies behind this mountain's attraction of so many people? Is only the courage and will of a young boy named Abdulla capable of achieving this? As the other travelers approach the mountain, do even their names carved into stones and cliffs move toward nonexistence? The writer presents this complex debate to the reader as a new myth: "Forward, only forward! Feelings are transient. Wealth is impermanent, beauties are unfaithful. Unprecedented miracles await us at the destination toward which we strive! There..."

There are treasures there engraved with each of our names. It is enough to grasp the rings of the gates and say our names: the spell will open. From that moment on, every wish of the owner of the treasure will be fulfilled as soon as it is spoken. That destination is near. My heart senses it—it is very near”.

These mythological images demonstrate how diverse the creative intention of the story and its narrator is becoming. Whether crossing destinations and reaching the threshold of happiness and prosperity benefits a person is judged, first of all, according to the strength of his faith. In other words, the view emerges that weak and feeble, impatient and lazy people will be deprived of such happiness. The fact that this is artistically reflected in precisely this way indicates that the image of the narrator leading the characters of the work through complicated paths also represents a certain fate experienced by the writer himself.

It should be noted that in the studies of such scholars as S. Langer, U. Urban, and E. Count, it is substantiated that myths and symbols occupy a creative place in the architectonics of artistic prose. Today we are witnessing that the concepts of time and myth have created a basis for unprecedented discoveries in the history of humanity in the twenty-first century. In this sense, it is acknowledged that Isajon Sulton’s storytelling synthesizes the myths of ancient times in a very smooth manner, in accordance with the demands and needs of the present day, using them as a means of expression at a level that can be “assimilated” by artistic thinking, and aims to bring the image of the contemporary person closer to this purpose. Result – cause! Result – consequence! Along with demonstrating the decisive importance of this formula, it is also true that it encourages a certain transformation in our way of thinking.

Prof. A. Rasulova expresses the following views on this issue: “Just as the maturity and thoroughness of an idea are important in artistic creation, the validity of methodology is equally important in scientific research. The more thoroughly a creator develops an idea, the more attractive and clear the title, the first sentence, the text, the images and characters, and the artistic construction become. If a scholar correctly determines the methodological basis, he can easily find his way out of the labyrinth of ‘isms’ and does not become absorbed in unnecessary evidence and details. An artistic idea is a unique discovery that emerges from the creator’s entire inner world. A methodological basis is the product of complex processes occurring in the consciousness of the researcher. As a result of reading, learning, comparison, gaining experience, and spiritual-intellectual inquiry, an artistic idea is born as a work; in scientific-theoretical research, the methodological support that sustains the study attracts attention like a solid idea”.

Indeed, while Prof. A. Rasulov emphasizes the necessity of seriously considering both sides of the issue, he advances the idea that a literary phenomenon fully matured in the inner world of the creator between everyday life and complex life experiences emerges on the basis of theoretical and conceptual principles, and that the effective use of it is connected with the personality of the writer. Artistic style, in particular, is an extremely broad concept. The conception arises that its nature should embody a gallery of diverse fragments leading to the interpretation of the human phenomenon and to the understanding of the mysteries of the world and the human being. Therefore, if a writer does not find an individual style under any circumstances, it becomes difficult for the emotional impulse that begins at the moment of writing to find a sufficiently strong path to the reader’s heart. In order for this principle to be

theoretically interpreted correctly, the triad of writer-hero-environment must be harmoniously organized.

As the perceptive literary scholar N. Mallayev notes: "The story is one of the genres widely spread in the literature of the peoples of the Near and Middle East. The story is an important factor connecting written literature and oral creativity. Folk stories and literary stories are so closely related that it is often impossible to draw a strict boundary between them. This is because a story passed from folk narratives into books and from books back into folk storytelling. At the same time, a story that emerged on the basis of the literature or folklore of one people could be reworked and 'assimilated' by another people and become part of their literary heritage. Consequently, stories similar to one another in terms of plot and composition and the system of images may, on the one hand, arise independently as a result of similarities in social life and historical conditions and, on the other hand, emerge as a product of literary relations".

In particular, the transformation of poetic works in the literature of Turkic peoples into the form of the story entered a stage of development over the course of one or two centuries. Therefore, the fact that today it is being reshaped and developed on the basis of Western literature and Eastern traditions fully confirms the above-mentioned views. "When speaking about the place of prose in world literature, every reader who observes its development cannot fail to see that storytelling is developing rapidly and that in this small genre, as in other epic genres, significant problems of life are being resolved. The transformations occurring within the human being and the growing sense of self-awareness require a truthful and realistic representation of the complexity of interpersonal relations and the social relations between the individual, reality, and society".

In this process, the ability to "say something great" within a small genre is enlivened through the criteria of artistic style that determine the creative individuality of each writer. At the same time, the distinctions between the story and the novella and the renewal of the mythopoetic possibilities of the small genre move toward ways of keeping pace with world literature.

In conclusion, Western literary-aesthetic thought has always resembled a strong bridge between the preceding and succeeding generations. The golden age of this bridge is directly connected with modernist literature. Any reality, simile, myth, or metonymic phenomenon occurring in time and space is perceived as being directed toward testing human will and, through this, giving reality a new appearance. In the stories of Franz Kafka, Isajon Sulton, Shodiqul Hamro, and Ulug'bek Hamdam, complex semantic aspects emerge. After all, every artistic epic canvas reaches its proper form through editing and interpretation. It would not be an exaggeration to say that these are among the points that may intersect in the destinies of creative writers.

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