



ARTISTIC FEATURES OF KHURSHID DOTSMUHAMMAD'S SHORT STORIES AND NOVELLAS

Jalilova Zarina Sadriddinovna

Independent researcher at Bukhara State University
Bukhara Innovative University of Education and Medicine
jalilovazarina9389@gmail.com
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ABSTRACT

This article discusses the artistic features in the stories and novellas of Khurshid Dustmuhammad, a leading representative of Uzbek literature. It explores the expression of artistic truth in the writer's stories, as well as the role and significance of historical images in his novellas.

Introduction. One of the leading figures of Uzbek literature, Khurshid Dustmuhammad, has made a significant contribution to the world of literature with his epic creativity. In particular, the writer has been actively working in the genres of short story and novella (qissa). His works are distinguished by their harmony with the truth of life. In the development of our national prose, the genres of short story and novella have played a great role in the formation of many literary traditions. The genre of qissa (novella), which first appeared in folk oral creativity, has demonstrated its limitless potential during the independence period. Rabghuzi's "Stories of the Prophets" (Qisasi Rabghuziy), written under the influence of the Holy Qur'an, serves as an important bridge in modern Uzbek prose. Its realistic traditions have been preserved and developed up to the present day. The literary scholar Khurshid Dustmuhammad, through his short stories and novellas, has made a significant contribution to the development of epic genres. The author's eleven novellas reveal his unique creative potential in this field. One of the main theoretical features of the novella genre is that it narrates in detail the experiences and inner world of a single protagonist. The fact that elements of the novel appear in the novella, and features of the novella appear in the short story, serves to further deepen these genres. Some of Khurshid Dustmuhammad's novellas are impossible to ignore, as the author seeks to depict processes directly connected with the reality of life. His works such as "The Armchair (Oromkursi)", "The Gaze (Nigoh)", "Refuge (Panoh)", "Lonely (Yolg'iz)", "The Observer (Kuza)", and "The Big Street (Katta ko'cha)" artistically portray both social issues and the inner spiritual conflicts of human beings. In "The Gaze", the spiritual torments and internal conflicts of Bek, a tram driver, are narrated. In "Refuge", the inner conflict and psychological struggle of Ahmadali, who survives

an earthquake, are described. "The Armchair" depicts Kuklamali Tongotarov's excessive attachment and love for his white armchair and his self-dialogues reflecting obsession. In "Scorpion Flower (Chayongul)", we see a tragic story of Gulgun's life and a criminal case that takes a dramatic turn. In "The Interrogation (So'roq)", the story deals with a person's self-examination and internal moral judgment. Bozor, the protagonist, is depicted as a man constantly at war with his own inner world. In "Hijronim mingdur mening" (My Separation is Endless) and "Men – sensiz, sen — mensiz" (I Without You, You Without Me), the author narrates about love, relationships between man and woman, and letters exchanged between lovers. These works reflect the author's views on love and his attention to Western literature. The title "Kuza" means "the observer". The work focuses on issues connected with real life — the struggles of Umid, his sister's illness, and his relationship with his teacher are described in detail. In "The Big Street", the story follows S. Aliyev, who resigns from his official position and returns home, reflecting on his life journey. Each of the author's novellas is closely linked to life's truth and reality. During the period of independence, Khurshid Dustmuhammad's creativity grew significantly, as independence granted writers freedom of artistic expression. As a result, research on the lives and works of Jadid scholars flourished. Various studies were conducted on Abdulla Qodiri's life and literary heritage. One such example is Dustmuhammad's historical novella "Lonely (Yolg'iz)", dedicated to Abdulla Qodiri's life and career. The novella "The Armchair (Oromkursi)" has been discussed by many literary scholars such as U. Normatov and R. Qo'chqor, who tried to interpret the metaphorical images in the story. However, during a creative meeting with researchers at the Institute of Language and Literature of the Academy of Sciences, the writer himself revealed an unexpected fact about the creation of this story. According to Dustmuhammad, one day he came across information about chromatophilia (an obsession with colors). "We've heard of 'moon worshippers,'" he said, "but never of 'color worshippers.'" This unusual psychological phenomenon attracted his interest. The writer imagined the image of such a person in the form of Kuklamali Tongotarov, the protagonist of "The Armchair". Later, while visiting a dormitory for graduate students, Dustmuhammad saw a list of students on the wall. When he noticed the name Kuklamali, it struck a spark in his heart — and thus, the character's name and personality were born. These details, directly from the author himself, show the creative background behind the story's formation. In our view, such facts and details play an important role in revealing the creative laboratory of a writer. The novella "The Armchair" portrays Kuklamali's excessive attachment to the symbol of power — the official chair — and his spiritual downfall. Through this work, the author reveals that such people truly exist in life. The symbolic use of names in the story also reflects the realistic connection to life's truth.

Conclusion: Many scholars in Uzbek literature have been successfully creating works in the genres of novella and short story. Among them, Khurshid Dustmuhammad occupies a special place as a prose writer. His works are distinguished by their national identity, realism, and vivid expression of life. The author categorizes his stories into cycles, each connected thematically and ideologically. These cycles harmonize with the main meaning and purpose of each story. In conclusion, it can be said that the author's novellas and short stories stand out for their artistic quality, well-developed characters, and masterful use of literary language and style.

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