

## Artistic Interpretation of Guests and Hospitality in Uzbek Literature

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**ABSTRACT:** This article reveals the poetic depiction of Uzbek hospitality in written works. The image of the guest and hospitality is used to enhance the national spirit of the works, to strengthen their reality and artistic impact.

**KEYWORD:** story, short story, novel, written literature, guest, hospitality, host.

Uzbeks are a hospitable people. In our people, the phrase “atoi Khudo” (“God the Father”) is used to refer to a guest. Due to this, the Uzbek people greet the guest with great attention and respect. They do not withhold what they find from the guest. There are unwritten rules of guest and hospitality. Some of them are reflected in folk proverbs. These include “Mehmon kelsa eshikdan, rizqi kelar teshikdan” (“The guest comes through the door, the food comes through the hole”), “Mehmon joyi ko’z ustida” (“The guest's place is on eyes”), “Mehmon kelgan uyning chirog’i ravshan” (“The light of the house where guest comes is bright”), “Mehmon kelgan uy – barakali” (“The house where guest comes is blessed”), “Mehmon – uyning ziynati” (“The guest is the decoration of the house”) and so on. There is even an ancient proverb in Mahmud Kashgari's book “Devoni lug’otit turk”: “Uma kelsa, kut bolar”. In it, the word “uma” has always meant the concept of a guest, meaning “if a guest comes, it will be blessed.” From this it is clear that our people have always paid great attention to the etiquette of hospitality.

It is noteworthy that the interpretation attitude to the guest and hospitality has a special place in fiction. This can be seen in the works of Abdulhamid Cholpon. This issue is highlighted as a separate motive in the writer's stories and novels. For example, in the author's story “Qurboni jaholat” (“The Victim of Ignorance”), Mominjon suddenly comes to Eshmurod's house. Elmurod greeted him in amazement saying “Voy, Mo’minjon ekan-ku” and took him to the sitting-room. He immediately called his servant and ordered him to bring tea and bread. From this it is clear that in every Uzbek house, of course, there is a special “sitting-room”. The guest will be served tea and bread.

Words such as “mehmon, mezbon, mehmonxona, mehmondorchilik, mehmonnavozlik, mehmongarchilik” (guest, host, hotel, hospitality) are often used in Cholpon's works. These words are often found in the author's novel “Kecha va kunduz” (“Night and Day”). In the novel, the theme of hospitality was chosen as the node of the work and served as a factor in the course of events. It is known that Zebi (Zebinisa) was invited to Enakhon's house by her friend Salti (Sultanate) as a guest to “meet the spring”. Because of this event there would be a huge change in Zebi's fate. She was

married to "mingboshi". More precisely, He saw Zebiniso who went to the hospitality and had been invited as a guest by mingboshioyimlar, the screwed mingboshi, intoxicated by her pleasant voice, took the girl as his fourth wife. Thus, the "happy guest" becomes unhappy.

Zebi is revered as an "urban guest" for coming from the city to Saltini's village friend Enakhon's house. This is also emphasized by the Immortal chariot driver who drove them from the city to the village: "I have brought guests from the city in a chariot, mom! Your house is burnt perfectly! In two days you will be separated from everything!" – he said.

The novel uses the phrase "rural guest" in reference to the Sufi's brother.

It is known that hospitality also has its own etiquette. One such habit is that the visitor is not given a work to do in the house. In this customary play, it is indicated by when Salti takes a broom and tries to help Zebi to sweep while Zebi says, "Voy, bu nimasi! Qo'ying, o'zim supuraman!" ("Wow, what is this! Let me sweep it myself!")

Another tradition associated with Uzbek hospitality is related to the process of preparing food for the guest. Usually, delicacies are prepared for the guest. Using this motif, it turns out that the writer intended to describe the difference in the livelihoods of the poor and rich in his time. For example, Zebi's friend Enakhon, who invited Zebi to her house, came from a poor family, so Enakhon with her sister-in-law took some money from her dowry and her grandmother gave some money from which she gained for her death, so they went shopping and set the table. To express this sad situation in the play the following phrases are given: "Oshqovoq somsa!" "Oshqovoq somsa!" Kambag'allik qursin, ilohim! "Kambag'al – khudoyimning suygan bandasi", deydilar, shumi suygan bandaning holi!" or "Varaqi somsalar qilsak, oq unlardan g'alati mantilar, chuchvaralar qilsak, boylarnikida bo'ladigan dimlama qo'g'urmalar qilsak..."; "Shuncha yerdan bizning so'k oshimizni ichgali kelisharmidi?"; "Boylarnikiga o'xshagan g'alati ziyofat qilib jo'natamiz mehmonlarimizni!"

When Akbarali heard that a cart of full of guests had come to Holmat's house from the city, he indignantly, said, "He can't die from starvation. Will he feed them with his louse?" – he said.

In the play, though Enakhon, who has served her guests as well as she can, invites the neighboring girls and brides, finds broken dutars from somewhere, and strives to make them happy, will not be able to avoid embarrassment in her heart again. She wants to bury her dear guests in some more banquets, hospitality,. "O'lganim yaxshi mening!" (It's better to die for me) – told she. – Kўнгилдагидек бир сийлай олмасам меҳмонларимни!" (If I can't treat my guests like I want to!).

Although Enakhon tried so hard to please and glorify her guests, the centurions "turned their lips" to her table. In the play, it is described as follows: "None of the girls sitting on the right side of the table, talking loudly and filling the porch with voices, didn't notice mingboshi oyimlar who barely reached for the table frowning at each other meaning the question "Is this hospitality?"

Pashakhan first of all asked mingboshioyimlar who returned from hospitality "Ha, dasturkhondan keling". To her question, the foolwing answer was said: "Камбағалнинг дастурхони нима бўларди? Нон, патир, майиз, ўрикқоқи... савзи қиём... Охирида зиғир ёки палов.... битта-яримта гўшт учраса бор, бўлмаса йўқ..." ("What would be on the table of the poor? Bread, patir, raisins, apricots ... carrot jam ... In the end, flax or palov ... if there is one and a half pieces of meat, or there is not ...")

Inviting a guest and giving it up again is "equal to turning away from God." It will be more difficult to convey this message to the guests. This is also described in the novel "Kecha va kunduz" (Night and Day) described separately: "They did not say anything until morning. They were tired from where they had gone, and they were lying in their seats".

Turob Tola's "Етти зоғора қиссаси" ("Story of the Seven Crows") combines several stories. Bakhshillo tells it to his only son Toshtemir, who grew up in a self-sufficient, peaceful family. For example: In the story "Do'nan", which tells the story of friendship of a child and a horse, a guest comes to Fayzi dasturkhonchi's house. The events will take place in the village of Turbat. There was a great tradition of hospitality among the inhabitants of this village. According to the tradition, the owners of the house had to present to the guest what he saw and praised.

One jealous brother deliberately ties the boy's magnificent do'nan (horse) to a place visible to the guest. The guest sees the horse and praises it. A one-word father presents that horse to the guest. But the boy misses his horse and becomes very ill. The horse also didn't eat anything there. Finally, on the advice of the village elders, the father asks again for the horse he gave to the guest in order to save his child's life. The horse and the boy find each other and recover.

So, the content of the story shows how much the guest is respected, caressed and appreciated among the people.

In general, in the works of Uzbek folklore and some Uzbek writers, by bringing an artistic image of Uzbek hospitality, it is possible to increase their national spirit, strengthen their reality, increase their artistic impact.

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