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Introverted Type of The Author's "I" In the Story "Glamour in The Slums" By Ildar Abuzyarov

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Abstract: The article is devoted to the analysis of short fiction by Ildar Abuzyarov, which intertwines Russian, Eastern and European cultural traditions. The study focuses on the historical context of his work, types of character nomination and their connection with personality concepts. It is revealed that through the images of heroes, the author touches upon issues of identity, cultural code and philosophical understanding of man in the modern world. The work systematizes the key features of Ildar Abuzyarov's prose, emphasizing its significance for modern literature.

Keywords: Author's "I", short fiction, modern literary process, type, artistic world.

Introduction: In modern literature, the relationship between the author, writer and his hero is increasingly being studied, which is especially relevant in the context of the cycle of stories "About Dislike" by Ildar Abuzyarov. The issue of interaction between the author and the character is of particular importance, since these texts show a blurring of the boundaries between the personality of the author and the hero. The cycle "About Dislike" demonstrates an autofictional approach, in which personal experience and fiction are intertwined, creating a multi-stage narrative. This work examines key theoretical approaches to the relationship "author - hero", and analyzes the narrative strategies and techniques used by Ildar Abuzyarov to convey the subjective perception of reality. The study touches upon the issues of identity, authorial intention and autofiction as significant phenomena that form the unique artistic structure of the cycle.

Ildar Abuzyarov's story "Glamour in the Slums" is a vivid

example of the complex interaction of the author's "I" and the hero, where through the deconstruction of familiar genre and stylistic forms the author reveals deep themes of identity, cultural belonging and sacrifice. To analyze the story from the point of view of the type of the author's "I" and its connection with the hero, we will turn to a number of key literary studies, including the studies of Kamidova S.E., Amineva V.R., D. Uffelman and Nabiullina A.N.

"Glamour in the Slums" tells us about a young man who bought a notebook with a beautiful cover, where a glamorous girl is depicted, she is so inaccessible and unattainable that she carries him away into a fantastic world, into a world of fantasy. He goes to the nearest cafe and drowns in his dreams. He is an "underground man" and a "cover girl". The story is narrated in the first person. In his imagination, he is in search of alternative options for their rapprochement. However, all is in vain. An insurmountable wall separates them; between the world of glamor, high society and the world of slums and poverty, the present and the real world: "The underground man is his own author and fashion designer. Let him be home-grown, funny, clumsy, in tights with sagging knees, but a fashion designer. He himself is a noose hanging down on his neck, and his heart is a seam outside. He reflects a lot and cannot stand other people's interference in his strange life-reflection. He cannot stand it when someone tries to introduce him to some special person or starts talking about marriage."

Remaining sealed in a bottle, like in a rocket, stewing and fermenting in wine, as if in his own juice, he wanders through the stars in his dreams. Digging his fingers in his own nose, as in a jar of sour sauerkraut, he persistently picks at himself. In his frantic desire to save the world and get to the truth, he stubbornly moves up and down, like an elevator."

According to the concept of the Uzbek literary scholar Kamilova S.E. the hero of this story belongs to the introverted type of the author's "I": "The typical hero as a person capable of active actions and deeds is replaced by the author-individual, closed in on himself, on his personal experiences and "little tragedies", wanting to understand only himself, listening to his own emotions and feelings. His monologue about himself is the main technique for generating a work of art. "Absent-minded character", lack of individuality, depersonalization of personality, apathy, loneliness, homelessness and inertia are the classifying features of a modern story with an introverted type of the author's "I". Moreover, in these artistic texts, the plot, as a rule, is adynamic with a weakened plot line, devoid of certain culminating points." In the story "Glamour in the Slums" by Ildar Abuzyarov, this type of the author's

"I" is clearly expressed, which, according to the concept of Kamilova S.E., is characterized by deep reflection, subjective perception of reality and an emphasis on the inner world of the hero. The main character in the work is in a state of constant self-analysis, reflecting not only on the outside world, but also on his role in it. His perception of reality is distorted by personal experiences, memories. The contrast between "glamour" and "slums" becomes not just a social or material opposite, but a reflection of a spiritual conflict, an internal rift inherent in the introverted author's consciousness.

In the work by V.R. Amineva "Sacrifice and Sacrifice in the Prose of I. Abuzyarov: Deconstruction of Mythological Plots" the central role of the victim in the works of I. Abuzyarov is considered. In the story "Glamour in the Slums" the author's "I" is built through a game with mythological archetypes, which are deconstructed and reworked within the framework of postmodern aesthetics. The hero of the story, who is at the junction of two worlds – glamor and poverty – becomes a victim of both socio-cultural circumstances and an internal conflict between the expectations of society and his own identity. The author's "I" is embodied here as the creator and destroyer of the myth, offering the hero a role that contradicts both his past and his cultural roots. The author of the story uses techniques of deconstructing mythological plots, which allows him to create images that are symbolically significant for the heroes, but at the same time devoid of stable meanings in their modern context. This is connected with the concept of sacrifice, revealed in the work of V.R. Amineva, where the heroes of I. Abuzyarov are constantly in a state of choice between tradition and modernist society, which offers only the illusion of freedom and glamour.

Dirk Uffelman in his work "The Game of Nomadism, or Postcoloniality as a Technique" examines postcolonial strategies in Russian-language prose, including the texts of I. Abuzyarov. In the story "Glamour in the Slums", the author's "I" functions as a kind of cultural mediator between different layers of society, reflecting the contradictions of postcolonial identity. The hero of the story is simultaneously assimilated into the urban glamorous world and remains alien to it, existing on the border between the slums and the world of luxury. Postcoloniality as a technique allows Abuzyarov to explore issues of cultural marginalization, displacement and hybrid identities through the author's "I". There are two parallel worlds in the story: the world in which the hero lives, dreams, seeks justification for the fact that he is alone and is not ready and capable of any action, this is contrary to his nature. He is a man of contemplation, not a man of action.

There is no action in the story, the action unfolds in his imagination. He imagines the actions that even his friends could perform, what they would say, shows their imaginary reaction to what is happening. The action takes place in a parallel, unreal world: "And next to me is the girl from the cover. I bought this notebook in the store: I saw a beautiful cover and bought it for only thirty-five rubles. Not much for such beauty. My friends would say, looking at the upturned nose of this model, that I would not have enough money even to stand next to her for five minutes. But I am not only standing, I am lying next to her and even tickling her behind the ear with a feather." The author's "I" in this case appears as a complex construction, including not only the personal experience of the author, but also cultural codes symbolizing historical and political contexts. D. Uffelman emphasizes that in Abuzarov's works the author's "I" often acts not as a single structure, but as a set of different voices and perspectives, which makes his texts open to polysemantic analysis. In the story "Glamour in the Slums" this is expressed through the ambiguous position of the hero, who is trying to find his place in the world, where glamour becomes a kind of postmodern mask. The study by V.R. Amineva "Features of the Organization of the Subjective Sphere in the Works of Russian and Tatar Writers" and the work by A.N. Nabiullina "The Underground Man in Modern Russian-Language Prose" provide useful tools for analyzing the author's "I" in the context of the story. The main character of "Glamour in the Slums" can be compared with the image of the "underground" man, as interpreted by Nabiullina: "this is a hero who is in a state of internal alienation and a gap between social reality and personal beliefs." The author's "I" in this case does not act as an omniscient observer, but is part of a complex subjective sphere, where the author and the hero interact as mirror images of each other. Nabiullina A. N. emphasizes that the heroes of Abuzarov I. are in a state of constant "metaphorical underground", when they are forced to hide their inner essence or resist public expectations. The researcher gives an example: in the work "Glamor in the Slums" "the writer introduces us to the story of the girl from the cover and the guy from the last page. The story of unrequited, but, at first glance, seemingly possible love between the heroes begins with smells. The smells of the "underground" and "glamour" surround the hero every day in the elevator, either plunging him into the abyss and making him wrinkle his nose in disgust, or allowing him to swoon with delight, rising to the skies. The hero's constant meetings with his neighbors in the elevator and his reflection on the topic of social status and its meaning for a person involuntarily make us associate an ordinary elevator of an apartment

building with a social elevator." The protagonist, according to A. Nabiullina, experiences deep alienation from the outside world, which symbolizes his break with national and cultural identity. This phenomenon can be interpreted as a continuation of the theme of the "underground man" who cannot integrate into society. The researcher makes an important conclusion that the phenomenon of the "underground man" in the works of I. Abuzarov departs from the classical understanding of the outcast hero and acquires new features associated with the problems of globalization, cultural hybridity and ethnic self-identification. Thus, the "underground man" in the prose of I. Abuzarov, as A. N. Nabiullina notes, is one of the central images in the author's work, which symbolizes the identity crisis caused by the clash of the traditional and modern worlds, as well as the loss of ethnic and cultural integrity. "The Underground Man" - the main character is a "capsule" man, he is closed only in his experiences, he does not want to leave his skull, he feels his loneliness so deeply that he does not understand how deeply he is mired in it: "The Underground Man - he is all in himself. He is always and completely inside out, inside out. It is as if he is asking to be beaten again. He wears boots and a coat for ten seasons, he climbs where he is not asked, and does not go where he is called. He wears his shirt unbuttoned every minute, because he lives loose, on the edge. He laughs and cries, laughs and cries, laughs again and cries again alone with himself, missing funerals and weddings. And therefore he is outside of society. After all, Vishna and Krishna do not just let anyone into weddings in their fantastic super-society." The hero of I. Abuzarov in the story "Glamour in the Slums" exists in a state of constant tension between the outside world and his internal contradictions. This duality is manifested in his attitude to the glamorous life, which he simultaneously strives to achieve and rejects. The author's "I" is embodied here through a complex system of narrative strategies, where observation of the hero is conducted from the position of both involvement in his world and critical distancing from it. Ildar Abuzarov's story "Glamour in the Slums" is a complex text in which the author's "I" functions as a multi-stage structure reflecting the cultural, social and psychological contradictions of the modern world. Using postcolonial strategies and deconstructing mythological plots, I. Abuzarov creates a work in which the theme of sacrifice and the search for identity comes to the fore. The hero of the story acts as an "underground" man, torn between worlds, and the author's "I" simultaneously participates in his fate and distances itself from it, leaving room for ambiguous interpretations.

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