

ARTISTIC FUNCTION OF MOTIFS IN SHORT STORIES BY O.HENRY

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Abstract: *This article talks about O. Henry and the artistic function of motifs in his stories.*

Key words: *O. Henry, Greensboro, works, story writer, motive, psychology, literature, music, spirituality.*

American writer O. Henry (real name and surname William Sidney Porter) was born on September 11, 1862 in Greensboro, North Carolina. He is the author of more than two hundred and eighty stories, sketches, humor. William Porter's life was gloomy since childhood. At the age of three, he lost his mother, his father, a regional doctor, became a widower, began to drink and soon became an unnecessary alcoholic.

In his wandering and distance, he recognized and "digested" the big city, Babylon on the Hudson, Baghdad under the earth - its sounds and lights, hopes and tears, emotions and failures. He was a poet of New York's bottom and lowest social class, dreaming and dreaming of brick corners and bricks. In the dull quarters of Harlem and Coney Island, by the will of O. Henry, Cinderella and Don Quixote, Harun al-Rashida and Diogenes appeared, who were always ready to come to the aid of the dying and provide them with material support. were ready. a realistic story with unexpected criticism.

O. Henry can be called a kind of late romantic, American short story writer of the 20th century, but the nature of his unique novella work is broader than these definitions. Humanity, independent democracy, the creator's awareness of the social conditions of his time, his humor and humor are superior to satire, and "comforting" optimism is superior to bitterness and anger. It was they who created a unique novelistic portrait of New York at the beginning of the monopoly era - a multifaceted, attractive, mysterious and cruel metropolis with four million "little Americans". The reader's interest and sympathy for the hard experiences of life, for clerks, salesmen, bargemen, unknown artists, poets, actresses, cowboys, petty adventurers, farmers and the like, was considered a unique gift of O. Henry as a retailer. The image that appears before our eyes, frankly speaking, is conditional, has a fleeting imaginary reality and remains forever in the memory. There is a very important element of sharp theatricality in the poetics of O.Henry's story, which is undoubtedly related to his worldview of a fatalist who blindly believes in chance or fate. Freeing his characters from "global" judgments and decisions, O. Henry never turns them away from moral guidelines: in his small world, his behavior is not always strict even for the characters who do not conform to the laws. There are laws of morality and humanity. The

language of his story is extremely rich, associative and inventive, full of parodic passages, illusions, hidden quotations and all kinds of puns that pose extremely difficult tasks for translators - after all, in the language of O. Henry. The "formative enzyme" of his style was laid. The story of O. Henry, with all its originality, is a purely American phenomenon that grew out of the national literary tradition (from E. Poe to B. Garth and M. Twain).

Motif has been studied as an object of research in many disciplines, including psychology, literature, music, visual arts, and biology. In literature, the term motive is used in different meanings. In particular, the story-driven works have a motive plot scheme (for example, the hero is trapped, some girl helps him; a stepmother and a righteous girl are in trouble; the hero rises from a lonely orphan to a high position; the hero does not know his father, encounters him in an emergency, etc.) or an object (for example, a mirror, an amulet), a situation (for example, a dream, a conversation with a ghost, walking incognito), an image (a wise minister, a loyal friend, a rival) etc. takes place in various forms and is interpreted in different ways based on the writer's artistic imagination and creative intention. Motifs help create images, perform various tasks in the structure of the work. So, the mirror motif in V. Nabokov's prose performs at least 3 tasks. First, epistemological: the mirror is a means of describing the character, it becomes a way of self-knowledge of the hero. Secondly, this motif carries an ontological burden: it forms a complex space-time relationship and functions as a boundary between worlds. Thirdly, the mirror motif can perform an axiological function, express moral, aesthetic and artistic values. There are many types of motifs, archetypal, cultural and others.

O. Henry's stories often revolve around different motifs, helping to develop the plot and characterization of his characters. Some common motifs found in his stories are:

1. Love and Romance: Many of O. Henry's stories explore themes of love and romance. Characters may go to great lengths or make sacrifices in the pursuit of love, which may lead to unexpected results.

2. Irony and Twist Endings: O. Henry's stories are known for their unexpected plot twists and ironic endings. The motifs in his stories often serve as the catalyst for these surprising twists and add depth to the story.

3. Money and wealth: Money is a frequent motif in O. Henry's stories. Characters may be motivated by their pursuit of wealth, which may lead them to make decisions with unintended consequences.

4. Friendship and Loyalty: Themes of friendship and loyalty often motivate O. Henry's characters. They may find themselves in situations where they have to make difficult choices to help their friends or stay true to their principles.

5. Redemption and Second Chances: O. Henry explores the motif of redemption, where characters have the opportunity to change and start over. These stories often highlight the transformative power of love and compassion.

In the stories of O. Henry, the artistic functions of the motive can be as follows:

1. Character competition: O. Henry's stories feature competition and struggle between Characters, whether motivated by fear, jealousy, or selfishness. This motif adds drama and direction to the stories.

3. The motif of childhood issues: This motif develops the conflicting chaos and mutual understanding, destruction and skills between parent and child.

4. The motif of poverty: O. Henry's stories can be related to the nature of peasants living in a foreign environment or experiencing poverty.

5. Spirituality, motive: O. Henry's stories contain the motives of understanding the difficulties of humanity, friends and loved ones, human freedom. These motifs analyze the spiritual tales of happy people in the stories.

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