

National Character and Methodology

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ANNOTATION

Shukur Kholmirzaev, as a person with his own personal artistic style, avoids criticism, one-sidedness, narrative. Though greedy for words, they only achieve a full and vivid delivery to the reader. But sometimes it seems that his works are not finished. The reader waits for the work to continue. He doesn't paint portraits of the heroes, he seems to focus on character creation. This encourages the reader to think, to think deeply. The verdict on the protagonists of the work is brought to the reader's attention. This article discusses Shukur Kholmirzaev's creation of a national character in storytelling, his unique artistic style.

KEYWORDS: *artistic intention, creative process, art, writing skills, the role of word art, artistic means, the bad consequences of good intentions, big heart, pure faith, orkash man,*

Shukur Kholmirzaev's stories of the 70s and 80s are characterized by new aspects of the changes in the worldviews of the protagonists. Most of these heroes (for example, Inod in *The Horse Owner*, Eson in *The Heavy Stone Moves ...*) are able to re-analyze and evaluate life processes independently, rather than as they are; a new look at national, spiritual, cultural values; are people who are boldly critical of certain needs of society because of their advanced thinking.

The leading signs of a writer's protagonist are the rejection of the order or standard of living that society, a situation, or circumstance imposes on him, or at least the dissatisfaction of the second "I" within him. With the exception of some works by Cholpon and Abdulla Qahhor, Uzbek storytelling has long been dominated by propaganda. From the 60s onwards, it was gradually replaced by artistic analysis.

In the process, the characters of Sh. Kholmirzaev strengthened the spirit of the heroes of Uzbek storytelling, especially the desire for self-dissatisfaction and deeper self-awareness. In this sense, the writer's main goal is not to describe the actions of his protagonists in social life, but their intelligence. According to the writer's understanding, intelligence is the axis of the protagonist. For this reason, the writer is more interested in the work done by the protagonist than in the outcome of the event on which the work is based, in the opening processes of the protagonist's intellect in relation to that event and outcome. In such cases, some of Sh. Kholmirzaev's stories and the character of his protagonists give the impression that they provoke a controversial attitude not only in the heart of the reader or critic, but sometimes even in the author himself. In particular, the same can be said about the story of "It was in antiquity." The endless hesitations in the driver's heart - the search for his own heart, the instability of the inner world, the fact that his grandmother was taken to distant lands as a result of the confusion of his views on himself and his wife, and then the process of mental anguish - these are the hero's attempts at self-realization. .

In the late 1990s, he was one of the first in our literature to articulate the impact of these recent

changes and challenges on society on the human heart.¹

universal essence of the artistic image requires great artistry from the writer. Candidate of Philological Sciences Khurshid Dostmuhammedov, referring to the story of Sh. Kholmiraev "From ancient times", made a remarkable comment on this issue: What if the proponents of the demand look at the issue from the same point of view? No healthy person denies nationalism, but is it a happier process to apply universal truths from narrow national values to artistic thinking that has risen to the heights of the universe?"² In our opinion, the description of universal facts is a happy process for a writer. However, it should not be forgotten that universal human rights deepen when they are manifested through the national soil, through the thoughts and actions of national heroes.

The situation has reached such a level that even the nature of the villagers, whose centuries-old traditions and customs are more stable and whose customs do not change easily, has begun to change. This is due to the influence of family, environment, lack of conditions, helplessness, nervous conditions. As described in the story "In antiquity", some of these changes were not visible in the nature of the nation until recently.

Momo raised her granddaughter herself. Enamelled, drank, married, made a home. The weight of the times, the difficulty of making a living, poverty, the language of the bride's scissors, and the fact that the words of the house do not go straight to the street, are a daily nuisance in the family. In addition, my grandmother grew old and lost consciousness. As if that weren't enough, the stinking patient was tortured. So, nervousness in the family, at home, the situation is difficult, the sky is long, the ground is hard.

No matter how patient Osar was, no matter how hard he tried, the situation changed his nature. The black-eyed grandmother seemed to be overdoing herself, her household, her wife. As a result, the devil has gone astray and cracked a centuries-old national tradition. One day, Osar leaves his grandmother alone, in a place where he cannot return. It was, in fact, the inability of the young man's nerves to cope with the hardships of marriage.

But the writer does not end his work with this. For his purpose is not only to show the weight of time, the spiritual change in the protagonist, but also to show that in the heart of man, in the veins of the nation, human love for man will never fade.

The reader cannot hide his hatred for Osar and his wife. At the same time, he begins to analyze the circumstances that led them to this situation, without realizing it, and comes to the correct conclusion that such an attitude to the grandmother is an ongoing impossibility.

Osar and his wife realize a bitter mistake: they set out to bring Mom back.

The writer culminates the story at this point. No mom. He was taken away by unknown, kind people. Can this pain of conscience be endured now? The writer thus strengthens his heroes to such eternal torment for their deeds.

The writer absorbs great meaning at the end of the work. Mom is taken to other shelters by other people. It should be understood that the main content of the idea of the work is in a sense in these people. As long as there are such people who are almost not mentioned in the story, who do not participate, life does not end, love does not die, the nation does not despise itself.

¹ Karimov N., Mamajonov S., Nazarov B. et al. History of Uzbek literature of the XX century: Textbook for bachelors of universities and pedagogical institutes. - Tashkent: Teacher, 1999. - P.505.

² Dustmukhamedov H. *Renewal of artistic thinking in modern Uzbek storytelling (on the example of stories of the second half of the 80s and early 90s): Ph.D. - T. : 1995. - B. 149.*

Since the 1960s, great changes have taken place in Uzbek storytelling. There is a growing focus on spirituality issues. The lyrical spirit deepened in the story. The importance of describing the contradictions in the nature of our time has increased. Skilled and original writers such as U. Hoshimov, Sh. Kholmiraev, U. Nazarov entered the storytelling.

Shukur Kholmiraev has a special place in the storytelling to take the traditions of Abdulla Qodiri and Abdulla Qahhor to a new level. For example, Sh. Kholmiraev developed the traditions of Abdulla Kadyri's vivid depiction of nature in Uzbek storytelling. The wildness and mystery of nature in the story "Feast of Demons", the majesty of this naturalness and mystery to the level of panic in the human heart, reached a new level in the stories of Shukur Kholmiraev, such as "Lost under the sun."

Sh.Kholmiraev continues the new traditions of A.Qodiri on such issues as creating the color (spirit) of time and space in the artistic language, showing his character through zamzamas in the spiritual world, simplicity and conditionality of the heroes, not following the rules of "porim", being boldly critical of society. is a pioneer of writers who raise in conditions.

universality are important requirements of fiction . The rarest works of world literature are valued for their ability to generalize and describe these two events in a common way . Indeed, in a literary work, nationality acquires a great artistic significance only when it is inextricably linked with humanity and manifests itself in unity . It has become a leading principle in modern world literature to describe the national characters created as the owners of universal values .

While the author expresses such ideological intentions in the stories of heroes in his stories , he can not find in them only the attitude of people of Uzbek descent to nature .

nature protection, their inner experiences and aspirations have universal feelings. must find expression. In this sense, Islam ("The Man Who Flewed the Cliff"), Mansur ("Freedom"), Umrzaq ("Blue Sea") and other heroes have their own national, but at the same time universal image. Islam, the son of the Uzbek people, grew up in Boysun, according to the story. In his character, the national feelings and qualities of the Uzbek people are formed. He, like all Uzbeks, loves his country, respects nature, and his standard of living is the standard of living of Uzbek intellectuals. Islam, like all Uzbeks, likes to serve the guest, looking for a way to please the guest anyway. We see this when he takes a director from Tashkent home, turns him over in the mountains, and shows him the nests of animals, especially a bear's hut. The depiction of nature in the story also served to reveal the national character of the protagonist. So what is the universal significance of the image of Islam ?

The universal nature of Islam is reflected in its efforts to preserve the riches of nature, and in its harsh treatment of those who commit atrocities against nature. Director Ismail Yusupovich loses his self-esteem. Ishmael shows him the beautiful mountain views and brings him to the hut where the bear lives and begs him not to shoot him, no matter how stubborn the visitor is. The mother decided to shoot the bear and take her cubs. The guest's intention is clear: to skin the bear and give it to his wife . Islam's attitude towards the cousin of creatures in nature reveals the universal essence of the image, because the struggle against the enemies of nature is a phenomenon that is required in all regions of the world. The loss of the balance of nature in one region, the extinction of wildlife, the burning of flora have a negative impact on changes in the natural balance in other regions. That is why the director Ismail Yusupovich would not have gone unpunished if he had committed his crime in the mountains of other nations - Kyrgyz, Tajik, Turkmen and so on. Such an approach to the essence of the issue shows that Mansur is a man of the period formed on the basis of both national and universal values.

Ismail Yusupovich, a film director from the city, betrays the beauty of the mountains - the laws of the mountains. A man who comes to film nature scenes breaks a promise and shoots a bear in the

mountain.

"What have you done?" Islam told the director.

"Are you curious?" He's dead ... We'll take care of his children too ...

Islam looked around in confusion. He looked at the forests, the mountains, the sky and the earth - nature. Suddenly his ears rang. It was as if nature, which had already entered the child's heart and made him his captive, was screaming and screaming.³

As a result, Islam takes revenge on the "director" for nature, for the bear. This revenge is, say, a violation of society, of its rules. Should a director be punished by law? No, in that case, "The Man Who Flew the Cave" would be a message, not a story. The heroes of Sh. Kholmirzaev are such people who sometimes stand up to the laws of society, live by the law of conscience, and can even sacrifice themselves for justice.

Shukur Kholmirzaev's story "Smile", written in 1984, is also a work of national character.

The protagonist of the story, Jalil Rta, is also deceived by the council's charming, attractive promises and slogans. In pain. In his old age, he was bedridden with cancer. The old man learns about it through his granddaughter, his only son's only daughter, Sadaf. "As luck would have it," he said. No ... The sigh is useless. One from grass, one from water ... That's mine. I ended up living on my own. Who are my peers left? Yes, there is a believer ... "

Who is a believer? It is more important to know who Jalil aka is before knowing the status of the believer's translation. Jalil ota "... could not flatter, bow to the elders, and when the time came, would not say a word On the contrary, he still hates people who have gained prestige and career," he wrote. His life was spent in battle.

Jalil Ata was rewarded for his services and "did not receive a single label." That's what Dad thinks when he's sick. "One day there was a lot of running in the yard. Someone came. Jalil's father had not slept at night, he was asleep during the day because he was thinking. "Yes, someone may have come," he said.

The old man doesn't know the reason for this rush. The family does not need to inform the father. Finally, Jalil's father learns that his only grandson, Sadaf, is being handed over to the old believer's grandson, and flatly refuses.

This gurning of the parent-child demonstrates the essence of the story.

The conversation clearly reflects the inner world and character of the parent. Understandably, it doesn't get in the way. These are not parents, they are like strangers. From this point, the relationship breaks down: "Shakir comes and starts talking about Momin aka. Jalil closes his father's eyes. " The old man does not even want to hear, let alone respond to his son's words.

Shakir does not understand Jalil's father's words "I swore". In fact, the meaning of the father's life, the pillar of his faith and life are reflected in this word. An oath for a father is more important than a child. We know that generous people who swear will die if they give up their sweet souls, but they will not give up their oaths. The Jalil father in the story is a shining example of that. They even uttered the word of oath with caution because they were afraid of breaking the oath and becoming sinners.

In the story, the parent-child relationship cools down due to the oath. Oath and child, fire with water. This is one of the aspects that excites and makes the reader think.

³Xolmirzaev Sh. Selected works: Volume III . Volume 1: Stories.- T .: Sharq, 2003.- P.156.

The people of the new age begin to live in pursuit of those who are like Momin, who find it a blessing to be close to him, to be by his side. Including Shakir.

Jalil's father's son O'qir does not attract his father. He grows up as a child of a completely foreign environment. He also lives with the dream of approaching Momin. His humiliation is such that even if he sacrifices his only daughter Sadaf, he will gain a place in life and society.

The story of Sadaf's transmission is a means to see and observe the characters of Jalil-Mumin-Shakir more clearly and vividly. Without pearls, these images could somehow blur and resemble characters introduced only to convey socio-political meaning.

There are three character systems in the story. If we say that Jalil and Kuyun are one, the believer and Jalil father's son Shakir is another character system. The story is dedicated to the struggle of these characters. The play depicts a clash of homeland and selfishness. Vatan had asked Kuyun for his devotion, and he sacrificed his life without hesitation. Jalil had chosen betrayal, and he, too, had done so, and had enjoyed all the privileges of the new government, that is, the policy he had hired.

The story is just an example of the falsification of history.

Time changes. The patriotic Kuyun was destroyed as an enemy of the people, and its name was forgotten. The hypocrite Momin became a national hero. No one but Jalil knows who the believer really is. Jalil, on the other hand, will not sell it as promised to Kuyun Korboshi.

Kuyun is a generalized image of all nationalist fighters in the history of our country. The writer describes him as a man with a big heart, a pure faith, and a man of integrity. He knows inwardly that Jalil, who came in the guise of a dervish, was a man of the reds, and that the Believer who had come before him as a potter was also a traitor. He knows, but he watches their behavior calmly. It was as if he had no choice but to think and observe. Defeat was imminent, and the guys in the gang were also declining, almost in disarray. The majesty of the fox kneels down the believer who is plotting the assassination at night. The rabid, daring Believer falls at the feet of the prince. He hits his head and repents.

In the play, Kuyun is embodied as a symbol of courage. He does the work of a true believer - he bravely welcomes his death. It comes out on top of his word. Kuyun knows the oath, the word sacred. Because if he backs away from the covenant, he will have betrayed not only himself, his allies, and, of course, the idea he believed in. Betrayal is a foreign concept. Seeing Beck's extraordinary nobility, the heartfelt poet Shavkat Rahmon said, "He is not a Muslim who looks the other way!"⁴ the line passes involuntarily.

The play has a number of scenes and scenes that excite and excite the reader. Here is what it looks like: The Kuyun guards are brought to the market, that is, to the people, at their own request, to be tried. The author describes that painful and sad scene as follows: "While the crowd was standing around, the Revkom asked two questions to Orzikhoja Kuyun Korboshi on behalf of the ChK and the village councils.

"Why did you fight?"

"For the sake of religion ..." said Kuyun Basmachi.

Orzikhoja looked at the teachers, Sufis and mosque imams lined up next to the representatives.

"What's the punishment for a hurricane?"

⁴Toshboev O. Eternal contemporary. Excerpts from the life and creative activity of Shkuru Kholmiraev.- T.: Gafur Gulom Publishing House, 2018.-B. 292.

"Death!" Death! they said.

Orzikhoja asked Kunun again:

"Why did you fight again?"

The hurricane:

"People ... for," he said.

- People! cried Orzikhoja. "What's the punishment for a hurricane?"

"Death, death!"

The tortoise was shot here.⁵

In this episode, too, there is a huge difference between Kuyun Korboshi and others in their attitude to life. We are witnessing that the struggles of Kuyun Korboshi for the benefit of religion and the people have harmed both the clergy and the people themselves.

It is an extremely bright ring in a bunch of characters created by Sh. Kholmiraev. The title of the story, "Smile," may confuse the reader at first glance. The reader who begins to read the story does not understand the secret of the smile until the end. Because there is no such thing as a smile. More precisely, what could Jalil, who had been deceived and humbled all his life, be happy about? There is no reason to make him happy, to make him smile. At the end of the piece, it becomes clear that this smile is different. He is no longer the smile we have seen and imagined. "Smile" is a patriotic man and a tragedy of a fragmented country. The characters in the story are Momin, a traitor, Jalil a misguided man with a clear conscience, and Orzikhoja, a loyal soldier of the new government, sold to the Soviets. In the end, he was also imprisoned by his friend for being one of the masters. Shakir is a selfish person who wants to live on someone else. But he doesn't understand it, he can't understand it. He wants to exchange his father's pride and place for a dream: the qualities of a father have not been passed on to his child. Jalil ota is a man who will die for shame just like Kuyun Korboshi.

Jalil father does not reveal the true image of the old believer. His hypocrisy is kept a secret from the people: the old man's cup full of secrets is bigger than the pool. Interestingly, he doesn't tell this secret to his son, who is building from a pink belt, he takes it with him. Because the old man is not a retailer: he knows from the inside. Even when the secret is revealed and the mask of the old believer is torn, a rude generation like Shakir will live with its two paid truths.

Not only different destinies, different characters, and even disputes between generations are skillfully portrayed in the play. The story is about honor, shame, pride. Sh.Kholmiraev's stories are ambiguous, multi-layered, ie polyphonic works. The first meaning that emerges from the story is the defeat of oppression, the physical extermination of those who fought for the country like the Kuyun Korboshi with slander, and ultimately the establishment of Soviet oppression. The second meaning is that the work is devoted to the depiction of the struggle between truth and injustice. As they say, the hand of evil will be long, the old believer has become a hero because of betrayal. Today's generation does not know true history. Proud of a fake hero. The third meaning is that Jalil aka, the beloved servant of God, had many trades. He was not rewarded for his service, but in many places he was "elbowed". But he remained faithful to his covenant. He did not slow down in his ideas, in his principles of life.

In the finale of the story, the old man dies: "What terrified everyone was the frozen smile on his face." ⁶This smile of the old man is a summary of life, the way of life. At the heart of this smile is his

⁵Xolmirzaev Sh. Almonds bloomed in winter. - T.: Literature and Art, 1986. - B. 113.

⁶Xolmirzaev Sh. Selected works. Volume III. Volume 1: Stories.- T.: Sharq, 2003.-B.

sinfulness, his will and perseverance, in short, his faith. Rather, the smile on the corpse's face is actually a pity for the lowly, unproven, and ignorant people. Thus Jalil ota laughs at this unfaithful world.

The uniqueness of a writer's work also determines the uniqueness of the whole creative process. The creative process takes place in a unique way in each writer. The more artists with a unique creative style and individual artistic thinking style, the wider the scope of the individual creative process.

In general, artistic intention is one of the main factors in the emergence of form in the stories of Sh. Kholmiraev. But the writer is faithful to his faith by applying new creative experiences throughout his work; remains. Perhaps it must be acknowledged that a creative person will improve throughout his life. In any case, a dynamic improvement of the form is observed in Sh. Kholmiraev. After all, "how to use any means of illustration, the writer's own attitude to the world, to the idea, to the reality, to the method of self-explanation, to the artistic thinking, to the experience -images. It depends on the nature of the writer, on the style of the writer." ⁷This situation can not be ignored. _ _ We see this in the stories of Shukur Kholmiraev.

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⁷ Mamajonov S. Style polishes.- Tashkent: Literature and art, 1978.-B. 79.

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