

SPIRIT OF THE TIMES AND MATTERS OF HISTORICAL JUSTIC

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Abstract. *Sh. Kholmirzayev is one of the creators who conducted new methodological research in the colorful genres of contemporary Uzbek prose. Consequently, it is possible to see unique methodological researches in Sh. Kholmirzayev's novels, short stories, stories and even journalistic articles, and to identify his unique style in contemporary Uzbek prose. How the unique spiritual world of the heroes of Sh. Kholmirzayev's works is artistically interpreted, the series of artistic lines defining the spiritual image of the hero is analyzed, the tendency of the writer to describe certain aspects of life is determined, and finally, universal and national-spiritual through the writer's heroes The artistic criteria of transferring values to the reader's consciousness are clarified in the novel "Kil koprik". This article explores the artist's artistic skill and unique artistic style.*

Keywords: *great writer, trend, characters' outlooks, artistic analysis, open layer, hidden layer, artistic image, artistic intention, creative process, language of work, work, national traditions, real person, artistic fabric, writer fantasy, the inner world of the hero, artistry, artistic skill, individual style, artistic visual tools, character, the spiritual world of the hero.*

INTRODUCTION

If we conditionally divide the Uzbek literature of the 20th century into three historical stages in terms of time, Shukur Kholmirzayev is one of our great writers who made a significant contribution to raising our art of words to a new level in its last stage.

Shukur Kholmirzayev diligently nurtured his talent since his student years. Dozens of stories, not one but two short stories, *The White Horse* (1961) and *The Waves* (1962), were written at this time. Criticism greeted them with goodwill.

Abdulla Qahhor's warm thoughts about the young writer, Matyakub Koshjanov's hopeful comments in the press strengthened the reader's recognition.

The twenty-five-year-old writer "Who is not eighteen?" (1965) showed that he tried to take his place boldly in the literary process with his short story. The short story was widely debated among young people, especially among students. Critics debated it.

After this short story, Shukur Kholmirzayev worked in the short story genre for many years. After writers such as Said Ahmad, Odil Yaqubov, and Pirimkul Kadyrov switched to the novel genre, Shukur Kholmirzayev became one of the leading representatives of Uzbek storytelling in the 70s and 80s.

The writer's stories included in collections such as "Under distant stars", "Life is eternal" (1974), "Oghir tash kochsa..." (1980), "Almonds bloomed in winter" (1986) brought Uzbek storytelling to a new level. level up. The writer abandoned the tendency to divide the characters into only good or bad. He created heroes with a conflicting, multi-layered, multi-voiced spiritual world, who can be critical of the system when the time comes, have a bright national nature, and sharp observation.

Shukur Kholmirzayev's stories written in the 70s and 80s are characterized by new aspects of changes in the worldviews of the heroes. Most of these heroes (for example, Inod in "Horse Owner", Eson in "Ogir tash kochsa...") are able to re-analyze and independently evaluate life processes, not as they are; a new look at national, spiritual, cultural values; they are people who boldly criticize some needs of the society due to advanced thinking.

Rejection of the order or standard of living that the society, situation or circumstances impose on him as favorable, or at least, informing himself of the displeasure of the second "I" in his body, are the leading characteristics of the writer's characters. With the exception of some works by Cholpon and Abdulla Qahhor, Uzbek storytelling was dominated by propaganda for a long time. From the 60s, artistic analysis gradually took its place.

Shukur Kholmirzaev's novel "Kil koprik" (1978-1982) is one of the first works in 20th century Uzbek literature devoted to the artistic research of the theme of the independence movement, which is a very complex historical event for the pre-independence period of our country.

The novel was written in a very complicated political environment. Based on this, the writer was forced to choose a complex artistic method in order to realize the work he had set for himself. This method consists of:

First of all, it hides the original purpose and gives the impression of devoting the plot of the work to the image of love between the main characters Kurban and Oyparchalas, as in traditional novels.

Secondly, it places the events described in the novel in two layers:

- a) transparent layer depicting the life of the main character Kurban;
- b) a hidden layer containing the events that he saw with his eyes and heard with his ears during the career of this main character.

If the writer describes the first layer with full use of all artistic tools, as in traditional novels, he does not interfere with the second layer at all. He leaves this work to the reader's intelligence - the Uzbek reader is intelligent, resourceful, and has the ability to pick up an important hint immediately.

Although the first layer, in our opinion, did not turn out as well as we hoped, the second layer raises the author to the level of a skilled writer who can put a hidden meaning in the image. It is with the help of this second layer that he transforms the characters of Eshon and the printing press, who have been carrying all the black paints with ease until now, such as Eshoni Sudur and Ibrohimbek Qorboshi, into positive characters that can win the love of readers.

Thirdly, the writer solves many sensitive issues through the eyes of the main character Kurban, taking into account the instability of the subject and the era. The position of the author in the work is almost invisible or kept secret.

Fourthly, although Eshoni shows Eshoni Sudur and Ibrohimbek as examples of Eshon and Basmachi, who have been included in the traditional negative type, he does not make any of them behave negatively. As a result, both become positive step by step.

Thus, the writer successfully uses such artistic methods, which are not found in the traditional creative process, to successfully pass the work written on a sensitive topic from the call of an even more fragile political system. The novel was published in the form of a separate book in 1984.

The main ideological goal of the novel was to generalize the ideas of national independence, which are consistently covered in dozens of stories of the writer, and raise it to a higher level. To put it even more simply, its purpose is related to portraying Eshon and printmakers, who have been condemned as negative types in Soviet literature until now, as national heroes. It can be said that the author achieved his goal in the work.

The novel quickly attracted the attention of the scientific community. Therefore, successive articles about the work will be published.

One of the scholars who first published his opinion about the novel, I. Gafurov, in his article entitled "Revolution is always in motion" (1984), analyzes the work very carefully and evaluates it positively. For example, the main character of the play writes the following lines about Kurban: "He has his own way of treating Ibrahimbek, Eshoni Sudur, Anwar Poshsha, and other galas, which only pleases them. He realizes with a deep feeling that wherever Ibrahimbek goes, he likes him more and gains his trust. Because of this, the sacrifice is absorbed like oil by the leaders of Lashkari Islam, and they gain their attention and trust. This extremely complex process is believably happening before our eyes. The writer intensively describes the inner spiritual life of Kurbo, his rich experiences in accordance with the rapidly changing conditions. The experiences of the victim, who is hesitating in difficult circumstances, who is looking for the right path, the events, words, and delicate actions related to the fate of the republic, and who is looking for the right path, will also kill us. z is drawn into the turbulent element. Then extremely difficult and complex life processes seem natural to our eyes in the artistic image, they should be like that" [7, 313-314].

We can see that these thoughts of the scientist are confirmed several times in the next pages of the novel.

Academician M. Koshjanov also conducts a serious analysis of the novel: "While Shukur Kholmirezayev addresses the history of the revolution, he follows the tradition of his mentors, such as Sadriddin Ainiy, Oybek, and Yashin: he picks up a pen with a sense of responsibility. He wanted to reflect the revolutionary movement in Bukhara after Sadriddin Ainiy and Yashin. The originality of Shukur Kholmirezayev in the novel depends more on his creative style. The fact is that Sadriddin Ainiy brings revolutionary ideas more from the heart of historical events. And Shukur Kholmirezayev creates the image of the revolutionary movement, taking into account historical events, mainly from the activity of textile images and psychological experiences. Kurban and Oyparcha are the main characters of the play "Kil Prik". The victim is an educated youth. Eshoni Sudur, who studied in Bukhara madrasas, became a student. Now he joins the revolutionary movement and fights for a new life. Aiparcha is a rich man's daughter. He has set his heart on Kurban. The writer devotes much space to the image of the love of these two young people. However, this is not the main issue in the novel. The most important thing is the struggle between two forces - revolutionaries and counter-revolutionaries, and the experiences of the representatives of both sides manifested in this process" [6, 368].

The scientist's comparison of the novel "Build a bridge" with the works of great word artists such as Ainiy, Oybek, Yashin and showing the unique aspects of the novel in clear and clear sentences is both a scientific analysis and a work. given a high score.

Academician M. Koshjanov draws the reader's attention to the pages dedicated to national spirituality in his work:

"There are many pages in our literature with expressions of love. Without going too far, let's remember Abdulla Qadiri's novels "Gone Days" and Oybek's "Happy Blood". The expression

of love in these works is manifested through mysterious gestures, glances, and warm relations shown to each other. Let's say that these are skilled writers. Let us recall an episode in the novel "Build a bridge" by Shukur Kholmirezayev, one of the younger writers. One of the heroes of the work, Kurbanboy, meets Oyparcha based on his invitation. This is also the first meeting. Aiparcha has a crush on Kurban. The victim is not careless either. In the dark night, after a long conversation with their faith and long words, they are going home. The road is not straight. Kurban shows the way to Oyparcha, who is coming from Keti, saying "walk from there, walk from here". The girl obediently follows the path shown by Kurban. Here are the thoughts that came to Kurban's mind after reaching the destination: "Before reaching the walnut tree, the situation changed again: Kurban began to rejoice because the girl was walking from the place he had told her. He ... and the girl was now secretly enjoying herself, she liked the fact that the guy was worried about her" [1, 500].

Such oriental delicacy in the attitude of two young people to each other is really worthy of praise.

Academician B. Nazarov approaches Shukur Kholmirezayev's work more seriously, more deeply, and more comprehensively. He begins his assessment of the writer from the teacher-student relationship:

"Shukur Kholmirezayev learned from Abdulla Kakhor the secrets of sparing words, assigning great meaning to details, the conflict in the hero's psyche, the simple and vital description of conflicts, and the creation of a lively scene from dialogues. However, this effect should not be sought only from the external appearance. This effect should be sought from the commonality of artistic principles in reflecting the spiritual world of heroes" [1, 508].

Comparing the creative principles of Shukur Kholmirezayev with the principles of a demanding word artist like Abdulla Kakhor should be understood as a high assessment of the writer's artistic skills.

The creative style of the writer, who is a true patriot of the oasis where he was born and raised, cannot be overestimated. Academician B. Nazarov shows in a very beautiful way how the image of events is resolved in the second layer:

"In the novel, historical figures like Ibrahimbek, one of the leaders of the movement, which used to be called printing press, is now called struggle for people's freedom, are depicted in the novel. Although the writer portrays these people as a negative image, in most places he impartially illuminates their character, intentions and ideas. This allows the reader to evaluate them for himself. At the same time, in this impartiality, the reader is forced to think, search, and find on whose side the author's sympathy is" [6,373].

Academician M. Koshjanov interprets this part of the work in a different way: "Anvar Pasha and Ibrahimbek characters are depicted more often in dialogues. This creates many ambiguities and complexities: it reduces the image power of the novel. There is an iron rule specific to prose: events told with the writer's explanation cannot be loaded into dialogues; the writer's explanation cannot carry the meaning of the dialogues. Where this principle is violated, the work is destroyed; consists of dialogues with shallow meaning. Shukur Kholmirezayev was not able to comply with this requirement in most pages of the novel" [3, 123].

In these two interpretations, two academics enter into a debate in absentia. The first interprets the image of the writer as a legitimate case, and the second criticizes it as a shortcoming of the author.

In our opinion, academician B. Nazarov is right in this discussion. If, as academician M. Koshjanov demanded, this issue would be solved in a traditional way, that is, if the writer would openly express his ideas of independence in his own name, then the guardians of the ruling ideology would have banned the publication of the novel.

Now, relying on the above-mentioned theoretical ideas, we will continue the analysis of the work.

The main character of the work is a young revolutionary Kurban. His name has a figurative meaning. This is the victim of the revolution. His fate was predetermined by his name.

When Kurban became an orphan, Eshoni Sudur took him in. First, he studied at a madrasa in Boysun, then in Bukhara. Eshoni learns a lot from Sudur. As a disciple, he walks together and goes to many places. He participates in the meeting of the rich and the officials. He will learn how to behave around them. After revolutionary movements started in the Republic of Bukhara, the madrasas were abandoned. Kurban also becomes a guide to the Red Army units heading to Boysun and joins the ranks of the Red Soldiers. His main activity in the novel coincides with the time when he was serving as a red soldier.

One of the main characters of the novel is Oyparcha, who is Kurban's lover and Ramazonboy's only daughter. Getting acquainted with the character of Oyparcha in the novel, it is natural for the reader to feel respect for her. He looks like our favorite heroes Kumush, Rano, Gulnor, Zebi at first glance. But when we get acquainted with the work, we notice that Shukur Kholmirezayev approached his hero in a different way, unlike the authors of these heroes. Shukur Kholmirezayev also uses dream details to make the work interesting. The detail of the dream connects all the events in the work and serves to reveal the author's idea. "An interesting detail, a beautiful fragment increases the value of the work if it serves to promote the idea with its interestingness and beauty" It is observed in the use of the detail of the Dream of the Moon as an important tool in expressing the big truth and revealing the idea of the work.

"When he came from the Waqf garden and entered his room, he wrapped himself in a blanket and sat down and had a dream... Did he dream? Is it his imagination? However, the same scene is in front of the eyes: a white fog. Someone is leading a white horse. "The bridge is near! Let's go! It's heaven!". When the crescent moon looked around, she was sitting on that white horse, the one who was leading it...

That Sacrifice! Eshoni Sudur's student... the same guy who is now a red soldier!

Kasib's son...

The moon woke up startled. The dream took a bad turn: was that horse naked?... he always thought that the horse was "naked" and became even more afraid: "He who rides a naked horse... will surely die. That's what they say" [5, 24-25].

Oyparcha, like Kurban, helps the author's creative goal with his thoughts, questions, and observations.

The *Kurban* of the word victim reminds us that the hero will be the victim of the revolution at the end of the work, while Oyparcha feels that his life will end in tragedy with the content of the events in his dream. The name of the novel is also symbolically expressed in that dream. As a spy for the Reds, living in Ibrahimbek's residence was a difficult task, like crossing an artificial bridge. The victim and Oyparcha cross the bridge safely and with the help of the enemy's arrows, they move smoothly to the other world. The dream comes from the right.

There is a conceptual thesis in the moon's dream: "The bridge is near! Let's go! It's heaven!" - this is the life path program of both young people - a guide, an instruction that must be followed. A fate written on his forehead from time immemorial.

At the turning points of history, the path of destiny becomes clear to some individuals and they consciously follow that path. If the path of fate was revealed to the moon through his dream, the victim will get on this path through the paths of life. The victim clearly sees his destiny. Although the moon does not see clearly, it is always mentally prepared. After they meet, they consciously stand side by side and begin to cross the path of fate. They arrive together at Kismat's destination. It can be said that the concept of Kismat conditionally consists of two parts. The first part ("The bridge is near! Let's cross!") has a figurative meaning. The second part ("U yogi jannat!") is a reference to the correct meaning. According to Islamic teachings, martyrs go to heaven. This is the interpretation of the dream.

The novel ends with the following lines: "On the banks of the stream... one of the tragedies that happened so many times later happened. Those behind the ball were safe, only Aiparcha and Kurban from the front were lying on the ground, the net was sniffing them" [5,301].

Both Oyparcha and Kurban were ready for this ending of the events of the play. Only the reader was not ready. Because they loved these two characters. The novel was also completed based on the laws of life, the requirements of art, and the author's plan, not depending on the wishes of the readers.

Both Kurban and Oyparcha, children of their time, were victims of the revolution, and are typical representatives of our youth in those turbulent years.

Shukur Kholmirezayev used various misleading methods to fully express the ideas of national independence and approach national heroes in an impartial manner in the novel "Kil koprik".

1. At the beginning of the novel, he emphasizes that his work is not a historical novel, but a purely artistic work. This was the first diversionary method.

2. The novel arranges events in two layers: an overt layer and a hidden layer. The open layer is described using all artistic means, while the hidden layer does not involve the author at all.

3. The open layer is dedicated to describing the love story between Kurban and Oyparcha, and it continues consistently until the end of the work. The hidden layer is activated only on the pages that need to express the ideas of national independence.

4. The hidden layer can be divided into two:

- a) information provided to mislead the guardians of the ruling ideology;
- b) events depicted to express the ideas of independence.

5. Class differences are not important for the author of the novel. Both Ibrahimbek, Eshoni Sudur, Qurban and Oyparcha, belonging to different class categories, are depicted as national heroes.

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