

SHUKUR KHOLMIRZAEV'S SKILLS OF NATIONAL CHARACTER CREATION

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Abstract. *The place of fiction in our society is incomparable. A work of art is considered the main factor in the formation and enrichment of the human spiritual world. Especially in today's storytelling, the new outlook of a person, the colors of the world of thought are reflected. In the story, the personality of the creator, his position in the world of creativity, and his stylistic features are revealed with the fullness of the writer's skill.*

Keywords: *awareness of national identity, ideas of independence, nationality and universality, national characters, universal human values, nature and human image, nationalist fighter, great writer, tendency, world views of heroes, artistic analysis, open layer, hidden layer, artistic image, artistic intention, creative process, language of the work, work, national traditions, real person, artistic texture, writer's fantasy, inner world of the hero, artistry, artistic skill, individual style, artistic visual means, character, spiritual world of the hero.*

If Shukur Kholmirezayev is known as a popular writer with his stories, the flames of the national identity and the ideas of independence also gain priority from the first examples of his literary work.

The ideas of national identity were first expressed in Nasir's work as a means of criticizing some injustices during the time of the Soviet system (“Ot egasi” “Horseowner”, “Tabassum” “Smile”, “Ko‘k dengiz” “Blue sea”) began to appear.

Nationality and universality are important requirements of fiction. The rarest works of world literature have gained value by being able to summarize these two phenomena and describe them in a common state. Indeed, in a literary work, nationalism acquires artistic significance only when it is manifested in unity with universality. It has become a leading principle to portray national characters as the possessors of universal human values, which are being created in modern world literature.

The image of nature and man in fiction is one of the phenomena that has a universal and at the same time national essence.

Understanding nature, that is, seeing animals and creatures in nature as living creatures like humans is not only a feature of the Uzbek writer. But despite this, it cannot be overlooked that the image of nature and man is of primary importance in Sh.Kholmirezayev's work. As the writer expresses such an ideological intention in the image of heroes in his stories, not only the attitude of people belonging to the Uzbek nation to nature finds its expression in them. Protecting nature and understanding its creatures as living creatures like humans has become a priority characteristic of most nature-loving people in the world. Therefore, concern for nature is a universal human value, and the works created by writers from all continents of the world, for example, Russian, German, English, Kyrgyz and other nations, serve the universal interests.

The relationship between man and nature is deeply reflected in the works of Chingiz Aitmatov, Fyodor Abramov, Viktor Astafev, Sergey Zaligin, Valentin Rasputin, Vasiliy Belov,

who belong to various national literatures, and this is aimed at revealing the universal nature of national problems. Because nature protection is a global problem that worries the world community. As the famous poet R.Khamzatov rightly approached this issue and said, every tragedy and every problem in nature is solved by the harmony of the majority: "Ecology, nature protection has now become one of the most serious problems that concern the whole world. It is unforgivable that we are drying up and destroying an entire sea like an island. If a sea that has been living for millions of years disappears before our eyes... This is terrible! Without the island, I can't even imagine what the fate and future of the people living around it would be like, what our life would be like. It is necessary to fill it with water and restore it to its former state. This issue should be solved positively in the unity of the whole country. Now is not the time to think that this is your sea and this is my river" [8, 162].

Because the situation in real life is like this, the image of the relationship of man to nature in artistic works acquires not only great social, but also spiritual and educational significance.

Regardless of the nationality of the characters in the works of art created on the theme of nature protection, universal feelings should be expressed in their inner experiences and aspirations. From this point of view, father Jalil ("Tabassum" "Smile"), Ergash ("Uzbek character"), Umrzoq ("Ko'k dengiz" "Blue Sea") and other heroes have their own national and at the same time universal images. Father Jalil, according to the description of the story, is a child of the Uzbek people, grew up in Boysun. National feelings and qualities typical of the Uzbek people were formed in his character.

The hero of the story, father Jalil, is also a person who was deceived by the shura's catchy, attractive promises and slogans. In pain. In his old age, he was bedridden with cancer. The old man learns about this through his granddaughter Sadaf, the only daughter of his only son. "It's fate," he said. Wow. No... It's no use. One is from grass, the other is from water... That's what mine is. I have already lived my life. Who are the rest of my peers? Yes, there is a believer" [7,2].

Who is a believer? Before knowing the biography of a believer, it is more important to know who Jalil brother is. Father Jalil-Jali said "... he could not flatter, bow down to adults, and not even stop talking when the time came. On the contrary, he still hates the people who have gained prestige in this way," he writes. His life was full of battles.

In return for the services rendered by brother Jalil, the badge was completed, "he did not receive a piece of label." When the father is sick, thinking about these things, he runs around the house. Jalil strongly rejects Sadaf, the father's only grandson, when he learns that Momin is being transferred to the old man's grandson. This is reflected in the process of his conversation with his son.

The conversation clearly reflects the inner world and character of the parent and child. It is understood that they do not talk. These are not father and son. From this point on, the relationship between them breaks down: "Shokir comes and starts talking about Momin brother. Father Jalil closes his eyes" [7,5]. The old man does not even want to hear, let alone answer, his son's words. Shakir does not understand father Jalil's words "I took an oath". In fact, the meaning of a father's life, his faith, and his life pillar are reflected in this word. The relationship between father and son is cooled by this oath. Oath and children - olv with water. Here is one of the things that excites the reader and makes him think.

- The people of the new era begin to strive for people like Momin, they consider it happiness to be close to him, to be near him. In particular, Shakir does not like his father Jalil. He

grows up as a child of a completely foreign environment. He also lives with the dream of getting closer to Momin. His baseness is such that even if he sacrifices his only daughter Sadaf, he will gain a position in life and society, gain attention.

The story of the transfer of Sadaf is a tool to see and observe the characters of Jalil, Mo'min, and Shakir more clearly. Without Sadaf, these images could be drawn as characters that were drawn only for the sake of socio-political meaning.

There are three character systems in the story. If we say Jalil and Quyun, Momin and Jalil father's son Shakir is another character system. The story is dedicated to the struggle of these characters. The work depicts the conflict between homeland and selfishness. When the country asked Quyun to sacrifice himself, he sacrificed his life without hesitation. Momin had decided to betray, he also achieved his goal and got all the benefits of the new government, that is, the politics he hired.

The story is just one example of falsification of history.

It is not a random event. He is the general image of all nationalist fighters in the history of our country. The writer describes him as a person with a big heart, a pure faith, and a strong person. In the play, Kuyun is embodied as a symbol of courage. He behaves like a true believer - he bravely faces his death. There are several scenes and views in the story that excite the reader and stir his heart [5, 294].

In the work, not only different destinies, different characters, even the discussion and disagreement between generations are skillfully shown. The story is about honor, shame, and pride. The first meaning that emerges from the story is the end of printing press, the physical destruction of those who fought for the country, such as Kuyun Korboshi, and the establishment of the tyranny of the Soviets. The second meaning is that the work is dedicated to the image of the struggle between truth and injustice. As they say, evil has a long streak, old Momin became a hero because of betrayal. Today's generation does not know the real history. Proud of the false hero. The third meaning is that father Jalil will have a lot of sales. He was not rewarded for his service. But still he remained faithful to his firm promise. He did not retreat from his ideas and life principles.

At the end of the story, Father Jalil dies: "what horrified everyone was the frozen smile on his face"[7,10]. This smile of the father is a summary of life, the path of life. In the heart of this smile, his sins and reasons, will and perseverance - in other words, his faith - seem to be incarnated. More precisely, the smile on his face is actually a pity for the lowly, unproven and worthless people. In this way, the hero of the work, father Jalil, laughs at this unfaithful world [5, 296].

It is known that at the heart of the ideology of the stagnation years was the idea of establishing a certain society, as well as the task of creating the image of an ideal hero who would realize this idea, i.e., creating the image of a Soviet man.

The story "Blue Sea" (1991) is one of Shukur Kholmiraev's most vivid works on the theme of independence, which invites the reader to observe and think.

Sh.Kholmiraev attacked such views by creating the story "Blue Sea". The events in the play are told in small details in the language of the hero.

So, who is the hero of the story? The author stops at this question at the beginning of the story. Please note that the young artist Yolchiboy lives in the historical museum of the farm. This historical museum is located next to the lake where the waste is discharged. The writer skillfully

shows how the politics of the Shura period paid attention only to the wealth of the Uzbek people and neglected their history and children.

Let's pay attention to these sentences in the work: "Brother, ran said so, so... There were also many representatives of other nationalities in the village: Russians, Armenians, Koreans..." [6, 3]

These sentences, spoken in the language of Yolchiboy, seem to the reader like an unfinished thought. But while reading the work, we quickly understand the meaning behind the punctuation marks used by the writer. Why is the director broken? Why does the hero ignore his good character? Because the politics of that time forced leaders to do things they didn't want to do. The director is a conscious, intelligent person. Although he understands this game of politics well, he also breaks down because of his weakness. Besides, he knew that the young man in front of him was homeless and working in a museum without conditions.

He wants the good conditions and housing that he promises to be given to this young man and not to some stranger. The reader quickly realizes that the writer hides these thoughts under the guise of a good man.

Yolchiboy goes to Barnaul to bring a representative of the 40th nation to the Drujba state farm on the instructions of the head of the farm. His meeting with Ivan Ivanovich, Umrzok from Altai, serves to increase the universal importance of the story. So, what are the universal qualities of Umrzok Ivan Ivanovich? First, Umrzok, a Turk from Altai. He said that the policy of Russification of the Turkic people gave him the name Ivan Ivanovich. We see this situation in the corruption of Uzbek names and the loss of the meaning of our names with the beginning of the Russification policy. Shukur Kholmiraev tries to tell the ills of the Shura era that torments him through the image of Umrzak. We can see this situation in Umrzok's struggle against the policy of Russification. He teaches folk art at the teacher training course. He is dissatisfied with politics and even writes a letter to Moscow. One of those days, she got into an argument with a Russian guy and was arrested on political charges, that is, with the label of "nationalist", "enemy of the people". After returning from prison, he does not even enter his house. We know that many Uzbek intellectuals were imprisoned and tortured under the label of "enemy of the people" and "nationalist". They were even sentenced to death, and their relatives lived under persecution. After returning from prison, Umrzok works as a cleaner and drinks vodka with the money he earns. Let's examine the inner world of this character created by the writer. At the end of the play, who can we say he is? Before our eyes, he is embodied as a person who is lying in a dirty basement, in a bed filled with soot, who cannot imagine his life without sweat, but who knows the history, folklore, and traditions of his people well and honors them under any circumstances. Thirdly, those who are not useful in any aspect of the society, cannot digest new things, do not recognize anyone except themselves and their own people, and fourthly, the young generation is influenced by past narratives, fairy tales and legends, riddles, each nation's A person who enriches his spiritual world with his unique values is embodied. At first glance, the reader hates him, feels sorry for him while reading the work, involuntarily draws the correct conclusions from his actions and words and envies him.

When the writer instills these qualities in the hero, he chooses only one hero to realize his artistic intention and assigns him a great task. So, what kind of problem of general human importance does he want to raise with this? What do we see its purpose in? First of all, Umrzok, the values he mentioned, folklore, and traditions are among the characteristics of the Uzbek people.

For example, questions and answers, riddles and sayings for choosing a groom were a form of determining the intelligence of grooms. It is also a custom of the Uzbek people that the bride does not name her sister-in-law, brothers-in-law, or father-in-law, but addresses them by other names. Secondly, the "Blue Sea" that Umrzok aspired to and honored is the Aral Sea, and its tragedy is not only the tragedy of the Altai people, but also the entire people of the Aral Sea.

The story tells about the situation of the Black Sea, Blue Sea, and White Sea, which have universal value. Once upon a time, the water of the Aral Sea was called the blue sea because of its blueness and clarity, and Turkic peoples lived on its shores. There was a lot of fish in the sea, and the people made a living from it. As soon as the Russians came to this country, they built factories, discharged their waste into the water, and made caviar from fish seeds. Referring to the same thing, the writer writes:

"When he sees the hesitation to go to the Blue Sea, he says this about it.

- "I'm going to the Blue Sea!" - Brother Umrzok said this and stood up.

- The sea is very far away! - I said. Then I said what I had said:

- Is it Aral Lake? He nodded tiredly.

Hi-ya, hi-ya... No. Blue sea - maya mechta! - then he exclaimed:

- Oh, you know her condition? - I said. - The blue sea is dry.

- Bar! he said angrily.- Kuk tengis paka tiri! Onda ortalikter bar... I will live there and practice shamanism like an Altai shaman! Balikter ach ulsa, take it wisely!"[6, 3]

In the process of expressing the mixing of Altaic and Russian words in Umrzok's language, the writer managed to show that the riches of the Altaic language are disappearing. This detail is one of the primary elements that make the hero search for the truth. In a certain sense, figurative expressions were also reflected in Umrzok's speech. The blue sea is a land of freedom and independence. When he doesn't find it in his country, he trusts the word of the Wayfarer and sets out, but he can't find it, so he continues on his way. And the fishes are symbols of the people of the country who dreamed of independence. For this reason, Umrzok connects himself with the fate of fishes, if they are hungry, he says that he is ready to feed them. This is an expression of the hero's willingness to die for the sake of the independent Motherland, connecting himself with the Motherland and the fate of the people.

Sh.Kholmirzaev, instilling his feelings into the characters of the story, says in Umrzok language: It is said that in Altai, they call "weeds" "serpents of the earth". "Wild animals" - "earth! land! Tindular", and pets are called "asrandi". Adib says, "I think they are right." The reader will understand what he means. It is hinted that thousands of people who came to our country under the guise of specialists in the years when the policy of Russification was in full swing are foreigners. In addition, the writer encourages Umrzok to see the Blue Lake. He restored the hero's domesticity, work, and dignity that he did not find in his country. He could have finished the work here. But the writer deepens his artistic intention and imposes on the hero the desire to see the Blue Lake. Umrzok is not interested in house, wife or free vodka. His desire to see the Blue Lake, his interest in the state of attention to riddles in this country brought him to Uzbekistan. But Uzbeks do not see these things in their country. He cries when he sees that the mud is flowing in the blue sea and that the sea is drying up. He worries that the island is dying, it is a tragedy for the people. Shukur Kholmirzaev reminds people of their lost spiritual wealth through the Altai hero. Tired of crying, Umrzok is deep in thought and laughs at the factory on the mountainside.

- Is this country Uzbekistan?

"Of course," I said.

- Yok! he said, still smiling.

- This country is Drujba...

- Then he began to hiccup and whisper: - "Drujba-drujba" disappeared in our Altai.

In this dialogue, the writer expresses an idea that has universal value and manages to explain this idea with the word "nuker", i.e. "navkar". Why does he say navkar? The essence of this one word is to show how much Turkish people have served the Russian government and people during the 70 years of stagnation.

In addition, he laughs at Uzbek children who, forgetting the words of their descendants in the old Turkish language and not understanding it, speak Russian to their guests and are able to understand each other.

It can be seen that the hero of the work did not want to live like people in good conditions, but because Yolchiboy boasted that we have a lot of riddles and legends, and that the Blue Sea is also great, at the end of his life he used the wealth of this free country. comes to enjoy and live. Seeing these riches on the verge of decline, he prefers that dirty, stinky place to this country.

The writer skillfully uses all three languages in the story. And through the story, he encourages the Uzbek people to respect the language, spiritual wealth, and traditions of their ancestors.

Sh.Kholmirzaev skillfully creates a strong-willed artistic hero who does not bow to the bitter fate of his life due to the evil of the system.

In the play, we see a hero who became a hero by addressing himself as "brother" and a writer by impartially narrating the events he witnessed. This, of course, is a form of literary style. In one of our conversations with Adib, he says: "There are moments that make me cry and laugh. When I find various situations at these points, I want to get to the root of it. I wonder how he will die, how he will end up. I wish that one day this hero will be written so that his death will be known" [1,75].

While reading the work, we come across deep philosophical observations, and we ourselves compare the events in the picture to the philosophy of life. This is definitely the skill of the writer to describe his artistic intention.

Retreat from reality is the tragedy of literature. Sh.Kholmirzaev is a creator who deeply feels this legitimacy of literature. For this reason, when we think about the characteristics of the characters created in his stories, we can come to some conclusions about the important characters that can clearly show the writer's style:

Sh. Kholmirzaev is a creator with a unique style in contemporary Uzbek prose. In particular, the characters in his stories

1. Features such as the breadth of the spiritual world, the hero's embodiment as a child of the local environment and generalization of the entire nation, as well as the elevation of national feelings in the hero's character to the level of universal values, are qualities directly related to the writing style.

2. The spiritual world of the characters in the writer's stories is inextricably linked with the spiritual experiences of the people of the time. For this reason, stories of this type are distinguished by the feature of educating our contemporaries, directing them to live with the pain of the times. When Sh. Kholmirzaev reflects the national color, he tries to fully reflect the local conditions in

which the hero acted. In such stories, not only the unique character and customs of the people of Surkhan oasis, but also their nature and geographical environment are vividly depicted.

3. Elevating the national feeling, ideas and thoughts given through the hero's experiences to the level of universal values is one of the leading principles characteristic of Sh. Kholmiraev's style. This principle takes even deeper roots in the writer's stories written in the spirit of independence in recent years.

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