

SHUKUR KHOLMIRZAEV – A CREATIVE EXPOSES PERSON AND SOCIETY'S ILLNESSES

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Abstract. *In this article, Shukur Kholmirzayev's work exposes negative vices in the life of man and society, as well as the specific aspects of the characters in the story of "The Old Man" ("Qariya"), including love for life, aspiration, resistance to death, and fighting spirit. Thoughts were made about vices such as treason and going against one's conscience.*

Keywords: *artistic fabric, writer's skill, criterion, life fact, life event, writer's fantasy, death, struggle, conscience, betrayal of trust, work, money, honesty, perepete, businessman, hope.*

"We are living in a historical period - a wonderful time when our people are setting good and great goals, living a peaceful and peaceful life, achieving great results in the path of great reforms" [1]. At such a time, there is certainly a great need for spiritual growth and the growth of people's worldview. This, of course, is closely related to the main and main factor that raises spirituality - fiction, literary studies and criticism. As the President of the Republic of Uzbekistan Shavkat Mirziyoev noted, "Independence is for us, first of all, the realization of our identity, our human value, traditions and values, the blessed names and heritage of our great ancestors, saints and scholars, our pride and honor. it is necessary to emphasize that it opened up incomparable opportunities such as restoration, education of our young generation in the spirit of national and universal values" [2, 71].

We are all rightly proud of the fact that among our people, great artists of words, who devoted their whole lives and unique talent to this extremely difficult field, took a worthy place in the treasury of our literature and created immortal works. Independence brought back our age-old traditions and national values. Special attention was paid to restoration of our spiritual and cultural wealth, study of our artistic heritage. All conditions for creativity have been created in our country. Literature, that is, the art of speech, has been the representative of the people's heart, the herald of truth and justice since time immemorial. The role of poets and writers who served our people is incomparable. It is difficult to imagine 20th century Uzbek literature without the work of Shukur Kholmirzayev. The stories created by the People's Writer of Uzbekistan Shukur Kholmirzayev in his 45-year creative career are among the masterpieces of Uzbek prose. The famous writer created a unique school in our storytelling. At the same time, readers know the writer well as a novelist, short story writer, publicist, dramatist, literary critic.

Shukur Kholmirzayev's creative legacy occupies a special place in the history of Uzbek prose - story writing, short stories, novels. Adib lived a blessed life and created a fruitful work. Looking at his creative evolution, first of all, he has a special place in contemporary Uzbek literature with his colorful stories, short stories and novels, dramatic works and essays.

Each creator enters literature with his own theme and heroes. He tries to incorporate the period in which he lives, the environment surrounding him, his desires and experiences into his works. Shukur Kholmirzayev's stories are devoted to various topics, in which the true reflection of the events, the vitality of the logical conclusion, and the brightness of the heroes' images are noticeable.

Shukur Kholmirzaev takes ordinary events in life as the subject of his works, and assigns the main idea to the conclusion arising from them. It is this quality of the writer that attracts the reader. His readers are diverse in terms of age, and every fan can read his work to his liking.

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 Kholmirzaev worked in the short story genre for many years. After writers such as Said Ahmad, Odil Yakubov, 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), "When the stone is moved ..." (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.

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 signs of the writer's characters. With the exception of some works by Cholpon and Abdulla Kahhor, Uzbek storytelling was dominated by propaganda for a long time. From the 60s, artistic analysis gradually took its place.

In this process, the characters of Sh.Kholmirzaev strengthened the spirit of the heroes in Uzbek storytelling, especially the lack of self-satisfaction and the desire for deeper self-realization. In this sense, the main goal of the writer is not to describe the actions of his characters in social life, but their intelligence. According to the author's understanding, intelligence is the axis of the hero. For this reason, the writer is more interested in the actions of the hero, rather than the result of the event based on the work, the opening processes of the hero's intelligence in relation to this event and the result. In such cases, some of Sh. Kholmirzayev's stories and the character of the characters in them leave the impression that the reader or critic, sometimes even the author of the work, has an unresolved controversial attitude [8, 497-498].

Shukur Kholmirzaev has a unique role in raising the traditions of Abdulla Kadiri and Abdulla Kahhor to a new level in storytelling. The story "Old Man" by Shukur Kholmirzaev, another branch of the Uzbek school of storytelling, was written in 1975. Exactly 42 years have passed since the creation of this story. But the story has not lost its importance. Shukur Kholmirzaev's characters are often ordinary people. For example, the hero of "The Old Man" is like the old man Koziboy. Koziboy is a lonely and poor man with no profession. But he is a hard-working, honest man. Mukhtarkhan, the hero of Abdulla Kahhor's "Mourning at a Wedding", died suddenly without thinking about death, while Shukur Kholmirzaev's hero prepares for death, but does not die. Even though Koziboy loses the money he saved for his death, he does not lose heart. After frustration and deception, he picks up his broom and goes to the market. It is this point that inspires the reader. The reader is surprised to see so much vitality and fighting spirit in a poor old man who earns his living by various jobs such as a preacher, a hawker, a charcoal maker, and a cleaner.

"The old man Koziboy is thin, his legs are like stilettos. When he walks, he turns his head in all directions and makes sudden movements as if he is shouting. He takes a serious look at people. When he enters a teahouse, he asks about his descendants and ancestors. By the way, the old man's luck is good even when the ravocho comes out: because the mountain comrades who carry sacks of ravocho on their donkeys are also the customers of the old man Koziboy! They are not heavy and "hardy" like the population in the center of the district. Instead of buying their goods in bulk, they sell them in bulk and hurry back after buying what they need: the mountain is far, they have to reach their village before late. That's when old Koziboy will be their best friend. However, it makes little use of this flexibility. After getting interested in trade, he doesn't even know that he was selling "five for ten shillings". However, this does not stop the work. Especially at night, when he starts to dry and sell chords near the movie theater, he is very satisfied, and so are others" [12, 152].

The hero of the play, the old man Koziboy, four years after the death of his old woman, is overcome with fear of death. He began to live in fear of death. No matter where he looks, everything seems to be the ghost of death. It is superficially so. In fact, the old man is not afraid of death, but of dying uncontrollably, and he gives the money he has saved for years to death to the butcher Cain, who believes he owns it. "Every now and then, he goes into the butcher's shop and says, 'How is it?' he pretends that the money is safe. The butcher also scratched his short chin and said, "Calm down!" says" [12, 152-153].

At first glance, the character of the old man Koziboy in the story seems to be a very simple, carefree character. But as we mentioned above, during the reading of the story, the thoughts about the work change radically. In the eyes of the reader, usually, two less than seventy-year-old old men sit in the net of their house, without doing any profession. But we see the complete opposite of these characteristics in the hero of the play, Old Man Koziboy.

"The old man Koziboy has a bad job. It is sold on market days. In particular, he donates to those who have lost their property: "He is a calf, one calf is black, two years old! Whoever caught it, saw it, or tied it, has thirty sums of water! when he starts shouting, his voice goes seven neighborhoods away" [12, 152].

Is it really nice to work for an old man of about seventy years old? Tagin doesn't do a single thing. Whether it's a hawker, a seller, or a market cleaner, he doesn't have a specific profession. This is where the reader naturally has one question. Doesn't old Koziboy have any family members? The fact is that he has no relatives on either the father's or the mother's side, and he had no children. In addition, the old woman died eight years ago. Since the death of the old woman, he has been in a state of panic. This pain is so painful that one is afraid to even think about it. We can learn what the old man Koziboy is afraid of from the following sentence:

"It's been four years since he began to have a fear of death. He is not afraid of death because his eyes are dry, but because he is not passionate, no one will know that he is dead" [12, 152].

The panic in this image is not death, which scares everyone, but rather, the absence of a loved one to perform the rites after death. Well, old Koziboy did not have any close relatives, and as we mentioned above, he did not have any children. How will he get out of this mess? Will there be a solution? That's why old Koziboy said that "it is his duty to prepare his death and assign it to someone He knew that and gave the money he had saved during these years to the butcher Cain. Every now and then he went into the butcher's shop and asked, "How is it?" indicates that the money is safe" [12, 152-163].

"The old man fell asleep one day. It didn't get better. He lay down for 3 days, his eyes were swollen shut, and he felt as if he had been sick for six months. In the middle of the night, he wakes up from a dream, and while he is thinking about his wife, the ears are rustling outside and the dog is whining. Then he stretches and howls, the old man makes a noise" [12, 154].

A dream does not affect health in any way, in fact. But the law of attraction is clear as day. A person attracts negative and positive things like a magnet. This character also took the same disease. The dream is the basis for this.

Seeing the deceased woman in a dream reminds the hero that his death is near, so he automatically prepares his mind for it, and eventually falls asleep. Even the rain and the long barking of a dog seem to call for death. However, death has nothing to do with rain, which is a natural phenomenon, or with a dog that naturally wants to hunt. As Koziboy worries about his death, we will try to find out what is the trouble that is tormenting him. From the beginning of the story, this character was saddened by only one thing. Even if he is, he does not have a close person to hold his funeral after his death. He said that if no one found me dead, no one asked about my condition. Will this pain remain as a calamity? No, of course, this hero of ours, who finds a solution to every problem, has proved that he is "capable" this time as well.

"He considered it his duty to prepare his death and give it to an appointed person, and he gave the money he had accumulated during these years to the butcher Cain" [12, 156].

Cain the butcher abuses the trust, leaving the reader who judges that there is no need to worry, because a solution has been found. Old Koziboy, don't leave my dead body on the street, tell your waiter to let him know how I am. They say that you will use the money I gave you for my death on maracas, and you can't see with your eyes that there is no sign of money, nor of the butcher's conscience. The butcher had already spent it for his own needs.

"Half an hour later, the old man Koziboy, with tears flowing from his eyes, was shouting in a faint voice:

- Don't say I didn't hear! He has a favorite. Cain the butcher is a low man. I gave 1000 soums for my death. Tony! People! That money was your money. It was my honest work. I wish to God that the dead person will stay on the street, that he will go bekafan... He made me bekafan, people!" [12, 152].

First of all, this injustice destroys a person not only from the outside, but from the inside. After all, old Koziboy became a victim of injustice. He was afraid of death. But he was always worried about his dead body being left unattended, and he witnessed this event while he was still alive. The reader does not come to the conclusion that this character, who cannot stand on his feet, is now completely broken in spirit, even his heart cannot bear it, or that he has died. Shukur Kholmirezayev urges the reader not to rush to quick conclusions. The hero of the play wants his dead body not to be left on the street to such an extent that he even hates the butcher who spent the money he gave for his death on his needs, refuses to curse him, and even forgets his illness and regains his strength. It is no exaggeration to say that the butcher's act became "Motivation" for old Koziboy in modern terms.

"I have to work again. I need to earn honest money. I have to die... if I die after that, it's another matter," he gathered strength.

He got up in the middle of the night and roasted meat. Sahar woke up in the morning, went down to the stream and washed. He refreshed himself and went to the street... Old Koziboy became the same as before" [12, 156].

The anxiety that made him sad throughout his life prompted the old man Koziboy to get back on his feet. He even gets up in the morning and goes down to the stream to bathe.

In general, if a person sets a goal for himself in life, neither life's worries nor people can resist him. As we witnessed in the work, it can be observed that the writer tried to describe not early death, but struggle to live, hope. As we mentioned above, Shukur Kholmiraev, the author of works that leave the reader with various doubts until the end of the work, which is praised by many and encourages both reading and observation, as always, is to say that he has fully achieved his goal. will be true. A real and mature person was shown in the image of old man Koziboy. As soon as a person is born, he acts, and he rises when he acts. If he rises, then he lives. If a person stops moving, he is dead. Because an inactive person is a dry body. A dry body is only suitable for firewood.

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