

ANALYSIS OF THE CHARACTER OF IMAGES IN THE AUTHOR'S PROSE WORKS

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Abstract. *Shukur Kholmirzaev is considered one of the creators with a unique style in the Uzbek literature of the 20th century. Shukur Kholmirzaev entered Uzbek literature in the 60s. He won the hearts of the students with his first stories. The stories he created caught the attention of Abdulla Kahhor. This article analyzes the nature of images in the prose works of Shukur Kholmirzaev on the example of the stories "Karia" ("The old man"), "Tabassum" ("Smile").*

Keywords: *image, character, artistic texture, writer's skill, life fact, life event, writer's fantasy, death, struggle, conscience, betrayal of trust, work, money, honesty, rehearsal, smile*

Representation of reality in a figurative way is one of the main features of literature and art. Figurative reflection requires showing common, legitimate aspects of life in individual persons, events, certain emotions [10, 33].

The image is the result of real-life manifestations in fiction. They not only reflect real life, but also express a general idea. In it, the author not only shows how he saw real life, but also creates his new strange world, like an artist. "The dynamic combination of dissimilar features of an image is determined by its dominant, or in other words, by its core, which is formed during the period of creative work, where the main idea of both the whole work and its individual parts emerges. The main idea of the work, ideas about its separate parts, bases and images can change, enter a different form, but its primary basis remains the same, and all the artistic features of the work are united to it. After the creative idea has fully matured, the writer's emotional capabilities increase during the period when he starts work" [11,80]. An artistic image is a phenomenon processed by the author's imagination. An image can be understood as a separate part of the whole idea. Based on this, the following situation serves as a criterion for the image.

- a) an artistic image is a reflection of existence in our thinking;
- b) the image cannot be separated from the prototype and reflects the author's creative thought;
- s) the artistic image helps to understand some features of the author's worldview. With its help, the reader understands the author's views while analyzing the text;
- d) the image also has symbolic meanings. They can be interpreted in many ways. In this, the student's views are important.

According to observations, beginning artists turn more to the narrative genre. It does not look for the cause of causes like other epic genres. The plot does not become multi-faceted, multi-linear. But sometimes this happens in stories. But in most cases multi-faceted, multi-planned story can turn it into a novel. The plot is mostly linear. Words are connected to thoughts by an internal connection. The status of feeling the word varies depending on the level of talent. The main dimensions of literature are taken in relation to the works of these artists. They approach the divine word with divine inspiration.

Shukur Kholmirzaev's stories "Karia" ("The old man") and "Tabassum" ("Smile"). invite one to observe with their closeness to real life. The characters of the work are not fictional

characters, old man Koziboy, father Jalil, butcher Cain, and believers, the plot is also based on a real event.

Koziboy in the writer's story "Karia" ("The old man") portrays a person who works honestly throughout his life and benefits people, and through the character of the butcher, Cain depicts the character of a person who betrays his trust. The nature of these two images is opposite to each other. One enjoys benefiting people through honest work, while the other sees betrayal as a normal situation. The world itself consists of these two opposing forces. One enjoys pain and the other enjoys pleasure. As a result, as a product of the writer's skill, a very impressive picture of mental suffering was created. In fact, the opposite of all the actions of the heart is its opposite - the evil of the heart, which fills the reader with deep thought.

Shukur Kholmiraev does not use any kind of romance in the story "Karia" ("The old man"). Adib tried to show national traditions and national values at a high level in his works.

As the writer expresses the national spirit in his works, he shows the traditions and customs of the Uzbek people on the example of the Surkhan oasis. In his works, he tried to express the lifestyle of a certain region, customs, dialect, landscape, that is, through the depiction of nature. It turned out that Shukur Kholmiraev is a very talented person who knows the life, living conditions, customs, culture, and history of the people of the oasis and can write about them with confidence. He is a well-known and recognized artist who has combined various aspects of people's life in his works and interpreted them in a national spirit, and has created a series of works based on the national mentality and uniqueness of the people.

"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 his ancestors, asking him very closely even with a person he has never met in his life. 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 the goods they brought in pieces, they sell them in bulk and hurry back after buying the things they need: the mountain is far, they have to reach their villages before late. That's when old Koziboy will be their best friend. However, it makes little use of this flexibility. After getting interested in the 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 chorda near the cinema, he is very satisfied, and so are others" [8, 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" [8, 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.

Believing that he is dead, he gives his friend Cain to the butcher. Cain the butcher abuses the trust, leaving the reader who judges that there is no need to worry, because the solution has been found. Old man Koziboy, don't leave my dead body on the street, tell your waiter to let him know how I am. He says 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 the money, nor of the butcher's conscience. The butcher had already spent it for his own needs. 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" [8, 156].

Father Jalil, the hero of the story "Tabassum" ("Smile"), was once deceived by the attractive promises and slogans of the Shura. 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. That's how he remembers his past days one by one.

In return for the services rendered by brother Jalil, the badge was completed, "he will not receive a piece of label". But he is not even upset about it.

There are three-character systems in this story. While Jalil and Kuyun are people of the same character, Momin and Jalil's son Shakir is another character system. The story is dedicated to the struggle of these characters. The work depicts the clash of love for the country and selfishness. The country asked Kuyun to be selfless, and he sacrificed his life without hesitation. Momin had decided to betray, he also achieved his goal and received all the privileges of the new government.

The story is just one example of falsification of history.

Times have changed. Patriotic Kuyun was destroyed as an enemy of the people, and his name was forgotten. The hypocrite Momin became a national hero. No one but Jalil knows who Momin really was. And Jalil does not sell it according to his promise to Kuyun.

A rabbit is not an isolated phenomenon. He is the general image of all nationalist fighters in the history of our country. The writer portrays him as a person with a big heart, a pure faith, and a strong person. While reading the story, the reader knows that Jalil, who came in the form of a dervish, is a red man, and Momin, who was a Kalandar before him, is also a traitor. He knows, and for some reason he observes their behavior. He behaves as if he has no choice but to think and observe.

In front of the rabbit, these two young men look very small, weak and helpless. They are like bait caught in a trap. But even so, Kuyun surrenders of his own free will and, looking for the last time at the mountains, the peaks, the ground where the bones are scattered, gets up and orders the young men to tie his hands. "When I believed earlier that the homeland was lost, I would have gone down myself earlier. What is enough for the martyr to leave" [9,112].

In the work, Kuyun is embodied as a symbol of bravery. He acts like a true believer, that is, he bravely faces death.

Shukur Kholmiraev effectively uses various artistic and pictorial tools in his works.

We want to think about one such tool, which seems to be *new* to us. We tentatively called this art-visual tool "*bad results of good intentions*".

The same artistic and pictorial tool is also present in the story "Smile" that we just looked at.

There are several scenes and views in the work that will excite the reader. There is such a scene: the rabbit keeper is brought to the market, i.e., to the court, according to his request, for trial. The writer describes that painful and sad scene as follows: "While the crowd was standing around, the revision committee of the ChK and village councils asked two questions to the leader of Orzikhoja Kuyun.

- Why did you fight?
- For religion... - said the printer Rabbit.

Orzikhoja looked at the teachers, Sufis and imams of the mosque standing in a row next to the representatives.

- What is the punishment for the rabbit hunter?
- Scientist! Scientist! - they said.

Orzikhoja asked Kuyun again:

- Why did you fight again?

The rabbit's head:

"For the people," he said.

- People! - exclaimed Orzikhoja. - What is the punishment for the rabbit hunter?
- Death, death!.." [9, 113]

In this episode too, there is a big difference in the attitude of the Rabbit and others to life. We are witnessing that the efforts of Kuyun Qorbashi to benefit the religion and the people have harmed both the people of religion and the people themselves.

Rabbit hunter Shukur Kholmiraev is an extremely bright link in the series of characters created. The title of the story "Tabassum" ("Smile") may confuse the reader at first glance. The reader who starts reading the story does not understand the secret of the smile until the end. Because there is no event that makes you smile. What can Father Jalil, the hero of the play, be proud of, who was deceived for a lifetime and lived in poverty? There is no good reason to make him happy or smile.

Characters in the story - Momin is a traitor, Jalil is a lost but conscientious person, Orzikhoja is a loyal soldier of the new government, sold to the Soviets. But he was also imprisoned by his master because he was one of the masters. Shakir is a selfish person who wants to depend on someone to live. But he cannot understand it. He wants to exchange his father's pride and anger for desire: the father's qualities have not been passed on to his son [7, 294-295].

In the work, not only different destinies, different characters, even discussions and disagreements between generations are skillfully shown. The story is about honor, shame, and pride. The writer's stories are multi-meaning, multi-layered, that is, polyphonic works. The first meaning that emerges from the story is the end of tyranny, the physical destruction of those who fought for the country, such as Kuyun Qorbashi, and the establishment of the Soviet government. The second meaning is that the work is devoted to the image of the struggle between truth and injustice. The believing old man becomes a hero because of his betrayal. The third meaning is that there will be many trades from Jalil's head. He is not rewarded according to his service, on the

contrary, he is "elbowed" in many places. 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: "The thing that terrified everyone was the frozen smile on his face"[9,115]. This smile of the old man is a summary of life, life path. At the heart of this smile, it seems that his sins and merits, will and perseverance - in short, his faith - are embodied. Thus, Father Jalil laughs at this unfaithful world.

In general, the images created by Shukur Kholmiraev in both works are clear and unrepeatable, and at the same time, they contain common, typical signs embodied. This, in turn, increases the power of impact on the reader.

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