

THEMATIC SIZE OF SHUKUR KOLMIZAEV'S PROSE

Khamidova M.O.

Candidate of Philological Sciences, Professor, Namangan State University

<https://doi.org/10.5281/zenodo.12599729>

Abstract. *The role of fiction in our society is incomparable. A work of art is considered the main factor in the formation and enrichment of a person's spiritual world. Shukur Kholmiraev, one of the creators of Uzbek literature of the twentieth century, with a unique style, cannot fail to attract the attention of readers with his works. This article reflects on the writer's stories "Once Upon a Time," "If a Heavy Stone Moves...", "The Law of Gravity."*

Keywords: *scope of the topic, system of images, ideological orientation, mastery of prose, individual style, inner life of the characters, emotional experiences, intelligence, spiritual world, writer's imagination.*

The value of Shukur Kholmiraev's works is determined by the theme, the system of images, and the general aspects of the ideological direction. In each work it is clear that the author's literary and aesthetic views had a serious influence on a number of genres. Therefore, the analysis and interpretation of the artistry of the author's prose, the spiritual world of the characters depicted in them, and the world of thought are relevant.

It is known that Shukur Kholmiraev created his prose works as a model, setting big goals for himself. From this point of view, his work has always been the focus of attention of literary critics. For example, in the studies and brochures of U. Normatov, O. Togaev, I. Gafurov, A. Kattabekov, Kh. Boltaboev, Kh., some opinions and comments were expressed about the symbolic and artistic meaning. For example, in a conversation with Sh. Kholmiraev, U. Normatov expressed his thoughts about writing style like this: "You need to shake the pen, imagining a high-level reader in front of you. Most of the events you write are rich in drama and passion, but you hide them as much as possible, hoping that the reader will understand them. This situation sometimes weakens the impressiveness and charm of the image" [11, 358].

From this point of view, the writer Sh. Kholmiraev is a creator, who has conducted unique methodological research in various genres of modern Uzbek prose.

Literary critic Kh. Boltaboev in his brochure "Prose and Style" begins to define the style characteristic of the stories of Sh. Kholmiraev, and explains its features as follows: a) repeated appeal to specific characters and heroes; b) a comprehensive study of their character and character; c) focus on showing reality through the speech and behavior of characters [1, 306].

I. Gafurov, analyzing the prose works of Sh. Kholmiraev, identified a new feature of his style. According to the critic, in his major prose works, even in novels, the writer uses a narrative style of description. For this reason, his novels read like a story, the description of situations is expanded [13]. From the above mentioned ideas, it is clear that the study of the prose mastery and individual style of Sh. Kholmiraev is an interesting topic in modern Uzbek literary criticism.

Starting from his first stories, the writer introduced the image of heroes who have their place in life, a certain social status and a unique character. His heroes are rural residents who grew up in the lap of beautiful nature, people who grew up in the village, studied in the city and stayed here, working in various jobs. So, the nature of the village, the person who grew up in it, the departure of this person from nature to the city and return to the village, to nature, to his friends

who grew up together, are the main plot points of life and the image of man in the stories of Sh. Kholmiraev. At the same time, it is worth noting that the figurative method, which stood out noticeably from the writer's first stories and was repeatedly used throughout his work, rose to the level of elements that make up his unique narrative style. The mutual unity of the plot cores in Sh. Kholmiraev's stories should not give rise to the opinion that the writer only describes the fates of the same characters and writes events of the same content. Because, although the characters described in his stories act around one theme, their relationships to society, the people around them, their thoughts, their spiritual world are so diverse that they do not repeat each other, which is the writer's artistic talent. and the principle of feeling of the poetic word shows extraordinary depth.

What new type of hero did Sh. Kholmiraev bring to the Uzbek narrative of the 1960s? In our opinion, the hero of his stories, first of all, is manifested in the colorful forms of his spiritual and intellectual potential. Sh. Kholmiraev managed to reveal the inner life and spiritual experiences, intellect and spiritual world of his heroes, to show a generalized image of the types of life existing in our society and people.

In this process, the characters of Sh. Kholmiraev strengthened the spirit of the heroes of the Uzbek narrative, 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 heroes in public life, but their intellect. According to the author, intelligence is the axis of the hero. For this reason, the writer is more interested in the actions of the hero, the unfolding processes of the hero's intellect in relation to this event and the result, than in the result of the event based on the work. In such cases, some of Sh. Kholmiraev's stories and the characters of the characters in them leave the impression that the reader or critic, sometimes even the author of the work, has a contradictory attitude that has not received a clear resolution. In particular, this can be said about the story "Once Upon a Time." Endless fluctuations in the heart of the driver O'sar, the study of his own soul, the instability of the inner world, past and present, his views on himself and his wife, as a result of which his mother was taken away from him to distant places, and then the process of mental suffering - these are the hero's attempts at self-realization [9, 498].

It can be seen that in his works the writer glorifies a person who is considered the golden star of society. He deeply observes the proportions of his image and character and, as a result, fully substantiates and proves his thoughts and observations, expressed in a prosaic image, in an artistic image. This, in turn, increases the content and artistic and aesthetic power of the work. In the course of studying the prose heritage of Shukur Kholmiraev, the reader will have the opportunity to become more widely acquainted with the worldview and world of thought of the creator.

Shukur Kholmiraev was one of the first in our literature to artistically embody the impact of recent changes and difficulties on the human soul in the story "When I was in Kadam" [9, 505].

The situation has reached such a level that even the character of the villagers, whose centuries-old traditions and customs are very strong and whose habits are easily changed, began to change. This occurs due to the influence of family, environment, lack of circumstances, helplessness, and nervous conditions. As described in the story "As it was in Ancient Times," some of these changes were not noticeable in the nature of the people until recently.

Momo raised her grandson herself. She fed, did not eat, drank, did not drink, got married, furnished a house. Due to the hardships of time, the difficulty of earning money, poverty, the language of the daughter-in-law and the fact that the speech at home does not correspond to the

street, chaos reigns in the family. On top of that, Momo is getting old and losing her mind. As if that wasn't enough, the smelly patient was tortured. So, nervousness in the family, at home, the situation is difficult, the sky is far away, the earth is heavy.

No matter how patient Osar was, no matter how difficult it was for him, the situation and conditions turned his nature towards change. The old man with the black eyes felt like he was doing too much for himself, his livelihood, and his wife. As a result, the devil will go astray and destroy the strong national unity that has been preserved for centuries. One day O'sar leaves his mother in deserted places where he cannot return. The fact is that the young man's nerves could not withstand the suffering of marriage.

However, the writer does not end his work here. Because its goal is not only to show the severity of time, the spiritual change of the hero, but also to show that human love for a person in the heart of the nation, in the spirit of the nation, never fades.

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

The carpenter and his wife realize their bitter mistake: they decided to return their mother.

At this point, the writer brings the story to its climax. Momo is gone. He was taken by unknown, kind people. Is it possible to bear these pangs of conscience? Thus, the writer condemns his characters to this kind of eternal punishment for their actions.

At the end of a literary work, a great meaning is imbibed. Other people take Momo to their shelter. It should be understood that the main burden of the idea of the work lies, in a certain sense, with these people. As long as there are people who are almost not shown and do not participate in history, life does not fade away, love does not die and the nation is not humiliated [6, 331].

Writer has deep knowledge, a broad outlook, extensive life experience, the essence of human life and everyday life, good and evil, love and hatred, halal and haram, religion and betrayal, friendship and enmity, as well as eternal and eternal concepts and opinions. , concise and impressive in prose.

In the stories of Shukur Kholmiraev, the landscapes of the Surkhan oasis are generally unique, its nature, the country of mountains is blue and proud, like mountains, with the character of a scarf, tanti, sometimes gadir, but we meet tolerant people.

Most of Shukur Kholmiraev's stories are devoted to artistic analysis of spiritual problems. The story "If a heavy stone moves..." is one such story.

The story is based on the fact that the chairman of the collective farm, Shoberdi Murodov, disrespected his classmate, teacher Esonboy, and treated him at the tip of his hand; analyzing a conversation with fellow journalists and artists is not the writer's entanglement around some small topic. Here the writer raises two important questions. In this story, written fifty years ago (1970), the writer, first of all, sharply exposed a society and a leader who does not respect the holders of the sacred profession of the so-called teachers. Secondly, no matter how much the owner of this profession fights for his dignity, one of the heroes of the work, the Artist, does not say that such people are valued who are not subordinate in life and can defend their dignity, the future society is brought up by teachers in this situation, and this situation artistically expressed the fact that change is necessary.

In the collection "If a Heavy Stone Moves..." there is a story called "The Law of Gravity" [12, 364]. This story also touches on a spiritual and moral problem. The story describes the image

of brother Khusan, who has deceived himself almost all his life, who believes that the meaning of life is to make friends and acquaintances, and to show off to others. His verb is to such an extent that he does not give up this habit even in the process of transporting his liver to its final destination. Shukur Kholmiraev is a master of creating such tragic laughter or funny tragedy in most of his stories. In such works he neither wants to make the reader laugh nor cause tragedy. His main goal is to describe the hero as he is, without interference, impartially. The author gives the reader the right to draw conclusions from the story. After reading such stories, the reader does not notice that he begins to involuntarily analyze them, begins to think about the heroes [9, 501].

Just like The Law of Gravity and its main character. Life is fair and cruel. The time of Brother Husan is approaching. On the verge of saying goodbye to life, its true nature is revealed only in the last moments. When he closes his eyes, he does not stop looking at his friends and acquaintances. The last rays of his eyes press against his liver.

In the mid-80s, the writer published the collection "Almonds Blossomed in Winter." Shukur Kholmiraev conventionally divides the collection into four seasons; Mountain, Steppe, Village and City stories. By the way, the writer's characters also live mainly at these four addresses. But these are just addresses. Although the work has its own "load", it's not just about the address. The main question is the problems of the Uzbek nation associated with the pain, anxiety and dreams of the heroes operating in these locations [3, 110].

In conclusion, a comprehensive study of the themes of Shukur Kholmiraev's prose creativity creates an opportunity to enrich the writer's literary heritage, increase the weight of Uzbek prose, and deeply analyze the ideological and artistic features.

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