



HUMAN IMAGERY AND SKILL OF THE WRITER IN MODERN UZBEK STORYTELLING

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ABSTRACT: - In the article, first of all, the characteristics of the prose of the independence period, the new era, its formal and substantive innovations, and changes in the genre of the story were covered in detail. The unique aspects and unique circumstances of the stories of Nazar Eshonkul and Shukur Kholmirezayev in the new era of storytelling were analyzed.

KEYWORDS: Fiction, short story, national character, Nazar Eshankul "Man led by a monkey", Sh. Kholmirezayev "Winter noise", "Birds returned from the village", "Law of gravity", "If a heavy stone moves" stories.

INTRODUCTION

"No matter what layer of human history a work of art depicts, it should first of all illuminate it with the thoughts of a human being." In particular, the story is a genre that brings the reader closer to the hero. "One of the characteristic signs of the artistic improvement of the storytelling genre is that, thanks to the created creative freedom, our writers have introduced new types of characters, unique national characters, into the field of literature".[1]

Literary critic U. Normatov noted: "One of the most important features of our literary

process in recent years is that our literature is becoming truly diverse... we also have works with different directions in terms of philosophical basis." [2] In fact, it is clearly noticeable that the ideological load, national identity, artistic level and scope of the themes of the stories created in this period have increased somewhat compared to the previous periods. Examples of the narrative genre were created in the prose of the independence period, and their ideological load, space-time factors can be the basis of a whole novel.

At the beginning of the new century, novella features were revived in the story genre. In

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today's stories, strong dramatic events continue to intensify. The space and time factors in them are also changing. As a result, events are told in a short time. Such news can be found in the stories of creators such as N. Eshonqul, U. Hamdam.

For example, Nazar Eshanqul's story "Man led by a monkey" gives a unique interpretation of various aspects of complex life through symbols. As noted by the literary critic U. Normatov: the story "The Man Led by the Monkey" appeared, in which the tragic fate of a lost person, whose peer life was spent in the path of deception and absurd goals, was expressed in a unique way. "[2]. In the work, the artist, through the image of an old man, interprets the tragic fate of people who have devoted most of their lives to the development of society. In the last moments of his life, the sad fate of a person whose faith has turned into a mirage is interpreted reasonably. The old artist regretfully looks at his life, which served in special fields for a certain period, but with the passage of time, it was fruitless. This is not only a tragedy of a person, but a symbol of a certain system that summarizes the tragedies of society. At a time when he is trying to realize his identity, fate punishes him mercilessly. The pictures he drew also embodied the heavy and sad tragedies of the social environment. "The old man's eyes are emotionless and expressionless, the heart of the person who sees him is troubled, his heart is restless, his mood is disturbed. Only an ugly and musty smell could be detected from the house where he lived. There are a lot of mood-enhancing symbols in the story, none of them are used gratuitously, but serve to express the main goal of the author - the tragedy of the old artist in a deeper and more exaggerated way.

The work is told in the language of a young student, and the artist brings the old man's hard life to life before our eyes: "I entered

through the old-style, narrow door: the old man was sitting on a basket chair on the big porch, leaning on the picture in front of me. The old man's house was luxurious, spacious, but deserted like an abandoned field. The pillars and frames were rotten, and the whole yard smelled foul and foul. An ugly smell was coming from the trees, from the flower garden that had fallen into the ground due to neglect, from the wood of the house, and from the pile of various pictures lying on the porch: the musty smell was coming from the dust that was slowly being put into the garbage. Feeling sick from the smell, I went to the porch where the old man was sitting." [1]

These images show that the old man lives in the torture of his own suffering, along with his hard life. But the rotting of the pillars of the house is symbolic and allows us to put forward different views about the environment of that time or the change of society. In most of his paintings, black was dominant, and he could not understand why. The old artist is aware of world art and gives the impression that he has been engaged in creativity for many years: "The porch is long, and the pictures are arranged according to the years of painting, as if they were exhibited, or rather, only about forty photos and sketches were typed in the order "1957", "1937", "1928", "1926" and so on". [3] Naming the pictures in a symbolic sense creates the impression that the life of the old artist, a certain period of life moments is embodied. Although this work was created on the eve of independence, the first changes in our art can be proved by the example of this story.

Speaking of modern Uzbek storytelling, we can witness that this period also opened a special page in Shukur Kholmirezayev's work. After all, this period was characterized by updates in the artistic thinking of Uzbek prose, which was also reflected in the writer's creativity. "The writer was not indifferent to the events taking

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place in our country on the eve of independence and after independence. the writer tried to analyze them, to tell himself about the society today and tomorrow. The collapse of the Shura system and the formation of new socio-economic relations became an important source of artistic research for the writer" [4]

Sh. As a realist writer, Kholmirezayev describes life as much as possible, strives to understand its essence and artistically reflect it. Many stories of the writer created during this period are proof of our opinion. In particular, we can see that there is a certain commonality in the writer's stories created in 1984-1996, and that the author's attitude towards people and the society in which he lives is changing. Previously, he analyzed a person mainly from a spiritual and moral point of view, now he tries to show that the root of all problems depends on social and political factors in the essence of the society and the system.

In the writer's stories such as "Winter Noise", "Birds Returned from the Village", "Government", "Arosat", "Navroz, Navroz", the important problems of the new era are revealed based on the relationships of representatives of different generations and changes in their mentality. For example, the story "Winter Noise" (1987) describes the differences in the opinions and views of people of different generations, and the writer aims not to analyze a specific social problem, but to show who stands in what position in relation to the social problems of the time. , in our view.

Adib describes the characters of the story as follows: "Kozim Pukhtayev is over fifty, a soft-silky man. He is a writer. Mostly, he writes short stories on historical topics, and Koldosh Batir is a journalist, he "monopolized" the director of a famous grower's state farm, and he was an old man over sixty, but he was still

brave." And Osman Usman was "a young poet, now twenty-six, lazy and ugly guy." From the information about the age and occupation of the characters, the reader gets the idea that they are representatives of different generations and involuntarily begins to compare them.

The characters of the story, Kozim Pukhtayev and Koldosh Botir, are adapted to the former regime - Kozim Pukhtayev avoids modern topics and writes mainly on historical topics, while Koldosh Botir writes about "the director of a famous grower's state farm" and thus earns fame and income. They don't like the young Osman Osman, because he is one of the youths who "does not respect the elders" and "let loose their reins".

Sh. Analyzing Kholmirezayev's stories, it is worth noting the writer's ability to create details. At the very beginning of the story, the author shows the character traits of the characters in detail. The situation of Kozim Pukhtayev, who is watching the snow on the stairs of the holiday home, serves to show how careful and thorough he is in his work. "It has to come down. But if he falls, his shoes sink into the snow. Therefore, if someone came out, he would follow his footsteps, walk around the garden, and enjoy the fresh air as much as he wanted. [5] Kozim Pukhtayev behaves in this way in his interactions with people, in life and in conversations he tries to express his thoughts in a carefree, more moderate way, and does not take the initiative.

Shahobov Kamoliddin in his dissertation "Artistic interpretation of the transitional period in modern Uzbek prose" (as an example of the works of Sh. Kholmirezayev) interprets the story as follows: "The story is built on the basis of parallelism from beginning to end. , the silent opening of the door when Koldosh Batir comes out, and the opening of the door

when O'sar Usman comes out - all express a conditional meaning in addition to their own meaning. In general, it serves as a means of explaining the paths taken in life, creativity" [5] The names of the heroes of the story also represent symbolic meanings. Kozim Pukhtayev is very thorough in his work, Osman Usman is a young man who grows up, Koldosh Batir is from the category of people who use each other even if they know that they are wrong, and show their bravery in any situation.

The writer makes a big artistic generalization from the incident that happened at the holiday home one winter day, that is, he tries to give character traits of three generations in the course of a small story. Koldosh Batir is stubborn and approves of his own even if he knows it's wrong, while Osman Osman is in a constant mood of rebellion. Kozim Pukhtayev's thinking is not hardened like Koldosh Batir, he tries to appear favorable to both sides. "Now, brother, there is soul in what he said... But I completely agree with your opinion"), during the conversation, he deviates in both directions.

"These three accidentally ended up in this rest house, the writer Kozim Pukhtayev and the journalist Koldosh Batir used to go for a walk every night, the poet O'sar Usman liked to walk alone. Naturally, they would meet on the sidewalk, and then they would have a word or two, and their words would be blunt, each of them would have the meaning he wanted"[6].

In the story, there is a slight clash between artists from two older generations with the young penman Osman Usman, but from the conversation between Koldosh Botir and Kozim Pukhtayev, we can see the characteristic features of their relationship. In particular, Koldosh Botir's attitude towards literature and life, his words, sometimes provoke laughter and sarcasm in Kozim

Pukhtayev. tries to show his attitude. This is especially evident after O'sar Osman's blatant claims at the end of the story. Even so, these two creators reveal their attitude towards each other's work, limiting themselves to a faint hint. Kozim Pukhtaev laughed softly.

- Now, brother, there is soul in what he said... But I completely agree with your opinion!

"It's hard to understand you, Kozimjon... You sometimes go astray..."

"To where?" Hm... To the past, for example... You used to write about modern topics. Then suddenly...

"Leave the paint to us, brother."

"And with our writing..."

In this way, both creators are forced to tell the truth and be sincere under the influence of the young poet O'sar Usman. "- The road is open!...- This is how opening the road is... No matter what you say, the highway is being opened by young people," he says. Writer Kozim Pukhtayev and Koldosh Batir's short describes the temporal change as follows: "They stopped involuntarily as they walked towards the adok. They smiled at each other and turned back. They were still coming from the path opened by youth.

Sh. The main issue in Kholmirezayev's stories "Life is Eternal" and "The Old Man" is the problem of life and death. In the author's stories, the victory of life and the reasons for this are shown in the positive relationship between people, the victory of good over evil. . In the story "The Old Man", Adib directly enters the inner world of the hero and finds great wisdom through spiritual analysis, that is, he shows the truth that a person should live honestly, be fair and honest, and not betray someone's rights.

Sh. Kholmirezayev's stories "The Law of Attraction" and "If a Heavy Stone Moves" also talk about human dignity.

Husan, the hero of the story "The Law of Gravity", was respected by everyone in the neighborhood, because he himself sometimes became humble and humble. He would greet anyone he met on the road, but whether that person received him or not, it didn't matter to him, he would go on his way as if he had diligently fulfilled his duty. It was the same in the family. He used to talk to the youngest of his six daughters, but they respected him so much that he had nothing to do with it. It was as if he was born to respect people, but not to demand anything from them in return. It is not enough to praise such people. However, there was another aspect of that person that sometimes made the person who watched him angry. For example, he trembled when he met someone who was actually a little taller than him, as if that person would decide the fate of brother Husan right away. But he didn't expect any favors from him either."

"He had many dreams in his heart. Undoubtedly, this man dreamed of becoming a big leader, a figure... But he didn't know what to do for that. He lacked the inner skills necessary to climb the ladder of leadership. As a result, he looked at people who were slightly older than him as something mysterious, and this thing was embedded in his blood. Now that person would like to be in the company of such people, and if he could not join them, he would call them under any pretext and want to sit." ("The Law of Gravity")

"The most exciting point of the story is that brother Husan realizes a cruel truth in the face of his death, chases away the foreign worries that he had rested for his whole life, turns away from the "delicate" guests standing in front of him, realizing his human value. standing up and passing away... He was able to

find a good solution in Adib's story "The Law of Gravity". The story ends with a person's physical death and spiritual awakening, where the writer describes a life-giving spirit that has matured in the midst of tragedy" [6]

To sum up, it is clear that the ideological load, national identity, artistic level, and scope of the themes of the stories created in this period have increased somewhat compared to previous periods. In the prose of the independence period, examples of the narrative genre were created in which the unique features of the human image and new aspects were revealed.

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