



Spiritual World of the Hero in the Story "Uzbek Character"

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Abstract: *Shukur Kholmiraev is a writer who created an artistic chronicle. The reason is that a writer is a creator who can portray heroes in his work on a wide, epic scale, with high artistic skill. In this article, on the example of the story "Uzbek Character" by Shukur Kholmiraev, the peculiarity of the hero's spiritual world is discussed.*

Keywords: *artistry, artistic skill, individual style, artistic means, character, spiritual world of the hero, "bad results of good intentions".*

Language and artistic image tools are an important phenomenon in determining the individual style and artistic skill of the writer. The problems of artistic style, as mentioned above, have been worked out to a certain extent from a scientific and theoretical point of view. Matyakub Koshjanov's research on Abdulla Kadiri, M. Sultanova's Abdulla Kahhor, and N. Shukurov's research on Gafur Ghulam are among such researches. However, it cannot be said that the work of representatives of the next generation of Uzbek writers has been sufficiently studied from this point of view. However, in the 1980s and 1990s, significant artistic achievements were achieved in Uzbek literature, including prose. At the same time, our prose boldly stepped towards new artistic horizons. In particular, the creation of Sh. Kholmiraev's stories enriched the traditions of our literary life in this field with unique artistic experiences. From this point of view, scientific-theoretical research of Sh. Kholmiraev's individual style, in particular his artistic and stylistic researches in storytelling, was one of the tasks facing Uzbek literary studies, and we tried to illuminate this issue as much as possible.

In fiction, the beauties of life, human social activity and spiritual world are expressed through certain aesthetic categories. Aesthetic categories of fiction mean its poetic perception, ways of describing life reality, that is, a series of artistic laws. The well-known literary critic Matyakub Koshjanov said that "Aesthetic category is the ways of perception and image of the beauties of life in literature and art."¹

Aesthetic categories in fiction are inextricably linked with the art of depicting the human image. The main purpose of literature, which defines its own character, is to describe the various spiritual experiences of a person, his spiritual world, his place in life and his aspirations. For this reason, academician Izzat Sultanov wrote that "in the work of fiction, which consists of anthropology, we witness the description of people with different levels of detail and depth"². The image of a person depicted in a work of art represents the concept of a hero. The specific product of the writer's aesthetic attitude to events in life or to a certain category of people in his artistic work is expressed in the form of a hero or a system of images. The concept of a hero is also used in literary studies with

2.1 ¹Koshjanov M. Don't be elected. Volume II. The second volume. -Tashkent, 1983.- P.137.

the terms character or image. According to I. Sultan, "The character is the carrier of the author's aesthetic ideal"²

If we want to think about the artistic skill of the writer, it is better to refer to his stories. His stories such as "Tabassum" and "Uzbek character" are among his works written at a high artistic level.³

If we take his story "Uzbek character" (1988), in the story, the trustworthiness, hard work, humanity of a simple Uzbek, his living conditions and other aspects remind every Uzbek of his place and home.

The story was published in 1988, and in the work the writer showed the hospitality of the Uzbek people. Any work of art must smell of life. If it is not close to life, it will pass away. Artistic texture should also be used in its place in the work. The truth of life is fully embodied in this story.

In the story, Shukur Kholmirzaev illuminates village life through the perspective of Ergash, who went to harvest cotton in autumn. There are scenes in the story that represent the poor living conditions of the workers, and the inhumane relations between some assistants. We can see this situation in the case of the theft of the shepherd's lamb by the students Ormonjon and Azimjon.

Literary scholar O. Toshboev described it as "Uzbek character" - a work that shows the tragedy of the Uzbek people.⁴

In fact, the story is like a person who laughs and cries inside. Adib Shukur Kholmirzaev said about the writing of this story, "What kind of people are Uzbeks. What is his character. "I wrote to find out",⁵ our opinion can be clarified.

In the program "Unforgettable Characters" of "Madaniyat va Marifat" TV channel, Professor Q. Yoldoshev said that the story describes the different faces of the Uzbeks, so the author decided to call it "Uzbeklar" and Shukur Kholmirzaev also agreed with this suggestion, and the story was included in school textbooks under this name.

But in our opinion, it was not right to name this story in the style of "Uzbeks" and recommend it to schoolchildren.

First of all, calling the story "Uzbeks" has a more negative meaning, in addition to understating the versatility and colorfulness of the title and theme of the work. Secondly, the author does not refer to the vices of any social class or group in the title. Thirdly, the title "Uzbeks" does not correspond to the conclusion of the story. Although the world of various characters and images is revealed in the story, the firm mentality and absolute uniqueness of the entire nation, which has remained unchanged in any system and era, is valuable for its deep and sincere research.

This story was originally published in the second volume of the author's "Saylanma" under the name "Uzbek character".

In the "Echo" column of the "Eastern Star" magazine, issue 5, 1989, in the "Echo" column, a teacher from the Tortkol district of the Republic of Karakalpakstan, T. Roziboev, wrote an article entitled "About the character of the Uzbeks". What would you say if asked?

I know everyone has a different answer. But most of them are hardworking and hospitable. However, hard work and hospitality are not enough. It is extremely difficult. To achieve these qualities, you will have to give up many opportunities.

Sh. Kholmirzaev described only one side of the Uzbek character. Only. However, it is not difficult to understand the remaining character traits. The life of a collective farm is given in the story. Students

2.1 ²Izzat Sultan. Literary theory. - T.: Teacher, 1980. - P. 191.

2.1 ³ Hamidova M. Artistic and stylistic uniqueness of Shukur Kholmirzaev's stories // Bulletin of Namangan State University, 2021.- No. 4.- P.331.

2.1 ⁴Toshboev O. Eternal contemporary. Scenes from the life and creative work of Shukur Kholmirzaev.- Tashkent: Publishing house named after Gafur Ghulom,-2018.- P.237.

2.1 ⁵Toshboev O. Eternal contemporary. Scenes from the life and creative work of Shukur Kholmirzaev.- Tashkent: Publishing house named after Gafur Ghulom, 2018.- P. 237.

go to the cotton harvest. Cotton harvesting is usually carried to areas with few people and many fields. The kindness, hard work, and simplicity of the people there amazes one. For some reason, the village people seem to be noble and great. I imagined myself in the image of Ergashvoy (Student's experience). The character of young people is also revealed in one sidra work. The language of the work is readable and impressive. To tell the truth, it is difficult to describe the Uzbek character.⁶

Here, let's define the dictionary meaning of the word "character". In the "Annotated Dictionary of the Uzbek Language" this concept is defined as follows: *charakte* - a distinguishing characteristic, sign. 1. The unique appearance and characteristics of people, things and events; the part that separates from others and makes them poor. 2 Characteristic, internal moral stability of a person, manifested in his behavior and attitude to the environment.

If we pay attention to the last three words in the second paragraph of the definition, the main goal of the writer was to show the inner world of the Uzbek people, in a word, the spirituality. After all, a nation is a nation with a certain spirituality! Isn't the dignity of the human race due to its spirituality? "Uzbek character" reflects the losses of our people yesterday, more precisely, during the totalitarian regime. At that time, it was rare to find an Uzyuek child who did not see a cotton field on the horizon and did not pick cotton.

The plot of the story "Uzbek character" is directly related to cotton picking. The most interesting thing is that this work was written at a time when it was "fashionable to denigrate cotton and call its work the hardest work in the world." But unlike the fashion at that time, the writer does not condemn cotton and its labor. He didn't even curse him. He used cotton as a tool to express his deep-seated rebellions: cotton was a pretext for the pains of the people and the times, that is, the lives and lifestyles of the poor Uzbek people were connected with the capricious plant - sometimes the cotton was the winner, sometimes the farmer was the winner.

These scenes are just a means of showing readers the environment in which the characters act. The main goal of the writer is to show the unique character of Uzbeks through his attitude to a simple shepherd's family.

The bird rests, but Botir the shepherd and his wife do not rest. We can also see this situation in the image described by the main character of the work, Ergash: "... a woman wakes up before dawn, milks a cow, watches her husband, then weaves a web... When the sun rises, she goes to the cotton field on the other side of the stream, and keeps a sack standing until evening. . Even at night, the light fell from the lonely window of their hut to the river bank⁷.

The brave shepherd and his wife are used to work and live in a house that can hardly fit 3-4 people. They do not even think of living differently. Despite their modest means of living, they consider it a natural need, a normal duty, to please the people and to entertain guests with what they have earned.

When there is a storm, the shepherd Batir's sheep and goats run away from the fold. Then Botir the shepherd said to the shepherds:

" - I will find it myself. You rest now... If I find it, I will slaughter one of my sheep for you⁸. "

But the lamb is not found. Hasharchi young men - Ormonjon, Azimjon and their accomplices steal the lamb and eat it. They do this because they are suffering from food and because they are cramped. As if Batir the shepherd is to blame for their hunger, despite being a guest at the shepherd's table several times, they steal the lamb belonging to the state. From this scene, we see that Batir the shepherd is a brave, fearless person. He does not hesitate to sacrifice a large sheep for a lamb belonging to a single state. No matter how hard the shepherd searches, he cannot find his lamb. Even so, the farmer invites the students to his house a day before they return home after the cotton picking is over, and he promises to slaughter a big sheep and entertain them.

2.1 ⁶Toshboev O. Eternal contemporary. Scenes from the life and creative work of Shukur Kholmiraev.- Tashkent: publishing house named after Gafur Ghulom,-2018.- P.239-240.

2.1 ⁷ Kholmiraev Sh. Uzbek character // Star of the East. - 1988. - No. 11. - P. 27.

⁸Source indicated. - P. 30.

" Brothers, we mentioned this moment. Let's draw one blood. "Here, your sisters are also begging," he said ⁹.

After such a sincere invitation from the shepherd, the students will be guests in his house for the last time. They regret that they carelessly stole the shepherd's lamb that did not belong to him. " Botir is not one to starve if he loses one of his lambs! " Ergash was ashamed and saddened by what he said, and the young men who were surprised by his sincerity later regretted their actions.

Through the image of Batir shepherd and his wife, the writer tries to illuminate the unique character of Uzbeks. It achieves this.

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

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

" Uzbek character" that we have just looked at also has the same artistic and visual tool.

The story is told from the perspective and evaluation of a student named Ergash. Ergash Botir saw the poverty of the shepherd, living in a cramped house, and felt sorry for them. He hesitates to eat from their table. That's why Botir rarely goes to the shepherd's house. It is as if he *helped* her in this way. Ergash seems to respect the shepherd's family more than anyone else. But it doesn't happen like that.

The scene during the farewell shatters Ergash's outlook on life.

"The man shook hands with everyone and turned away when he left me. Then his wife also started to like him. When the package reached me with the tips of their hands, I was turned away.

I went to them trembling.

"Botir brother, sister... I love you," I said. - Don't be upset.

"No, you don't love us," said his wife. - You hated it at first.

✓ True, brother. "You didn't piss us off," said the shepherd. Those guys are different... ¹⁰

This is an example of Ergash's well-intentioned actions leading to bad results.

In general, it would not be an exaggeration to say that each character in the story provided the overall mental picture of the work with its inner world. In the story, there are no fictional characters. Tasks are assigned to each character based on their strength and capabilities. He did not submit a tall "work". Therefore, some abstract, far-from-life problems are not discussed in the conversations between the characters. Or they do not engage in discrediting the leaders by giving them advice on any issue. They live, think, strive with their own lives. But each one is a world. Everything has its truth. The writer looks into their hearts with a wise look, reveals the spiritual world of the heroes, and lets them act freely. That is why every character in the story is familiar to the reader, somehow dear, sympathetic. Klar's finding a solution to helplessness, sympathizing with the sick, looking at other people's property for selfish reasons, etc. are also characteristic of human beings. The reader will not be surprised if such diverse characters are brought together. Because the writer describes their inner and outer appearance so skillfully that after seeing and observing each character in the story, the reader thinks "it can't be!" there is no question.

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⁹Kholmiraev Sh. Uzbek character // Star of the East. - 1988. - No. 11. - P. 32.

2.1 ¹⁰ Kholmiraev Sh. Uzbek character // Star of the East. - 1988. - No. 11. - P. 32-33.

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