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Shukur Kholmirzaev's skills of creating portrait

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Abstract

Shukur Kholmirzaev plays an important role in the development of Uzbek prose. The reason is that the writer is an artist who is able to reflect the national character in his work on a large, epic scale, with high artistic skill. In all his works, he expresses the social and moral issues related to human spirituality as a whole. This article discusses the example of Oyparcha, one of the heroes of Shukur Kholmirzaev's novel "Kil Koprik".

Keywords: National heroes, art, writer's skill, role of word art, romantic painting, historical reality, artistic-visual medium, writer's character creation skill, reader's heart, memory, writer's image, hero's image, writer's idea, portrait, logic, art law, dream detail

Introduction

One of the means of keeping a hero alive is a portrait. "Like other means of imagery, portraiture has a place and function in a work of art. The place allotted to the portrait, the task entrusted to it, must be subject to a logic, a certain artistic law. The portrait cannot deviate from the ideological direction of the work" [1]. Writer's portrait what type of support, it is the mental world of the hero opened a its unique properties to reflect, in the eyes of the reader Joong will appear.

Thus, the literary portrait serves not only to describe the appearance of the protagonists, but also to reveal the spiritual world of the protagonist, to show his distinctive features.

Each writer has their own, unique characteristics. This can be seen in the work of Shukur Kholmirzaev, a writer who played an important role in Uzbek prose.

Shukur Kholmirzaev learned from Abdulla Qahhor the secrets of saving words, adding great meaning to details, the contradictions in the psyche of the hero, the simple and vivid depiction of conflicts, the creation of a vivid picture from dialogues. However, this effect should not be sought only in appearance. This influence must be sought from the commonality of artistic principles in the reflection of the spiritual world of the protagonists. In the late 1970s, Shukur Kholmirzaev portrayed an important problem in the major genre. He began to write a novel "Kil Koprik" dedicated to the Soviet revolution in Bukhara. The work was completed in 1983.

At the heart of the novel "Kil Koprik" is the image of Kurban, who organized the struggle for the independence of Bukhara and Turkestan in general, and went to the residence of the organizers as a Soviet spy. In addition to covering the protagonist and his social views, the play also focuses on the love of Qurban and Oyparcha.

Indeed, one of the protagonists of roman is Oyparcha, who is the lover of Qurban, the only daughter of Ramazanboy. It is natural for the reader to respect the image of Oyparcha in the novel. She looks like our favorite heroes Silver, Rano, Gulnor, Zebi at a glance. But when we get acquainted with the work, we notice that Shukur Kholmirzaev, unlike the authors of these heroes, approached his hero in a different way.

Shukur Kholmirzaev also uses dream details to make the work interesting. The detail of the dream serves to reveal the writer's idea, connecting all the events in the work. "Interesting detail at this time, a beautiful piece of work to increase the value, fun, beauty proves to be encouraged to serve" [2]. A writer Abdulla Qahhor said the author, the ability of people Ahamadats that seemed to trace details to illustrate the fact that the idea of the work, as an important means of opening access to Oyparchan dream details.

"When he came from the foundation garden and entered his room, he was wrapped in a blanket and slept, in which case he had a dream ... Did he dream? Or his own

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Imagination? But the scene was clear: a white mist. Someone is leading a white horse. "The bridge is close! Let's go! That oil is heaven!" said. Oyparcha looked at the world and saw that he was riding on that white horse and the man leading him.

That Sacrifice! Eshoni is a student of Sudur ... that young man who is now a Red Army soldier!

Kosib's son.

Oyparcha woke up frightened. He turned the dream upside down: was that horse naked? He thought the horse was "naked" anyway and he was even more frightened: "He who rides a naked horse ... will die." That's what they say" [3].

Although Oyparcha is the only daughter of a rich man, she has a strong desire to study. Especially with a great interest in history. His image, his actions, his dreams and hopes are full of originality. In it we see courage like Tomaris, intelligence like Bibikhanim. Oyparcha demonstrates that he is more vigilant than men in defending his will, humanity, and destiny. She cannot be indifferent to what is happening because she is a free-thinking girl who can fight for her happiness. Although she is the daughter of a rich man, she has the same humanity as her father, respect for the common people. He does not realize that his father gave half of his yard to the Red Army with 200 camels, and that the disciple of a man like Eshoni Sudur, Qurban, had joined the Red Army. The question that intrigued her led her to a one-on-one meeting with the young man at night Q, however, meets the Sacrifice when he hears of his dream and the fact that his father sends his only daughter to his relatives in the mountains to hide from the eyes of strangers. This was the courage done by the girl. Oyparcha talks to the young man about the Soviet government, and when asked why he moved so easily, Qurban talks about Amir Alimkhan's policies. Then Oyparcha surprised the young man and asked him a story about Kenagasbegim. The girl does not ask the story of Kenagasbegim in vain, for she was of the same seed. That is why in his blood there is the blood, the pride, the courage of the seed of Kenagasbegim. When the victim hears that the girl belongs to this tribe, her negative opinion of him changes.

Oyparcha is a character who has a special place in the novel. After a conversation with the victim, his father leaves him with his relatives in the mountains. But the girl can't live here peacefully either. Jabbor Kenagas forcibly takes him to Koktash. There he meets Oyparcha Qurban.

"The aesthetic aspects of each artist play a key role in explaining the uniqueness of this artist's work". [4] In the process of getting acquainted with the image of Oyparcha, we see in the girl the grace, beauty, courage and other qualities characteristic of oriental girls. It can adapt quickly to any situation. He looks at the Soviet government with confidence only through the imagination of events other than the victim. Ko'ktoshda saw his victims did not know the purpose of our sails, anyone with a lack of a young man interviewed at the honorary does not reveal the secret, but Tursun, a relative of sniper through the flour to help. With these actions, the girl contributes to the confidence of the young man in the correctness of all his actions, to the excellent performance of the task. "The writer creates a unique network of events in which the two protagonists, who meet at the beginning of the work, meet almost at the end of the work, even if they are side by side. However, this meeting is about to change, such as Tahir-Zuhrolar

both q urbon a come down" [5]. At the beginning of the novel, the story of Oyparcha's dream takes place in front of everyone's eyes. As the victim carried the girl on horseback, the two were shot and killed in the mountains. Oyparcha, like Qurban, contributes to the author's creative goal with his thoughts, questions, and observations.

While the word Qurban literally reminds the protagonist that he will be the Victim of the Revolution at the end of the play, Oyparcha feels that his life will end in tragedy with the content of the events in his dream. The name of the novel will also be symbolically expressed in that dream. Living in Ibrahimbek's residence as a spy for the Reds was as difficult a task as crossing a mud bridge. Oyparcha with the victims of the bridge safely can and arrows of the enemy dead. The dream comes from the right.

At the end of the play, Oyparcha recalls his dream: "Is this his interpretation? We have escaped! Which bridge is less than these? It turned out that we were going to heaven, didn't we? He looked at the towering towers in the distance. It was a sight to behold! He felt that he missed his home ... But an imaginary paradise ... It must be another place, a place! Somehow ... So all these actions, all these struggles ... Is that for heaven? Heaven will come at the end of the wars" [6].

In this passage, the mental state that Oyparcha had imagined before his death was reflected throughout. After a few minutes, his life comes to an end. Oyparcha is mentally ready for this.

Now, Oyparchaning dream one more time, for instance, where we mine central thesis: "Qil Bridge! Let's go! That fat is heaven!" This is both a way of life - which is obligatory waypoint no riq instructions. Fate written on his forehead from time immemorial.

At the turning points of history, the path of destiny becomes clear to some individuals, and they consciously follow that path. While the path of destiny to Oyparcha was clear through his dream, the Sacrifice falls into this path through the paths of marriage. The victim clearly sees his destiny path. Oyparcha is always mentally ready, even if he doesn't see it so clearly. And when the two meet, they consciously stand side by side and begin to cross the path of destiny. Arrive at the destination address together. It can be said that the fate consists of two parts conditionally. The first part ("Qil will take place near the bridge!!") - represent the figurative sense. The second part ("He is the oil of paradise!"). Is the correct meaning. According to Islamic teachings, those who are martyred will go to paradise. This is the interpretation of the dream.

The novel ends with the lines: "On the banks of the river ... there was one tragedy that happened many times after that. Those behind the ball survived, only Oyparcha and Qurban lay on the ground, and the net snuffed them" [7].

Both Oyparcha and Qurban were ready for such an end to the events of the work. Only the reader was not ready. Because they loved these two heroes. The novel is also based not on the wishes of the readers, but on the laws of life, the requirements of art, the author's plan.

Both the children of their time, Qurban and Oyparcha, are victims of the revolution, but they are also typical representatives of our youth in those turbulent years.

Each writer will have a unique way of seeing, perceiving, understanding, and explaining the world, the emotional experience they gain in the process of creatively mastering the world. Even when thinking about a writer's skill, style,

and fine arts, there is a need to act primarily on the basis of these elements. In dealing with the writer's style, it is necessary to observe the process from the first glance at the author's life to the final point in the work in order to make a definite judgment about it.

Academician M Kushjanov seriously analyzes the novel: "Shukur Kholmirzaev, referring to the history of the revolution, follows the pineapple of his teachers Sadriddin Aini, Oybek, Yashin: he takes the pen in his hand, feeling the responsibility. He wanted to reflect the revolutionary movement in Bukhara after Sadriddin Ayni and Yashin. In the novel, the uniqueness of Shukur Kholmirzaev depends largely on his creative style. The point is that Sadriddin Ayni derives revolutionary ideas from the core of more historical events. Shukur Kholmirzaev, on the other hand, derives the image of the revolutionary movement from historical events, mainly from the activities of textual images, from psychological experiences. The main characters of "Kil Koprik" are Kurban and Oyparcha. The victim is an educated youth. Eshoni Sudur, who studied in Bukhara madrassas, became a student. He is now joining the revolutionary movement and fighting for a new life. The daughter of a rich man. He cared for the Sacrifice. The author devotes much more space to the depiction of the love of these two young men. But in the novel, this is not the main issue. Most importantly, the struggle between the two forces, the revolutionaries and the counter-revolutionaries, and the experiences of the representatives of the two sides manifested in this process" [8].

Shukur Kholmirzaev in his novel "Kil Koprik" used a variety of distracting methods to fully express the ideas of national independence and an objective approach to national heroes.

1. At the beginning of the novel, he emphasizes that his work is not a historical novel, but a work of pure art. This was the first distracting method.
2. The novel places the events in two layers: the transparent layer and the hidden layer. While the transparent layer is depicted using all artistic means, the hidden layer does not interfere with the events of the author at all.
3. The transparent layer is dedicated to depicting the love story between Qurban and Oyparcha and continues consistently until the end of the work. The hidden layer is launched only on the pages where the ideas of national independence should be expressed.
4. The hidden layer can be divided into two:
 - a) Information provided to distract the guards of the ruling ideology;
 - b) Events described to express the ideas of independence.

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