

## NATIONAL CHARACTER AND STYLE POLISHES

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**Abstract**

The role of fiction in our social society is incomparable. The work of art is considered the main factor in the formation and enrichment of the human spiritual world. Especially in the narrative of today, a new worldview of a person is reflected, the color palette of the world of thought. In the story, the personality of the creator, his position in the world of creativity, methodological peculiarities are manifested by the boy-basti, the skill of which the writer has. This article reflects on the stories of Shukur Kholmirezayev "Podachi", "Blue Sea", "as long as it was old" and on the example of romain "The Last Station" Adib's skill in national character lighting.

**Keywords:** artistry, writer's skill, role of word art, historical reality, artistic-visual medium, writer's skill in character creation, subject scope, universe of images, composition, artistic interpretation,. vital vocations, the attitude of the writer to conflicts, an artistic-pictorial tool.

**1. INTRODUCTION**

Sh.Kholmirezayev is a prolific inventor. "Life is forever" since he entered the field of literature. "If the heavy rock moves...", The collections "the almond blossomed in winter", "Do bridge", "the passenger", "the last stop", "Olaboji" created the novels. Importantly, the quantitative changes in his work went into qualitative changes, making him known to El as a famous skilled adib.

Shukur Kholmirezayev demanding paid. Therefore, as he moved from work to work, he was inexorably sought to improve his artistic skills. "The concept of artistic skill covers a rather broad, complex, significant content, but the lightening of the essence of this content is now being introduced. Going on, if our work in this area continued on a large scale, we would be able to reveal the true meaning of the art of words, to further increase the dignity of artistry. In the analysis, it is very difficult to ensure the harmony of the image with the idea, but the honorable task and the successful accomplishment of this task will reach the objective of munaqqid, creating the ground of the future"[16, 166].

Nationalism and generality are considered to be important demands of fiction. The rarest works of world literature may have found value in the nature of summarizing these two phenomena, being able to describe them in a joint state. Already in a literary work, nationalism acquires great artistic significance only when it manifests itself in unity, in harmony with the Universal. It has become leading principles to describe the National characters that are being created in modern world literature as the owners of universal values.

**2. RESEARCH METHODOLOGY**

Shukur Kholmirzayev is a writer who created an artistic Chronicle. The life of the Uzbek people for 50 years is rightly reflected in this chronicle. While each of his stories is an independent work, but looks like a brick laid in a majestic castle: if a gable is taken from its seat, the iorate will look flawed even if it does not collapse. So, in order to flawlessly see the building erected by Shukur Kholmirzayev, it is necessary to read Not only his stories, but also other works. In the prose works of Shukur Kholmirzayev, the skill of creating a national character and the unique usulubiy facets can be observed and analyzed through the prose works created by him.

### Literature Review

In our literary studies, there are a number of scientific works, monographic studies, pamphlets devoted to the analysis and study of a work of art. But the creativity of the people's writer of Uzbekistan Shukur Kholmirzayev, whom we drew to extensive analysis, in particular, was not approached in detail to the skill of the creator. As a result, neither the actual assessment of the work of art nor the creative potential of ADIB were properly recognized. However, the writer's skill in creating portraits deserves to be studied and analyzed separately, even because it is one of the original parts of artistic skill.

It is known that the issue of artistic skill is a relatively broad concept, consisting in the sum of the creative path that the writer has taken, a number of principles inherent in himself, such as storytelling, representation, portrait and landscape creation. It is also worth noting that each creator has his own style. Because each adib chooses vocalizations in its own way, creates the plot of the work, tells the story of vocalizations, animates the lives of heroes. Creating the image of a living hero before the eyes of the reader, embodies the moving, viable image, requires ADIB to create an irreversible human potret, unlike any other.

Sh.Kholmirzayev's work has always been the focus of literary criticism. In Particular, He.Normatov, O.Togayev, I.Gafurov, A.Kattabekov, H.In research, brochures and articles by Boltaboyev and others, Sh.Opinions and opinions were expressed about the ideological and artistic value of kholmirzayev's works. In particular, we would not exaggerate to say that the stories of ADIB "The Herdsman", "the Blue Sea", "as long as it was old" also caused great controversy.

### 3. ANALYSIS AND RESULTS

Talented adib Shukur Kholmirzayev is limited in each of his works by creating compact portraits of heroes from a detailed narrative of their past and present, from a dry narrative. The portrait of simply negative heroes, given in the novel "Do bridge", is also a clear example of this. The reader sees through the gaze of this hero in such an image:

The heroes of the stories written by Shukur Kholmirzayev in the 70s and 80s of the 20th century are characterized by new aspects of changes in worldviews. The accent of these characters (e.g. Inod in "the horse owner", " when a heavy stone moves...Eson in") are people who can independently evaluate life processes by undergoing reanalysis, not the way they are; who take a fresh look at national, spiritual, cultural values; who boldly critically react to certain lucums of society due to progressive thinking.

Society, the situation or the rejection of the order or standard of living, which conditions impose on him as acceptable, or, in the absence of *hyech*, informing himself of the discontent of the second “I” in his body are *yoetakchi* characters of the writer's characters. Aside from some works by Chulpan and Abdullah Qahhar, agitation has long prevailed in Uzbek storytelling. From the 60s, slowly, artistic analysis began to take its place.

In the process, Sh. The characters of *kholmirezayev* strengthened the spirit of heroes in Uzbek storytelling, especially self-satisfaction and striving for deeper self-realization. In this sense, the adib makes it the main goal to describe their characters' intelligence, not their actions in social marriage. According to the concept of Adib, intelligence is the love of the hero. For this reason, the writer is more interested in the work performed by the hero, the opening processes of the hero's intelligence in relation to the same vocation and result than the result of the vocation, which is based on the work. In such cases, Sh. Some of *kholmirezayev's* stories and the character of the characters in it leave a picture as if they evoke a controversial attitude not only in the hearts of the reader or critic, and sometimes, even in the author of the work himself, who has not found a clear decision. In particular, this opinion can be said about the story” as long as it was old”. The endless dilemmas in the heart of the chauffeur *guy O'sar* – the process of exaltation of one's own soul, instability in the inner world, ancient and now, the delirium of his views on his own and his wife, as a result of sleep, eliciting his mother to remote places, and then the process of mental suffering passed through his body is such-the hero's

Sh. *Kholmirezayev* on such issues as the creation of the *Colorite* (spirit) of time and space in the artistic language, the manifestation of his character through the *zamzamas* of the spiritual world, *chapaninamo* simplicity and *shartakism* in the heroes, the inability to fit into the rules of “order”, the ability to boldly critical attitude towards society. *Kadiri* is the forerunner of the Adib, who continue to protest and elevate their traditions in New conditions.

*Shukur Kholmirezayev* has a story called “*Podachi*”, written in the *qahhorana* style. Someone agrees, but does not agree, but it can be said that the creation of this story was strongly influenced by The “*Thief*” of *Abdullah Qahhor*. Intimacy is not when both stories say about an ox, of course. The point is in the closeness and cohesiveness of artistic logic, in the development of the creative principles of the teacher adib by the student in terms of character creation.

The *Ostanakul* old man in “the herd” causes the unclean Ox in the collective farm to die. Not because of neglect or coldness to his work, no, on the contrary. The Ox had for many years lightened the weight of the *Ostanakul* old man, sharing in how many sorrows he felt. In short, a witness to many sweet and bitter memories. The Ox is inadvertently severely infected-*yu John* falls into his *talvasa*. Now that the *Astanakul* old man has a hand to slaughter. The old man is also repeatedly tempted to do this, but his heart does not care. As a result, the herdsman is forced to pay the Ox diet to the *Ostanakul* Community Farm. Here on this plaque, now we are faced with the second magnetic field of the work, which strongly affects the reader.

“The head of the department got up by inquilab:

- Father, that's it. You pay the Ox!-He also took a look at the people around him.- Is the one who killed from the oath... Have we agreed, father?

Astanakul old man slowly raised his head:

- Okay, son, we'll pay.

- Do not delay only! You are not poor, your waist is strong, you have relatives. May my old woman have gathered? So be it... The assembly is all!" [18, 300]

Is it not like a little familiar from the beginning to the old man Chiz, who is slowly raising his head and agreeing to pay for the Ox diet in a broken voice? Don't you seem to see grandfather Cain? What do salinity old women collect five to ten coins on the edge of life, everyone knows this. These are the human beings who pull out what they have gathered for their dead by this end-does it not seem familiar to you? How many mercenary cases do these chieftains also have with determining the reason for the untimely death of an ox in the "thief", as if there were no mirichal affairs with the heart of an ox in the "thief", and those who were sent to judge an Astanakul the old man in this case, as if there were no mirichalic affairs with the heart of an ox in the "thief"? [2,499]

Shukur Kholmirezayev learned the secrets of saving words from Abdullah Qahhar, imposing Great meanings on the details, conflict in the hero's psyche, simple and lifelike depiction of conflicts, creating a lively landscape from dialogues. However, this effect should not be sought only from appearance. This influence should not be traced back to the commonality of artistic principles in the representation of the spiritual world of heroes.

Each writer will have his own creative credo. In Shukur Kholmirezayev, this is credo – nature. In order for his heroes to understand themselves, their soul deeper, nature functions as a pure divine force.

The image of nature and man is one of the phenomena in fiction that has a national, at the same time universal, essence.

Understanding nature, that is, knowing that animals and creatures in nature are living beings like humans, is not a characteristic feature of the Uzbek writer alone. But still Sh. It is also impossible to ignore the fact that the image of nature and man is of paramount importance in kholmirezayev's work. Since the writer expresses such an ideological intention in the image of the heroes in his stories, it is not only the attitude of his people of Uzbek nationality to nature that is expressed in them. Guarding nature, the creatures in it understanding it as a living being, like a human being, has become a priority characteristic of most nature lovers in the world. Therefore, concern for nature is a universal value, and writers from all continents of the world, let's say, Russian, German, English, Kyrgyz and other peoples, work created on this topic are served by Universal interests.

Even because the situation in Real life is such, the image of a person's attitude to nature in artistic creation acquires not only great social, but also spiritual and educational significance.

Regardless of the nationality of the characters in works of art created on the topic of conservation, it is necessary that universal feelings are expressed in their inner experiences and aspirations. In this respect, the character of the hero of the story" Blue Sea " Umrzok

(Ivan Ivanovich) does not cease to attract the attention of the reader.

The story "blue sea" (1991) is one of the most vivid works of Shukur Kholmiraev, created on the theme of independence, which invites the reader to observe, think.

In his character, National feelings, qualities inherent in his people are formed. He loves his land, ardors nature the image of nature in the story also served to reveal the national character of the hero. So what is the universal essence of the image of Lifehak?

It is seen that the universal character of the lifehak tries to preserve the island as if it were an eyeball, his sharp attitude towards those who are wild about nature.

The hero of the story is an Altai Turk - Umrzok (Ivan Ivanovich). He was once an adult scientist. He taught in higher education. When Russification of the indigenous population in Altai began in joppasi, he was accused of nationalism and exiled for resisting this movement. After returning from prison, he is not allowed to live in his own house and is not registered. Alive and deprived of his family. Drink. Yesterday's scientist no longer fits into his homeland, lives in the cellars from desperation. In this situation, the opinion is in the nation's part. The situation reaches such a point that while others are raising the national policy of the time to the Blues and plowing from Amal sawdust, this humiliated soul calls the children of its nationality into the basement, telling legends about the past, customs, culture of its people.

At the beginning of the work, we will not notice that we are slowly falling in love with the hero given to ishtiba, who is a pawn. We begin to perceive that in the longing (fate) of a strange person, the part of a nation of the bovujud is manifested.

At the end of the story, the character of the hero is portrayed more terribly. It turns out that he came to Uzbekistan not only to live a home, a drink or a quiet life, but in the desire to see firsthand the situation of the Turkic people on this side, which has roots with his people, in the hope of finding answers to his questions, which have become a sign of questioning at the bottom of his heart. When he sees the same situation here as in his home country, and realizes that the world as clean and majestic as the Blue Sea is turning into a lake that is being poisoned, he also falls short of this land, tending to darveshona and taking a head away.

#### **4. CONCLUSION**

In general, we witness that various artistic and pictorial means are used in their place and very successfully, both in the stories of Shukur Kholmiraev and in his works created in other major genres. This is one of the main factors that ensure the artistic elevation of the works of Shukur Kholmiraev.

Relying on the above theoretical considerations, one can conclude that:

1. Sh.Kholmiraev is a creator with a unique style in modern Uzbek literature. In particular, in his stories, the breadth of the spiritual world of heroes, the embezzlement of the hero as a child of the local environment and the generalization of a whole nation in himself, as well as the rise of national feelings in the hero's character to a universal level, are directly inherent qualities in the writer's style.

2. The spiritual world of the characters in the writer's stories is inextricably linked with the spiritual experiences of people of the era. For this reason, the stories of this kind are characterized by the peculiarity of educating our contemporaries, directing them to live

in partnership with the pain of the era. Sh.Kholmirezayev seeks to fully reflect the local conditions in which the hero acted when giving the local Colorite. In such stories, the unique character of the people of the Surkhan Oasis, not only in traditions, their nature, geographical environment are also brightly drawn.

3. Raising national feelings, ideas and thoughts given through heroic experiences to the universal level Sh. One of the leading principles inherent in the style of Kholmirezayev. This principle is even more deeply rooted in the writer's stories, which in recent years have been eaten with the spirit of independence.

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