



ARTISTIC IMAGE AND METHODOLOGY OF THE WRITER

Hamidova Muhayokhon Obidovna

Candidate of Philological Sciences, Professor, etc. Namangan State University

Annotation

In the style of the People's Writer of Uzbekistan Shukur Kholmiraev we see the positive influence of Western literature and art, in particular, "ruthless realism" in Italian cinema. His realism is devoid of luxury and airiness. On the contrary, it has a strong artistic flair. In this article, the author's "Essiz Eshniyoz!" in the story.

Keywords: artistic intention, creative process, art, writer's skill, the role of word art, artistic means, imagery, the method of depiction "exaggerating the good and hiding the evil", if created, "Essiz, Eshniyoz!" students of ruthless realism in the story.

Introduction

The creator aims to illuminate a particular artistic intention in his work. Artistic intention serves to make the work elegant and meaningful in terms of form. The more glorious and noble the artistic intention, the more its performance will be directed accordingly. In some cases, no matter how successful the intention, its fulfillment will not reach the norm. Naturally, in this case, a lot depends on the writer's talent, creative efficiency and image style.

Commenting on the literary work, Izzat Sultanbu said: "If we want to understand the "secrets" of the influence of a work of art, that is, to determine what factors or conditions create this influence, we encounter many issues related to the creation of a work of art. But if we separate the most important of these many and complex issues, we understand the main factors that determine the effectiveness of a work of art - the criteria (dimensions) of art.

The artistic intention and the form that emerges as a result of its artistic integration is also a phenomenon "related to the creation of the work of art", which serves as one of the criteria of the work.

The period of creation of a work of art plays an important role in the development of the creative style. In the scientific interpretation of the creative process associated with the fulfillment of artistic intent, a number of scholars take it as a result of inspiration. Inspiration is the power of action at a particular time. At this time, the creator has a new intention and discovery. It is especially necessary to strive for artistic heights in this regard.





The full manifestation of artistic intention through form has been sufficiently studied in Uzbek literature. The following opinion of the literary critic Izzat Sultan can also clarify our opinion: "We understand the content and essence of a work of art only through its form. Form is an important feature of content. ' Hence, form is an important component of a work of art, which is the figurative representation of reality and event. If we pay attention, imagery is one of the artistic elements that define the form. In addition, the language, genre, characters, plot, conflict, composition, landscape, etc. of the work play an important role in the elegance of the form of the work. It should be noted here that the psychology of the writer serves as an important component of the main intention and form of the work. According to the literary critic H. Boltaboev: "When observing the relationship of style and form, it is necessary to focus on the direction of the effort, from how the art works with the silk layers, to the end of the seam, to the name" dress ".

Hence, the process from the birth of the intention to the end of the work serves to create an artistic form. In our opinion, certain conclusions can be drawn on this issue by observing the writers' creative laboratory. For this purpose, we call Sh.Kholmiraev "Essiz, Eshniyoz!" we found it appropriate to reflect on the story.

The protagonists of the author's novel "Make a Bridge" and the drama "Black Belt" were created using the method of depicting "exaggerating the good and hiding the bad", which is one of the artistic means of independence, "Essiz, Eshniyaz!" In the story, the image of Eshniyaz was created on the basis of the requirements of ruthless realism.

As noted by the literary scholar Sh. His realism is devoid of luxury and airiness. On the contrary, it has a strong artistic flair. "

Such ruthless realism reigns from the beginning to the end of the story.

If in the novel "Bridge" and the drama "Black Belt" to create the image of national heroes, the author created a whole system of artistic means, typical of the works of independence, "Essiz, Eshniyoz!" does not use any of these artistic means in his story. On the contrary, social realism strictly adheres to the rules. However, "Essiz, Eshniyaz!" The story can be called a work of independence.

The logical question arises as to how seemingly contradictory concepts, such as the method of socialist realism and the work of independence, work together in the realization of the author's creative goal. This question cannot be answered in a single sentence. We will therefore try to address this issue gradually in the analysis process. There are specific reasons for this.

First of all, the events in the novel "Make a Bridge" and the drama "Black Belt" are dedicated to the life of the independence camp, "Essiz, Eshniyaz!" his story is





dedicated to depicting the life of a young socialist system, standing on the side of the revolutionaries.

Second, the concept of socialist realism also means the depiction of socialist life in a realistic way.

Thirdly, while the previous two plays are intended to describe the activities of the leading leaders of the independence movement, the story aims to depict the war life and tragic fate of the Red Commander Eshniyaz, who fought valiantly to end those independenceists.

To achieve this artistic goal, the author describes the protagonist Eshniyaz as a person who consistently adheres to the rules of the new system, acts within these rules and is a devoted soldier of the Soviet regime.

The rules of the new system were not in practice, but on paper, protecting the interests of the local people.

The main contradiction arises between these populist principles of the new system and the actions of officials at various levels of power. In other words, the more beautiful the rules of the Soviet state were filled with promises, the harder it was to fulfill them.

Various categories of officials in power in the Soviet Union were forced to violate the laws of the state at every step in their own interests. In other words, Soviet state officials were virtually disobedient to the rules of government.

As this situation prevailed in all regions of the Soviet state, a common moral and ethical norm began to take shape among the country's leadership and officials. This norm is hypocrisy, that is, "The word is different, the deed is different!", "On paper it is different, in practice it is different!" was a perverted spiritual-moral norm.

The norm of hypocrisy was accepted by all high-ranking officials in the Soviet state. Thus, hypocrisy has become one of the main attributes (signs) of public policy. This attribute was formed in the 1920s and began to apply in all spheres of life in the country.

Eshniyaz, who throughout his life relied on practical factors such as honest work, the struggle for the interests of the people, and sincere service to the Soviet government, faced opposition to this policy of hypocrisy.

"Essiz, Eshniyoz!" the main conflict of the story is also based on the struggle between Eshniyaz and the policy of hypocrisy, which is a lifelong service of honest labor, justice, and devotion to public affairs.

The story begins with an artistic depiction of the place where Eshniyaz was born and raised:



“To the northeast of Boysun, in the foothills, is the village of Koshbulak. The people who live in it - mostly barbarians and white people - are called "bears" of the Uzbek-bell tribe, and the word "worthy of the name" was used to describe them. The guys are stubborn, one-word; In addition, the rider, the sniper - in this respect, Boysun was ahead of the guys. ”

After this information, the writer introduces the reader to the villagers, their profession, the family situation of the protagonist Eshniyaz.

“Mamurajab was the richest man in the world, he had three wives, more than a thousand cattle and sheep, and many servants. One of the servants of this rich man was Yunus obkash, who carried water from the river to the houses of the rich people in the ovens loaded on two donkeys from morning till night.

A second son was born in the cage of this obkash. The boy's head was as thick as a palm, and his eyes were wide.

On the day of her chill, her grandmother Jangil said, “There is nori. Maidens, may this need be fulfilled for the rest of your life, ”he said.

Eshniyoz, as it is told in fairy tales, was a young man in the blink of an eye: a ten-year-old boy was three or four years older than him, and he and his brother were struggling; If he runs like that, the dog will not give him a handle like a landing wheel, and he will crawl under the horses again. ”

When Eshniyaz was sixteen years old, his father died suddenly and he was hired as a shepherd on the condition that Mamarajabboy get one sheep a year.

"The rain of 1915 is in the history of Boysun ...

One-third of Eshniyaz's flocks were also fed.

When the rich man, with his eyes full and his turban on, whipped all his shepherds, he came to Eshniyaz:

"Go!" I have no right! The flood was over! he said.

Eshniyaz lost ten sheep and returned to the cage.

Thus, for the first time, Eshniyaz suffered social injustice. This, in turn, gave impetus to the development of Eshniyaz's future career.

“Eshniyaz has now started guarding the palace and the madrasa in the city. But Khojamshukur Tuqsabo valued his wrestling and riding more than his guarding. He always took her with him to weddings, gave her a beloved black horse, put it on a mule, and wrestled with great wrestlers.

Meanwhile, Mamarajab Jebachi, the elder of Koshbulak, dies. He will be replaced by Eshniyaz as an elder. From this day, Eshniyaz's socio-political activity will begin.



The Red Army, pursuing Amir Alimkhan, who had passed through Boysun to Babatag, captured Boysun. But they won't stay in Boys for long. Because they are few in number, they go back to join the main army.

Knowing that the Red Army would return again, the local people rose to the occasion. But they cannot resist a regular army equipped with modern weapons.

"The Red Army, called from Russia, or rather from Bukhara, chasing the Emir, consisted of 5 brigades, a total of 6,000 fighters. Three of them were artillery brigades, two were cavalry, known as the Gissar Expeditionary Corps, led by Marsov.

The invaders are defeated. Eshniyaz's valinemat Khojamshukur tugsabo and other great men of the country are captured. Eshniyaz, who saw his tomb among his captured compatriots, loses himself.

"Pirim, how's the paint now?" said Eshniyoz.

"Oh, my son ..." he said, biting his lip. His hand was folded back and tied with a turban. Then his eyes filled with tears and he looked at the qibla. "The world is lost!"

Eshniyaz is upset. "

So, Eshniyaz understood the situation and, according to Piri, entered the service of the Soviet government only after a meeting with the Emergency Commission - Chairman of the Cheka - Geiser.

In addition, the Declaration of the Council of People's Commissars "On All Working Muslims in Russia and the East" was published in the newspapers at that time. It is safe to say that the views expressed in the statement are exactly the same as the above promises.

Of course, people like Eshniyaz believe these words and start serving in the ranks of the Red Army.

Eshniyaz is appointed as a red elder to Koshbulak. He served the Soviet government faithfully for a lifetime, not even thinking of betrayal.

Eshniyaz will now become the enemy of his compatriots who are fighting for the freedom of the people.

After graduating from the Red Commanders School, he set out to destroy one by one the oppressive gangs that had split into small groups.

"Commander Eshniyaz's name is mentioned among the Kurbashi not only with hatred, but also with azrael, with terror, so that some of the Korboshis and gangs surrendered without a fight, and whether he showed up or not, it seemed as if their defeat was imminent," he said.

Eshniyaz himself was in a strange mood: if he approached the ball of the invaders, it means that he must win ... capture or kill. He was absolutely convinced of this, he did not even think that he could be shot.





In addition, hearing the name "Basmachi" has become Eshniyaz's way of life, following in his footsteps like a wolf that smells of sheep and not resting until he reaches it.

Eshniyaz's prestige among the local people was growing day by day, which was not to the liking of the Soviet leaders.

When Geysler headed the GPU (State Political Administration), Soviet power was working like a monograph. As the main forces of the Basmachi movement were crushed and the threat of overthrowing the Soviet government in the country ended, the policy of the Soviets towards the local population also changed radically. This can be seen from the appointment of Nikkel to replace Geysler.

While the GPU was led by Geysler during the Soviet administration, the staff of the GPU consistently followed the rules of the new system, while during the Nickel era, there was a huge difference between what the Soviet government said and did. That is, "His words are different, his deeds are different."

Nikkel accuses Eshniyaz of breaking the law. He sends a commission to Duoba to get acquainted with the case, telling him that he will meet with the NKVD chief Schmidt. The commission that went to Duoba will also return to work soon and make a decision by holding a meeting of the Basmsoveshchanie. Those who committed immorality in the eyes of the people found Eshniyaz, who deserved the respect of the people, guilty, and decided to take the case to court and expel him temporarily from Boysun. But they can't finish this job. The reason is that on August 4, the 174th issue of the newspaper "Krasnaya Zvezda" published an article entitled "Eshniyaz, who terrified the oppressors" ("Groza basmachey-Ishniyaz" - emphasis added by Sh. Kholmiraevniki). Two days later, the 2nd Congress of the Surkhandarya Provincial Councils opened, announcing that Kuzmin Eshniyaz, a representative of the Turkestan Military Revolutionary Council, had been nominated for the Order of the Red Banner of War. At the same time, Eshniyaz seems to have escaped danger.

But the new society will never let go of someone who once committed suicide. GPU chief Nikkel gives his men a secret mission to gather "material" on Eshniyaz. Meanwhile, kolkhozization was underway. Eshniyaz will also lead the establishment of the Kahramon collective farm.

The GPU does not refrain from spreading rumors that a letter has been sent to Ibrahimbek on his behalf.

"Essiz, Eshniyoz!" - realistic work. It was written in full compliance with the method of social realism, which was in accordance with the wishes of the Soviets. The protagonist acts in full compliance with the rules of the socialist system. Eshniyaz's work is an example for the builders of socialism.





Nevertheless, Eshniyaz is repressed as an enemy of the people. He dies as a national hero. The oppressors will be destroyed, not by the arrow, but by the Soviet system, which they have served for a lifetime.

The protagonist Eshniyaz is born into a poor family. He feeds the rich man's cattle. He is fired without receiving his salary - all of which fully meet the requirements of social realism.

Eshniyaz quickly recovers as a young wrestler. After graduating from the Red Commanders' Course, he worked diligently to finish the invaders and was awarded the Soviet Order in return for his services - which also fully met the requirements of social realism.

Eshniyaz, as a leader, protects the poor. Helps ease their plight. He has always been on the side of justice and has always fulfilled his duty to the state. It finds prestige among the working people - all of which meet the requirements of social realism.

The young propagandizes the order of the Soviet state among the people and gains their full confidence. The locals will continue to turn to Eshniyaz on all matters. He began to be recognized as a man who had won the trust of the people - all of which fully met the requirements of social realism.[5]

Leads the end of the press gangs. These things will become his hobby. As soon as the oppressors hear Eshniyaz's name, they begin to surrender without a fight. Eshniyaz has completely eliminated the oppressive gangs and is beginning to show himself on the front lines of peaceful labor - they also fully comply with the rules of social realism, and so on ...

Eshniyaz's prestige among the working people will increase to such an extent that the people will turn directly to Eshniyaz, not to government agencies. He asks her for help. The Soviet government enjoys such a reputation for fulfilling its laws fully and consistently.[6]

For such populism, the GPU is declared an enemy of the people by the state political administration and dies in prison. He is punished as an enemy of the people for winning the love of the people.

The story exposes the hypocrisy of the Soviet government by depicting Eshniyaz's way of life - on the basis of ruthless realism. It is concluded that this hypocritical policy of the Soviet regime, which has ruled for more than 70 years, will gradually erode from within and eventually perish.[7]

In general, we can see that in the stories of Shukur Kholmiraev, as well as in his works in other major genres, a variety of artistic means are used in their place and very successfully. This is one of the main factors that ensure the artistic highness of Shukur Kholmiraev's works.



References

1. Boltaboev H. Nars and style: A theoretical look at the problem of style and methodological research in modern Uzbek prose. - Tashkent: Fan, 1992.- P.30.
2. Doniyorova Sh. Artistic and stylistic peculiarities of Shukur Kholmirzaev's stories: Philol. Candidate of Sciences ... diss. avtoref. - Tashkent, 2000.
3. Izzat Sultan. Literary theory.- Tashkent: Teacher, 1989.-B. 221.
4. Kholmirzaev Sh., Usmonov T. Kochki.- T.: Yosh gvardiya, 1990. - B. 194.
5. Hamidova M. O. The Character's Interpretation In" Olaboji" //International Journal of Progressive Sciences and Technologies. – 2021. – T. 24. – №. 2. – C. 449-452.
6. Obidovna H. M. Portrait and Writer's Intention //International Journal of Development and Public Policy. – 2022. – T. 1. – №. 8. – C. 25-26.
7. Obidovna H. M. Interpretation of heroes in shukur kholmirzaev's story "smile" //Academica: An International Multidisciplinary Research Journal. – 2021. – T. 11. – №. 1. – C. 155-159.

