

VILLAGE LIFE IN THE WORKS OF SHUKUR KHOLMIRZAYEV

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Annotation: This article reveals the charm of the Surkhan oasis and the lifestyle and character of the generous villagers. The aim is to artistically interpret the stories of Shukur Kholmirezayev and study the unique aspects of the Surkhan oasis.

Keywords: stories, homeland, family, nationality, value, portrait, landscape, character.

Annotatsiya: Ushbu maqolada Surxon vohasining tanti va jo'mard oddiy qishloq aholisining turmush tarzi, xarakteri ochib berilgan. Shukur Xolmirzayev hikoyalarini badiiy talqin qilish hamda Surxon vohasining o'ziga xos jihatlari o'rganish maqsad qilingan.

Tayanch so'zlar: hikoyalar, vatan, oila, milliylik, qadriyat, portret, peyzaj, xarakter.

Аннотация: Данная статья раскрывает очарование Сурханского оазиса, а также образ жизни и характер его щедрых жителей. Цель – художественная интерпретация рассказов Шукура Холмирзаева и изучение уникальных особенностей Сурханского оазиса.

Ключевые слова: рассказы, родина, семья, национальность, ценность, портрет, пейзаж, персонаж.

Stories are not just about one topic, they have various views and directions. These can be mainly on topics such as homeland, parents, children, nature, friendship, alienation, truth and lies. In the works of Shukur Kholmirezayev, one of our creators who is especially mentioned in the genre of stories, we also encounter the images of nature and people, children. Another famous writer, Nazar Eshonkul, expressed the following thoughts about the creator: "Shukur aka's stories are magnificent manifestations of ordinary pain. Most of Shukur aka's characters are people who live ordinary lives and, at first glance, have no connection with the Motherland, the nation, or humanity in general. However, the writer's gaze is so sharp that he can see, describe, and show the pains of the nation, the Motherland, and humanity that lie behind this indifference. No matter how much the era and time wrap it in silence, no matter how much it materializes it, "communicates it," Shukur Kholmirezayev's gaze was able to see it – the person inside the hellish silences and ironies, his pain, and he was able to show this pain differently from the style of Abdulla Qahhor. The style and influence of Chekhov is felt in Abdulla Qahhor's school of storytelling. With this, as some literary critics saying that "Abdulla Qahhor's school does not exist" is tantamount not only to denying the great writer, but also to denying the preface, the bright pillar of Uzbek storytelling as a modern genre. In Shukur Kholmirezayev's school, rather than exposing life and the environment, it is more important to show the place and pain of a person in this environment. The environment has locked all its impurities, all its tragedy in the human heart, and the human heart is a reflection of this environment. Whoever tries to reflect the environment itself will be deceived by the silences, will become a painter of the environment. Our writer Nazar Eshonkul explains what a true creator should be with his thoughts about Shukur Kholmirezayev. Indeed, the works of this creator have their own unique language, style and direction. Especially in the stories in which children participate, childish simplicity and we encounter innocence. In stories such as "Uzbek simpleton", "Cry", "Green Neva", "Uzbeks", "Unknown man", "Under distant stars", we encounter the qualities of generosity, generosity and forgiveness characteristic of the people of Surkhan. Nazar Eshonkul recalls in his thoughts: "...The person who finds the pain in a person's heart is the person who exposes the environment.



Because any environment exposes itself in a person's heart. Shukur aka's works, which are undoubtedly worthy of being called the great achievements of 20th-century Uzbek literature and which are worthy of being called a school that expanded the possibilities of the genre, put the writer on a pedestal worthy of being called a great writer of all times, not of the last century, not of yesterday, but of all times. " We can also see how true the above thoughts are from the actions of the stranger in Shukur Kholmirezayev's story "The Stranger". "He took off his belt and spread it out in the middle. He took a fat patir and five sheep worms from the bag on his donkey and put them in his belt:

Look at the waiter

Thank you, my stomach is full

You will say thank you after eating. I took one worm and started to chew. We are both sitting in silence, looking at the rain that is pouring outside. A blue mist is creeping along the bank of the stream. The left side of the shore looked as dark as a field of scorched wheat. Over it hung streaks of blue from the clouds. Gradually, the streaks faded, and the lands that had seemed dark became brighter. The surroundings became clearer, and the horizon expanded. The sun rose. We also left the belt.

Goodbye, young man, good luck with your hunt, — he said.

Don't be offended by my words.

He mounted his donkey. In my mind, he The firewood that he had gathered and put in the belt arrived.

Uncle, did you forget your firewood?

No, young man, I didn't forget, — he smiles,

did you think he would take it home? I have firewood at home. Here, the rainy days have begun. If any traveler like you or us wants to enter this belt, instead of sitting in the cold, he will burn the ready firewood and warm himself, that's why I gathered it.

He left. I stood at the mouth of the belt, unable to take my eyes off him. "The young man who went hunting here had a completely different opinion about the stranger at first. But at the end of the work, his actions and words surprised the young man. In fact, the young man always makes many mistakes because he looks down on the good things around him, ordinary life, and does not pay enough attention to them. Appreciating and understanding everything in time does not lead to regret later.

It is impossible to pass by another story by Shukur Kholmirezayev, this is "Uzbek Character". There is probably no Uzbek who has not read or heard this work. At the beginning of the work, the student narrator describes the Boka district, where he went to pick cotton, and says that there are about twenty houses in the village, the roofs are made of mud, the walls are made of stucco, and the places and people are like the inhabitants of Surkhan. The young man lives there for a certain time, talking to people, feeling the heart of the Surkhan oasis in the surrounding environment. He recalls: "I looked, there was a long fence on the far side of the house. It was surrounded by branches and bushes. I walked slowly. It smelled bad... Ha-ha-ha! I looked through the opening of the fence: seventy or eighty small cattle could fit in it... For some reason, I thought that people here only knew about cotton. Now, thanks to the cattle, cotton seemed a



hundred times better to me.

Because on our side, there were few words about chemicals, dirty water, and ul-bul.

In short, I had arrived at a corner of Surkhan. As much as the narrator was impressed by the bravery and hospitality of the shepherd Batyr and his wife, his friends' greed, deceit, and injustice towards the shepherd deeply hurt his heart. Perhaps if he had behaved like his friends, the Brave Shepherd's family would not have hated him, but he did not betray his identity or conscience, and he did not lose his humanity for a small hardship. The student was not upset with the shepherd's family, but rather cried with joy that there were still such people among us: "Well, what did you see here, what conclusion did you come to, you ask? I saw here... the breadth and simplicity of the simple, simple Uzbek. Believe me, after getting on the bus, I would cry looking at the snow through the cold window: for the breadth of these Uzbeks, for the fact that despite all the difficulties and poverty, their character was not narrow, and their incredible, legendary hospitality remained like an instinct... I would cry with joy inside, from the bottom of my heart.

The skill of the relationship between man and nature, explored in Sh. Kholmirzayev's stories, occupies a central place in almost all stages of the writer's creative evolution. If in one part of such stories it is about preserving nature, in another group, along with describing the beauties of nature, It seems that his works glorifying the beauty of human and nature relations occupy a greater place, because the writer wants to see goodness, kindness, and great love in a person through his attitude to nature. This is especially evident in the depiction of man and the animal world, man and the plant world. In Sh. Kholmirzaev's stories "Ot egasi", "Podachi" we see the loyalty of man to an animal, and of an animal to a person.

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