

# The Skill Of Creating Character In Uzbek Prose And Its Study

## Ulugbek Hamdam's Unique Style In Prose

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**Abstract:** This article analyzes character and its types, writers who created character in Uzbek prose. The relevance of character and character creation in today's literature is discussed. The research and scientific works of scientists on character are highlighted. Ulugbek Hamdam's skill in creating character in prose and his unique style in prose are discussed.

**Keywords:** Character, image, general (repeating) character, specific (non-repeating) character, symbol, social consciousness, life reality, realism, poetic spirit, way of expression, skill.

**Introduction:** Character is a means of demonstrating the beauty and diversity of prose. Character is a human image in works of literature and art, whose special features are perfectly described and which embodies a historically specific type of character, behavior, experience, intellectual and speech activity, as well as expressing the spiritual aesthetic concept of the author. Considerable work has been done on character and its types in both world literature and Uzbek literature. In particular, literary critic, professor Hotam Umarov, in his book "Theory of Literary Studies", fully substantiated the principles and forms of character psychology. The teacher defines it as follows:[1] "There are two main features that determine the content of character. The first is the moral and psychological characteristics that distinguish one person from another, and the second is the direction of the will of a person who appears in a certain social environment, including these individual characteristics, and the artistic expression of this direction of will in the work." Indeed, the concept of character is of great importance in literature. Because the attractiveness of a work of art, of course, depends on the characters created. Literary critic Hotam Umarov defined character in the following way in his book "Theory of Literary Criticism": "If we compare an image to a nut, character (Greek

character - characteristic, sign) is the kernel of this nut. Because the kernel contains the essence, vitality, necessity, and soul of the nut." In this book, Hotam Umarov scientifically substantiated the essence of character through examples. He argued that character is the core of a work and that other elements are built around character. For this reason, "Only when a character is created, a work of art is created." Literary critic Hotam Umarov, in his book "Theory of Literary Criticism", scientifically researched the character, its two features, and the principles of psychologism of character: dynamic, analytical, synthetic. In addition, literary critic Matyokub Kushjonov, having studied the scientific works of V. Belinsky, N. Dobrolyubov, G. Plekhanov, A. Metchenko, V. Zhirmunsky, created serious research on literary character in 1918-2005. The term character began to be widely used in Uzbek literature after the 1950s through the efforts of Matyokub Kushjonov. Over the past 50 years, whatever research Uzbek literary critics have created about character and image, they have mainly relied on the scientific research of Matyokub Kushjonov. I think that a researcher who has firmly grasped the character in a work of art quickly understands the essence of problems such as plot, composition, and language. Understanding the essence of character facilitates biographical, ontological, and functional approaches,

interpretations, and analysis methods. The writer Izzat Sultan also studied character and defined it as follows: "The content of the work acquires vital clarity due to the depiction of character and at the same time has the ability to affect our feelings." There are many writers and literary critics who have studied character in our literature, but the literary critic who has studied it the most deeply is Matyokub Kushjonov. The artistic character is a mutually organized product of general (repeating) and particular (non-repeating, objective, i.e. the socio-psychological foundations of the life of a person who served as a prototype for the artistic character) and subjective (perception and interpretation of the prototype by the author) signs. The concept of character in works of literature and art differs from the same concept in philosophy, sociology and psychology in the conceptualization of the human image. In works of literature and art, the external and internal essence of the hero's personality determines his character, and this hero's character is in the spotlight through the descriptions of him by the author and other characters, as well as his place and role in the development of the plot. For example, the character of Otabek in A. Kadiri's novel "Bygone Days" acquires clear features, on the one hand, through the descriptions and evaluations of the characters of Margilan along with the writer, and on the other hand, through the role played by this hero in the plot of the work, in the development of events. The heroes in the work do not always rise to the level of character. Unlike the image, the character requires great skill from the writer, a deep disclosure of the hero's unique role and personal characteristics in a specific historical, social and educational environment. In this sense, epic genres allow the writer to create a vivid character of the hero. For example, we can find them in stories such as "My Only Thief" by G. Ghulam, "The Thief", "Anar" by Abdulla Qahhor. The richness of each national literature is determined by the diversity of the characters of the heroes. Abdulla Qodiri introduced characters into Uzbek literature that represented a specific historical period of the history of the Uzbek people and a specific stratum of this people, such as Otabek and Kumush, Yusufbek Hoji and Uzbek Ayim, while Oybek enriched it with colorful types of working people who lived at the beginning of the 20th century, such as Yulchi, Gulnora, Shoqosim, Qoratoy, Yormat. Through the work "Kutlug' qon". Navoiy discovered the character of historical heroes such as H. Boykaro, Nizamulmulk, Majididdin, and fictional heroes such as Sultanmurod, Zayniddin, and Tugonbek through Navoi's work. Such unique characters are also found in the works of writers such as Shaykhzoda, Mirtemir, S. Abdulla, M. Osim, O. Yakubov, P. Qodirov, Sh. Kholmirezayev, and T. Murod. There was a period in

Uzbek literature when writers were forced to portray Russian characters in their works. For example, A. Qahhor in his work "Sarob", Oybek in his work "Kutlug' khon", Parda Tursun in his work "O'qituv" were forced to portray Russian characters. That is, in order for the work to be published, writers were forced to include a Russian character. This tradition continued until the end of the Soviet government, until our country gained independence. After our independence, new directions began to appear in our literature. We can cite writers who were especially productive during the years of independence: O'tkir Hoshimov, Erkin A'zam, Nazar Eshonkul, Olmas Umarbekov, Togay Murod, Isajon Sultan, Tohir Malik, Khudoyberdi Tokhtaboyev, Said Ahmad, Ulug'bek Hamdam. These writers are writers who have shown the nationality, customs, and identity of the Uzbek people in their works. Among these writers, Ulugbek Hamdam stands out, who has a deep place in the hearts of readers with his skill in creating characters. Ulugbek Hamdam gained recognition not only in Uzbekistan but also throughout the world, including the United States, with his novel "Balance". Because the characters of the characters in the work are revealed with great skill. Especially the character of the main character of the work, Yusuf, is fully revealed. Literary critic D. Kuronov says about the main character of the work, Yusuf: "Yusuf fought for one thing from the beginning to the end of the work - for a higher value." Indeed, the pride and nobility in Yusuf's character are all clearly revealed. The characters of the other characters in the work, such as Said's radical change in character after his career, and his completely different state after his career is revealed. The stubborn character of Amir, who could not achieve any of his dreams, is also revealed with great skill. The brave, one-word humanity of the historian Muhammadjon aka in the novel is fully visible in the character of the hero. Not everyone gives their house to a distant relative. Muhammadjon aka's gift to Yusuf as a bequest is clearly reflected in his character and speech. With the novel "Balance", U. Hamdam fully proved that it is possible to express a new artistic aesthetic thought in 20th century Uzbek literature with traditionalism. In particular, the character of the character of Amir in the work entered Uzbek literature as a completely new symbol. Through the character of his classmate Zahro, he highlighted the character of women's susceptibility to emotions. In the novel, the characters of the last decades of the life of the Uzbek people, mainly the period when independence was achieved, were shown through the characters of the heroes, showing how this period influenced the character of our people. "When everyone sat around the table, a prayer was read. Then Halima aya got up and brought bread and tea. She gave Elbek a handful of nuts, and said, "My son, take a bite

of these," and she herself knelt down and began to serve bread. Yusuf took sugar and cheese from his bag and placed them on the table. "Even though Adil aka was always in his place, he did not sit sideways as before, but rather gently bent his knees and pulled his legs to him as much as possible." Adil aka's portrait is embodied in the example of the embarrassment of a father who is spiritually crushed by material difficulties and poverty. Also, the national spirit is well revealed in the character of Halima aya, in the context of a realistic image. Usually, in Uzbek families, women are responsible for setting the table and sharing everything with everyone as much as possible. Here, Halima aya is trying not to notice the lack of necessary food for breakfast, gnawing on nuts and breaking bread. The main aspects that attract attention in the novel are the reflection of the character of the people's mentality, which, in particular, does not fully understand their rights and obligations behind the misfortunes inflicted on the nation. As an example, when describing the life of Muhammadjon aka, his past is surrounded by lies. The novel reflects the past in its own colors. This, in turn, is an expression of the interests of colonial policy, and draws attention to the fact that the propaganda of the ruling ideology demands exactly this. In particular, the lines characteristic of the biography of Muhammadjon Aka indicate that Yusuf's later life will not pass in vain. The author's concept, embodied in each creative interpretation of the novel, sheds light on the character of the hero. The main image centralizes the progressive lines of imagination, and the elements of the image serve to artistically summarize the philosophical depths of the epic plot. Muhammadjon Aka's lamentations: "My life was spent in lies. Those who bowed to lies and wrote lies served those who wanted them. May yours not be like this" - motivate Yusuf to realize his national identity. It is especially worth noting one aspect observed in the writer's work: sometimes the psychological analysis in the writer's interpretation does not acquire a certain consistency, but is embedded in scattered facets. These character traits are realized in the example of the characters of such heroes as Said and Manzura, Mirazim and Zahro, Yusuf and Oygul, Amir and Gulshoda. In conclusion, in Uzbek prose, writers created their own styles based on their skill and talent. U. Hamdam has taken a deep place in the hearts of readers with his lively and soul-affecting characters. When I always read U. Hamdam's works, I get a lot of conclusions for myself and my soul is fed. Because U. Hamdam truly writes from the heart, feeling from the heart. He illuminates living life based on reality through philosophical symbols and the characters of heroes. U. Hamdam has such a skill. There are many writers in Uzbek literature who have their own unique style, but U. Hamdam entered Uzbek

literature with a different spirit. With his talent and skill, he has gained fans not only in Uzbekistan, but also in many countries around the world, including the USA, Kazakhstan, Kyrgyzstan. Because U. Hamdam's works illuminate human feelings through different characters. There may be different nations in the world, but they are all united by the great name of man, human characters. U. Hamdam can skillfully describe feelings and characters that can affect people all over the world. I think this is the greatest achievement of the writer.

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