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THE ORIGINALITY OF SHUKHRAT'S STORIES

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ABSTRACT

The article discusses the unique features of Shukhrat's work, in particular, the writer's stories, which left an indelible mark on Uzbek literature. An attempt was also made to analyze Shukhrat's stories and demonstrate the national and local color inherent in the Uzbek people.

KEYWORDS

Spiritual image, plot and image, thoughts of the heroes, description of the story, creation of the image.

INTRODUCTION

We share views on the stories of Shukhrat, the views on all spheres of our life, the views in the field of education and upbringing, the spiritual development of the Uzbek people, the way of life of the Uzbek people, the national values of literature, the national

values of literature, the national values of literature, the national values of literature, the national values of literature, the national values of liter Every nation has its own spiritual image. Today, raising the spirituality of our society, where all sides are developing, is one of the highest tasks. In the further development of our spirituality, the significance and role of historical artistic and scientific works that artistically reflect the

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history and spiritual image of our nation is incomparable. There are many such works in Uzbek literature. They play an important role in the upbringing of the younger generation. In this regard, it is important to note that the renowned Uzbek writer Shukhrat's novels such as "Golden Gloom" and "Shinelli Years" have established a unique image in our literature, and the stories "Qodir ota," "Otangga rahmat" and "Tez suv" have been used to reflect the traditions, style, and artistic and moral qualities of our people.

In the creation of such stories, a phenomenon not found in other works is vividly manifested in the national and local color. In today's era of globalization, preserving the national identity of peoples, the values that have developed over centuries, has always been of paramount importance. Taking this into account, we tried to analyze the stories of Shukhrat and show the national and local color inherent in the Uzbek people. Zero storytelling is a difficult process that requires a special skill, flexibility, concentration of thoughts and feelings in one place. A number of dissertations on the genre of storytelling have been defended in Uzbek literary studies. However, the question of the skill and color of plot and image creation in Shukhrat's stories, which we have analyzed, has not been studied and analyzed separately. For example, the main character of the writer's story "Balogat" Ulmaskhan, who lives in the spiritual world, is shaped by this life situation. In the

story, the writer convincingly describes Ulmaskhan's heartbreaking, depressed, and tortured. After studying engineering, Ulmashan continued his studies for two years as a journeyman. During this period of study, he learned from Varvara Petrovna, who was a master of her craft. He listens to his lectures, perhaps he will be freed from his kindness. When he was ill for a month during his sojourn, he constantly informed him about it, and even found a remedy that was difficult to find. When Ulmaskhon was uncomfortable with this, Varvara Petrovna struck him and said: "It's better to have a friend who doesn't have bread, a friend who doesn't have bread. A friend's ordeal is a troubled day, isn't it? After all, you and I are part of the same tree, and you will get used to it!" and then, as soon as he recovered and took him to the field, he remembered that he first needed health, without which knowledge could not be obtained, and he tortured his conscience by remembering that he had careed well. This demonstrates that a sense of humanity, which is not found in the works of other artists, is unique to all peoples. To create the hero of a work as a full-fledged image, a writer must have a good knowledge of the human psyche. Because "Kaharmon - bu quyulma (prototip - comment N.S.)." To create it, it is necessary to meet hundreds of people, but these meetings are not enough - the author must add something to himself to create a collection," he says. Shukhrat observed and studied dozens of prototypes in society to create the

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image of Basharat. As a result, he managed to create a perfect image.

Based on a thorough consideration of the project by Varvara Petrovna, a master of the bachelor's degree in bachelor's and master's degree

O'Imasxon, who adhered to the principle of "The Great Teacher," who was educated by the people, was a lover of his love as a person, the master's appearance on the project and the presentation of his project were the qualities of his heart and soul. He did not know how his teacher would receive this, and he tortured his conscience when he thought of hurting him. The writer describes the state of doubt in Basharat's psyche as follows. Varvara Petrovna looked at him and said: "Bravo, bravo! Is it because I am so good? When has goodness come to goodness? it seemed as if he were acting. Bashorat spent a long night thinking about this situation, that is, to come out against his master, he told the chief engineer after he had developed his thoughts and reached a final conclusion. Now, asking what to do, he looked at him face to face and immediately reduced Bashorat to the status of a disciple. However, Ulmaskhan's upbringing received from Varvara Petrovna came to the surface, and he decided that he should tell the truth in any way.

Thanks to the reforms related to social life and the work process, Ulmaskhan's thinking, worldview, spiritual world, and characteristics of his spiritual image are vividly reflected in the story. I had offended her teacher Varvara Petrovna, and the thought that we were going to be away for a hundred days did not give her a moment's peace. Varvara Petrovna's arrival at Ulmaskhon's house, which was not working until the beginning of the discussion, was an unexpected gift for Ulmaskhon. He was a little embarrassed that he had been wrong about Varvara Petrovna. O'lmasxon, especially the teacher's exhilarated words: "I didn't even think of being sad." On the contrary, I was glad to see you, your boy. No, no, there's no such thing as lying on a tree! Nahot men dustona fikr, tanqiddan yuz ögirsam. In the end, it was criticism and correction of this friend who brought us to maturity and raised me! I mean, you'd be upset if you were in my place. Is that it? Ulmaskhon bowed his head in answer. - A person who is saddened by criticism should give up hope for the future. Dostona, to'g'ri tanqid, tuzatishlarga quloq solmagan odam ildiziga buzokboshi tushgan mevovoli daraxt. The harvest remains. Correct criticism awakens a sense of revenge and peace in people who do not believe in their life, strength, and ability. After all, the wind and the wind blow, and let him stir up the weight!" Ulmas Khan's words told him all the wrong

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thoughts. This is explained by the fact that it is very difficult for a person to understand, understand, and understand not only another person's, but their own psyche, as Ulmaskhan writes: "Now I am angry with you. I was really upset. You don't know me!" Varvara Petrovna pointed out through the words. In the story, the characters and feelings in Ulmashan's psyche are logically integrated into the story, ensuring an educational outcome of the story that corresponds to the meaning of life.

The skill of the writer is manifested in the author's convincing drawing of the portrait of Nazokat Khan, who replied to Nasirjan, in the fact that he showed the fact that the word in his heart was moving to his tongue:...suddenly my face changed, his nose was wide, his brows were wrinkled, his labels were stretched. "It's a bad trade, it's a bad trade!" he shouted, then turned round and walked off without stopping. I was terrified, like a hunter flying into the hands of his prey. I didn't believe my own eyes, I saw Ertasha on the street, and he looked round again. Three days later, he came back and asked for the money for the shirt, in Ukrainian, the "new copy" he had given him.

In the story, the writer describes the state of rank, world, and sadness in the psyche of Nosirjon in such a way that there is no possibility of ignoring the vitality of the characters and not being affected by it. The story is very convincingly depicted in the fact that vices such

enrichment, friendship, as prosperity, and acquaintance are entering the life of our people.

CONCLUSION

In conclusion, it can be said that the heroes of the writer's stories differ significantly from each other in their thinking, worldview, and spiritual world. These heroes are realistically expressed in their stories with all their complexity, complexity, and characteristics, achievements, and shortcomings. In their comparison, the spiritual world of a person is depicted in harmony with the era. Most of the stories by Shukhrat depict heroes with strong will, independent speech, and faith, and it should be noted that the writer does not go in the way of a detailed description of the stories. "Because the genre of storytelling does not contain a detailed description." In short, but impressive artistic texts increase the value of the image of the story.

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