



Research Article

METHODOLOGICAL VARNISH OR WRITER'S SKILL

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ABSTRACT

This article is devoted to the analysis and interpretation of the skill of creating a national hero in recent years in prose, in particular in the story "Faryod" by Jizzakh writer Abdullah Ahmad. The article presents the plot of the writer's methodological research on the example of the story, the description of the tragic events experienced by the protagonists.

KEYWORDS

Hero, national character, courage, simplicity, purity, honesty, aggression, creative style, artistic skill.

INTRODUCTION

Independence has given our literature a real freedom. As a result, there have been tremendous positive changes in the literature. Under the influence of rapidly growing political, social and economic thinking, literary and artistic thinking was formed and began to grow. The economic crises that emerged in the early years of independence affected many areas of society. Clearly,

as a result of such influences, human consciousness, its worldview changes, attitudes to social existence, belief or disbelief in the future can cause suspended and negative factors, which in turn can become a painful problem of society.



RESEARCH METHODOLOGY

Undoubtedly, the Uzbek prose of this period was faced with the task of reflecting such problems, to observe them in depth, to instill in students a sense of concern for their own future, the future of the nation, to convey such spiritual experiences in a bright and effective way.

It should be noted that the issues mentioned in the prose of the Independence period have been resolved. The analysis of such Uzbek prose of this period is characterized as the peculiarities of the literary and aesthetic ideals associated with independence. embodied before our eyes as people who are ready to do all they can.

Naim Karimov on the literature of the independence period: "This literature (meaning the independence period - P.T.) must be truly national and popular, reflect the life, character, heart, spiritual wealth and spiritual maturity of the Uzbek people. This literature should be based on national and literary traditions, including the best artistic achievements of the Uzbek literature of the twentieth century, without losing sight of the new artistic research in the literature of the advanced world literature, especially the peoples of the East "[2; 30], - he wrote.

It is well known that in all periods the problem of creating a hero in literature has been a serious matter. Because the protagonist in literature is an artistic tool that reflects all the internal and external features of a social person in a particular period. From the way of life of a person to the end of his life, happiness and tragedy are transferred to the state of the hero, to the act of behavior.

Well, if we pay attention to the term "hero", the dictionary of literary terms defines it as follows: Understanding the term in this sense implies the

categorization of the characters of an epic or dramatic work: the plot events are organized around the protagonist, and other characters are included in the reality of the work in relation to him; they are in an integrative relationship with the protagonist (ruler-subordinate) and perform auxiliary functions in relation to him. In large-volume works with a multi-line complex plot structure, not one, but several characters can move. In this case, the system of characters is divided into microsystems, in the center of which is one of the heroes "[8; 277].

In fact, whether a work of art is a novel and a story or a narrative – everyone the work has its own protagonist. So to be a manifestation of this. It is important to study the classification of the edges.

This is to understand the present of the prose and to predict its future to determine why, when, and where the genre originated, and to him it will be necessary to assign specific leading characters. Today, Uzbek prose has reached the polyphonic stage of its development. Now, the topic the relevance, the interestingness of the events, or the juiciness of the language made the work readable, and it was well known to the creative family that it could not ensure its longevity. Therefore, the author of modern Uzbek prose is required to have a completely different concept of understanding and portraying each character in the work.

In order to possess such a talent, having a great artistic skill from the writer, together with his unique style, plays a great role in ensuring the art of the work. In this regard, it can be said that in the field of literature, large and small studies have been conducted on the study of creative style and artistic skills. However, just as the artistic style is renewed in the artistic work of each artist, so does each work. Before we talk about the writer's style, let's focus on the etymological interpretation of the word style. "Style" is derived from



the Arabic language and means "order", "way", "form" [6; 299].

It is known that the creative style is observed in his understanding of the world, his unique perception of man and the philosophy of life, and his expression of perceived life or imaginary events in artistic colors. Accordingly, the factors that characterize the individual aspects of the style are clarified through the analysis of the creative works. Usually, no matter what genre, subject, or event an artist describes, his or her general uniqueness sets him or her apart from other writers.

ANALYSIS AND RESULTS

At this point, we can say, "There is no denying that the first incredible events and miracles take place in a mysterious nature. However, the process of artistic creation is a unique, complex spiritual world. In it, no one becomes a poet or a writer with the power of a magic wand or a hat, as in fairy tales. True creativity is always an expression of high artistic thinking and pain or joy in the heart of the artist ... If we look at the meaningful life and career of Abdullah Ahmad, we will once again be convinced of this eternal truth" [7; 3].

In fact, Abdulla Ahmad, a member of the Writers' Union of Uzbekistan, is well known to readers for his books "Hamiyat", "Kirmizi Rose", "Olmiga tik baqkanlar". The author's stories "Cry", "Shadows in the distance", "Goodbye, darling" are especially noteworthy for their unique style of expression.

Consequently, in the literature of today, there are peculiar innovations in the methods of expression as well as in the methods of depicting reality. Speaking about the problem of artistic style in modern Uzbek stories, "... all the members of the work in terms of form and content are embodied in two things. These

are: a) the identity of the author; b) the style of the work of art. All the other elements that express the general and specific aspects of the style and serve the formation and perfection of the style are combined in these two concepts. At the point where these two concepts are synthesized, a real work of art emerges" [3; 3. – 4] - we can see the same truth in the story "Faryod".

The story is devoted to the events of the Soviet period, in particular, the plunder and humiliation of the rich people of Central Asia by the government. In the example of the protagonist of the story Rich Olim and his family, history is brought to life before our eyes. As the reader reads the work, he witnesses once again the unprecedented injustices. The work begins with a description of Rich Olim 's return from Tashkent. The skill of the writer is that in the image of the hero, in his actions, the cold winds that blow against the country are convincingly revived: "Rich Olim is in a bad mood. He was in Tashkent yesterday and broke up with the rich. The Bolsheviks are plundering all the rich, even the average peasant. Because of him, there is no grain in the field, no sheep in the field, no harvest in the field. How can you bear the sight of someone who has been collecting the skin of his forehead for a lifetime?" [1; 6].

Rich Olim, who was contemplating such thoughts, was relieved, and only a few of the drowned fruits in the garden, the apples, the seventeen kinds of drowned grapes, and the apricots grew a little. After all, these apricots were planted by Oysari's mother.

It should be noted that, "Style is the synthesis and expression of the subtle and interesting observations that the artist has collected through a deep mastery of life. Its perfection and scale depend on the artist's perception of the being and his style of expression" [4, 9], - as we read the work, we see that the writer is a skilled artist. The writer follows the course of events in



two lines, which becomes clear at the end of the work. The story unfolds rapidly. Rich Olim's grandfather, Yusufbek Ernazaboy, was a landowner like his grandfather. Sandiksoz's only daughter, Oysari, and his brother's gambler, the immoral nephew Talhat, had no other relatives. Is that why he loved Yusufbek as much as he loved his own son. Look at the game of destiny - both young people were not indifferent to each other. But life does not always go as smoothly as one would like, which is also reflected in the play.

There were hard days for Rich Olim. His wife, Ziyatoy, said he was summoned to the council office. The Soviet office was once housed in a building called the Chilla Mosque, which was built by one of Jizzakh's most famous wealthy clerics, where clerics prayed and read books. The author describes the mosque in a very impressive way in the play, which shows that the artist has a unique skill: "The mosque consists of one huge and five small rooms. These seven rooms are surrounded by three-sided porches... Forty-one majestic columns are mounted on the three-sided porch. Forty-one pillars are carved with extraordinary patterns that are as thin as a thread, but that captivate the mind with their charm. The pattern on each column is polished in seven different colors. At the top of the pillars is a seven-sided wreath. The hadiths of our Prophet Muhammad are written on them. Seven candlesticks are mounted on the seven sides of the lojuvard of the wreath. On the days of Eid, the burning of candles on forty-one pillars creates a divinity, an inexhaustible glory with a pen ... Unfortunately, the former splendor and glory is no more. The porches are lined with planks and the ceilings are covered with paper. Flower barracks with hadiths, candlesticks removed... Rich Olim was shocked to see the landscape. He sat down as if something had broken inside him "[1; 15–16]. In the Soviet office he was greeted by a Russian Tatar.

"Why are you fading? You're rich too. What's the matter?"

- Not so much, I have a little husband and wife.

–Your name? ...

- Scientist.

Hurry, there are fifty horses, there is a chest that opens with a bang, Tell me, Scholar?

–Ha men "[1; 18].

The events of the play do not leave anyone indifferent. Andrey Boychaev came with ten armed soldiers, handcuffed Rich Olim and his wife Ziyatoy, tied his daughter Dilkhumor's hand with a rope, and put fifty pounds of grain in a box in front of them, despite their screams.

As mentioned above, as the events unfolded on two lines, Oysari's elderly father, who was suffering from epilepsy, did not trust his gambling nephew Talhat and had to send Oktulporini with Yusufbek to the doctor in a car. On the way, they were attacked by wolves. Yusufbek fought hard until the last strength and defended Oysari.

A man like Yusufbek, his grandson Rich Olim, will not be able to save his family from the so-called Bolshevik wolves. He is frightened when he sees his wife fainting from their humiliation. One night, Ziyatoy, who had been looking at him for ten years, his face faded and bruised, handed over his deposit in the morning.

The culmination of the work is evident in the process of his funeral. Rich Olim, who was preparing to bury his wife, slapped him on the shoulder, handcuffed him and said: "I have lost my beloved wife of forty years. After all, take my client to the last destination! The Day of Judgment will prolong my debt "[1; 26–27], but they



will take him away to see with their own eyes the looting of his garden.

"Take care of them quickly," said the big man in the uniform, pointing to the fruit, "and we'll plant cotton instead." So far, you have paid for it in Russia at the price of gold. Now it comes out of us. Millions of hectares of cotton fields are now ours, that is, ours "[1; 27–28].

His son Kabiljon, who followed his father, fainted when he saw him, and his poor father was lying in the hot sun, handcuffed. When Kabiljon saw this, he tried to take his father away, but Andrei Boychev refused: don't overdo it, we need your father.

"Do you want to sunbathe and kill if you have to?" Cruel, stupid.

Hold your tongue, I'll throw it in the air now!

Fear not, invader, you have no mancirt to beg!

"Stop it, the dog ate it." Now I tell the guys, they're going to crush it. .. Now I will open a window in your throat! ... He stabbed Kabuljon Boychev in the ribs in anger" (p. 32).

After all, Kabuljon was a descendant of Yusufbek, who fought alone with wolves on the road and dragged Oysari alone after his horse's death. He also has a giant heart, but would the nomadic Bolsheviks understand or appreciate it?

After Andrei Boychev's death, representatives of the Soviet government, who had imprisoned his son and tried him on their own, condemned the death for him, but what a death, not an easy one, a brutal death.

"That's it," said Afanasev, taking Kazbek out of his pocket. I order. They build a tall tree in the open ... The local black people must "know exactly what it means

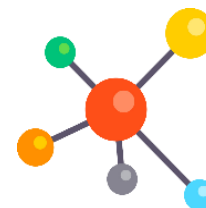
to joke" with a Russian officer, a representative of the Soviet government in Turkestan (p. 40).

In the play, the tragedies inflicted on the head of an Uzbek family by the Soviet government are illustrated by the example of the Rich Olim family. The death of his wife Ziynatoy from a heart attack, the illness of his daughter Dilkhumor, the hanging of his son Kabuljon as if they had not been exiled to the desert, all this knocked Rich Olim to bed.

CONCLUSION/RECOMMENDATIONS

It is known that in the play the imagery plays a special role in the description of the tone of the work, the direction of reality, the psyche of the heroes. Therefore, "the artist always chooses the most appropriate of thousands of words, these words, carefully selected by the jeweler, must be closely related to the content (idea), the situation of the protagonist and the situation, it must achieve a clear aesthetic purpose (content)" [5; 149]. It is obvious that every word must have its own "burden" in the work of art. The same can be seen in the dream of Olimboyvachcha's grandfather Yusufbek: "He is walking in the garden. The surroundings are empty. Days, burnt horns. Yesterday's Eram garden was reminiscent of a cemetery. Suddenly his grandfather Yusufbek appeared. He is on a white horse. His face is worried. His eyes were angry: "Where is the garden I created? Where are the flower beds?" - Dermish said in a sad voice. "Will it all come down? Why can't these black hearts be defeated?! No! No! "No," cried his grandfather like a lion. - The life of an invader is short. Inshallah, good morning! " His grandfather said this and pressed the whip. The fast wind blew towards the horizon like the wind "[1; 44–45].

The qualities of the Uzbek people, such as courage, simplicity, purity, honesty, are reflected in the image of



Kabuljon, while Aryat, national pride, in a deep psychological contrast is interpreted in the example of Yusufbek and Rich Olim.

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