

"BANDI BURGUT" BY SHUKUR KOLMIRZAEV THE WORLD OF IMAGES IN THE STORY

Tangirov Roziboy

Independent researcher of Termiz university of economics and service

ANNOTATION:

Shukur Kholmirezayev is one of the most mature poets of Uzbek literature. The role of the writer in the development of prose is incomparable, besides, his ability to create a character made it possible to reveal the poetic style of the creator. Based on the writer's "bandi burguit" story, the skill of character creation was analytically approached. Based on one story, the writer's artistic skills and forms of expression in the process of character creation were analyzed.

Key words: analysis, image, symbolism, character, psyche, artistic skill.

АННОТАЦИЯ:

Шукур Холмирзаев – один из наиболее зрелых поэтов узбекской литературы. Роль писателя в развитии прозы бесподобна, кроме того, его умение создать образ позволило раскрыть поэтический стиль создателя. На основе рассказа писателя «Банди бургит» аналитически подошёл к мастерству создания персонажей. На основе одного рассказа проанализированы художественные способности и формы выразительности писателя в процессе создания персонажа.

Ключевые слова: анализ, образ, символика, персонаж, психика, художественное мастерство.

Shukur Kholmirezayev is one of the mature representatives of Uzbek literature, a talented writer. It can be observed that the writer tried to create works of various genres in the creative process of more than half a century. The main part of the most characteristic works of the writer are works in the narrative genre. It is very difficult to imagine Uzbek storytelling without these stories. Shukur Kholmirezayev is naturally one of the most talented writers after Abdulla Kakhor in the development of the genre: "As a story writer, no matter what subject he wrote, he always tried to express some important, weighty social thought. This characteristic of his is especially evident in the stories created in the following years. In the stories of Shukur Kholmirezayev, the color of the Surkhan oasis is clearly felt" [1, p. 651].

In fact, it should be noted that along with the unique interpretations of the writer, his artistic style has been elevated to a high level by the same feature. In the writer's stories, views, aspirations, struggles, struggles in the spiritual and spiritual world of a person are very skillfully interpreted. It also has its own place in the development of independent storytelling: "A specific direction in artistic creation does not arise by itself. It will have its own basis, history. Its basis is the change of time and era. The renewal and emergence of principles in the narrative of the independence period depend on the same factors. That is, the restoration of forgotten ancient values, increasing attention to religion, which is the basis of enlightenment, spirituality, the emergence of a democratic direction in state administration, the formation of a market economy, and so on" [2, p. 128].

As noted, it is possible to observe the specific interpretations of each era, its reasons, and the circumstances that are the basis for the change of poetic expression forms. However, talented

people are not affected by the hot conflicts of the time and the negative aspects of the environment. True, in some sense, the influence of ideological influences on literature should not be forgotten. The intensity of the times prepared the ground for the creative work of the talented writer Shukur Kholmirezayev to rise to higher levels. The artistic interpretations of his story "Bandi Burut" showed the artist's poetic skills.

In Uzbek literary studies, a lot of scientific studies and researches related to Shukur Kholmiraev's work have been conducted. The language, style, unique internal construction, integrity based on folk melody and harmony with nature of the writer's stories have always attracted the attention of researchers. Such researches and observations serve to further study the works of the writer, especially his stories, to understand more deeply the meanings and signs hidden in the background of the events.

It is impossible to imagine the work of a writer without vivid images of nature, childhood and its hopeful memories, bitter truths of life, symbols in which truths are hidden. This can be seen only in the example of the story "Bandi Burut". The knot of events described in the story appears to be a natural process at first glance - the young eagle, which looks like a hen in the hail, lands helplessly on the branch of an apricot tree, its wings hang down from its wetness, but its eyes are open. This appearance itself points to the fact that not only man, but also any powerful creature becomes weak and alien in front of nature: "On top of that, the sky crackles like thunder and lightning flashes. Oh, how often a person feels his weakness at such a time. You feel as if these heavenly powers will disappear. But we were there, stuck in each other's paws, completely forgetting about humor and sitting looking outside. At one point, a black object came down from the back of the shed and landed on a lonely apricot branch in front of us. It's an eagle with wet wings and eyes. Hail must have hit" [page 3, 5]. And despite all these sufferings, as the writer noted: "look at the one that didn't land on the ground, the eagle did" [page 3, 6].

While reading the work, the reader joins the children who want to catch the eagle and comes to the village through the mud from the steppe. But they can't find the eagle, but a shout is heard from nearby, which makes them realize that it is coming from the yard of the Torakuls, from the yard next to it. In the courtyard of the Torakuls (note the symbol in the name!) now sees an eagle with its leg tied. If there is a net that terrifies the student, if there is a slave again?! His family is described as one of those families who live a very poor life, working tirelessly and barely making ends meet. It should be noted that through these symbols, in addition to the complex aspects of the era, he also brings to the pen the difficult aspects of human life.

The bird, which is a symbol of freedom, is now bound, weakened, folded its wings and lies on the ground. It can be seen that he is trying to escape with his claws stuck in the ground. But instead of giving the eagle to the children, Torakul's mother gives it to Yoldoshboy, the son of the head of the collective farm, who is riding a horse and does not want to join the villagers. A person immerses me in the psyche and character of Yoldoshvoy, the hero of the work, so that I can feel how complex a process it is to understand a person.

It is true that the work reflects the artistic vision of the 80s and infuses the characteristics of this period, the way of thinking typical of children into the development of events: "Yoldoshboy was a young man of our age. He studied in the next class. But he dressed very well. He was dressed in such a way that a couple of jealous children tore off his head a couple of times. I liked that boy, in general. He read well and was full of information. However, the chairman's father did not want

his son to join us, just like the mother of Torakul Juldur, look, the rich are careful too, right?" [3, page 8].

As a matter of fact, while drawing various characteristics of the period in the story, the creator very skillfully reveals the portrait and character of Yoldoshboy based on the narrator's speech, so that even Torakul's mother, while taking the eagle to the stream, suddenly catches the eye of the chairman's son. There is also sarcasm in addressing them as, "Assalamu alaykum, Mr. Chairman." This situation can be understood not in Onakhan's speech, but in the author's interpretation. Onakhan made such a sincere and humane appeal, but the reader focuses on their dialogue: "What are you doing, aunt? Yoldosh asked. "I'll shoot Kultepa and kill him, man." Then Yoldoshboy entered our lives: - Give it to me, aunt. I will make a cage for me. "I will take care of him without taking him out," he said. Then he added: - We have one such eagle in our house. But he is lifeless, a statue. I love the eagle" [page 3,9].

In the course of events, the author introduces the reader to the family of Grandfather Rais and emphasizes that this family is an international family. Rais grandfather's wife is Tatar, Bashkir, not Uzbek! His son Yoldoshboy (follows his father's worldview, attitude and goals!) is ambitious and differs from others in his lifestyle. For example, when the hero of the story went to Rais grandfather's house, Yoldoshboy watched him with binoculars in the living room of the house. As the writer himself stated, "... there were two sides of the same stream - two poles, and now that I think about it, it's as if the Russians live in this corner, and Christians live on the other side..." [3, p. 12].

It seems that the writer intends to reveal the symbols of the work to the reader. Because the condition of the eagle in the cage in Grandfather Rais's yard, although the free bird's wings were wet yesterday, its feathers were dry, it was swollen, it was snoring more and making a "fish-fish" sound like a cat, and there was an evil in its eyes. , the presence of foreignness is described. Through the words of master Shodmon (a symbol - a person who can create is happy!), the pain of the writer is also understood: "If you feed the eagle in its nest, it will be a hand," said the master busy with his work. - Kazakhs teach everything, hunting, hand... - Can't you teach it? I asked. - No, he has grown up, my son. It has an air of freedom. He cannot stay in this occupation for long" [3, p. 13].

In the work, symbols show their height again, revealing painful truths. Amir Temur, Jalaluddin Manguberdi, Mirzo Ulughbek, Ibn Sina, Fergani, Beruni, Mirzo Ulughbek, Babur and Mashrab were world-lovers, but Isn't it a symbol of the Uzbeks who remained in the chains of the authoritarian regime for 70 years? As the master understood, "It took the air of freedom. He can't stay in this job for long!" Another painful aspect of the story is that when the bandi eagle saw the eagle statue in Grandfather Rais's hotel - the phosphorus eagle tutu brought from Bulgaria, "...he blushed and winced noticeably, an evil spirit flashed in his eyes" [3, p. 16].

Like a person, an eagle longs for freedom, it has learned this throughout its life, but during the one or two months spent in captivity, its predatory and free birdness is clearly visible, but its weakness and helplessness in the cage evokes a feeling of bitterness. When he hears the trembling screams of other eagles flying in the wide sky (Why the scream? Why can't he see them himself? The symbol is that maybe they are the restless spirit of the ancestral eagles?) he becomes very restless. In pain, the cage flies around, but every time it hits the bars and falls to the ground. It was not for nothing, the same concept was embodied in the basis of captivity.

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The writer tells a bitter truth, a symbol, from the language of the hero, saying "Grandfather Rais - although he is considered the "father of the people", he was somehow alien to the people, my friend." Rais Baba says with pain that there are fox, wolf, leopard skins, deer and wild sheep's horns in Rais Baba's house. The story's hero's proposal pleases Grandfather Rais, tries to teach his household (not to catch!) but fails, he lengthens the rope tied to the leg of his disobedient reindeer and opens the door of the cage. opens. His complete release depends on the will of Grandfather Rais.

What is this sign? Now the eagle flies to the sky saying that it is free, but suddenly it notices the thread on its leg and later feels that it is a limited freedom, freedom in name only. If the chairman realizes that he cannot fly beyond the specified distance according to his will, he again submits to fate, slows down and hangs down from the porch. That's when the eagle rebelled. Now, Yoldosh, who is used to flying with a kapron chain on his leg, disobeys the will of Rais grandfather and flies into Grandfather's hotel and breaks the phosphorus eagle's suit and dies. Affectionate children now bury him as a martyr on the garden side of the cemetery. They buried them like martyrs who died fighting for freedom and independence.

As you can see, it is possible to observe that in the story, almost every image is represented by its own symbols. A captive eagle is a free person who has been deprived of freedom, even an Uzbek oppressed in the authoritarian system! Torakul is a person whose name matches his body, a poor person, even his mother is a dumb person. This can be understood more deeply than the fact that they gave the eagle in their hands to the son of Grandfather Rais. And Toraqul's mother is the image of a strong Uzbek woman who is passing her life under the yoke of oppression. Yoldoshboy - Rais grandfather's worldview, although he is young, manly and a young man who has learned to achieve what he wants, he has his own world, he is different from "cats", even if he has friends. walk away. Although Rais Baba is considered the "father of the people", he creates the impression of a stranger to the people, that he has nothing to do with the people, everything comes from his own interests. Master Shodmon is a person who is happy because of his creative ability, but he is also a person who is sad, depressed, and does not complain about his life, even though he lives only on the tip of his hand due to poverty. It can be considered that the burial of the eagle in the cemetery among the martyrs is a sign that he is a free man in the form of an eagle.

Shukur Kholmirzayev, in the story "Bandi Eagle", based on the facts of history, the writer showed his views and creative skills on the example of a bandi eagle. The symbolic meaning in it inculcates the fact that a person has the right to realize his identity, to take a deeper look at the world and the environment, to the transience of this world, to the existence of the people and the nation, and to live as a free, free individual.

Speaking about his creative process, the writer says that "my whole conscious life - my research in the field of creativity - is to achieve as much simplicity as possible, to make the events of the work as similar as possible to life and its natural processes, moreover, the idea of the work is the basis of the artistic intention. he is passing by on his way out of that event-process system involuntarily. Although it's a boast, I'll say it bluntly: you can evaluate these researches as reaching the Synthesis," he said.

So, in all of Shukur Kholmirzayev's works, he tries to interpret the human spirit, the complex aspects of the era, human will, pride, and courage on the basis of unique symbolism and metaphor. Because when you look at the world of images in the works of the writer, it gives you a wider opportunity to understand their spiritual and spiritual world, to feel the characteristics of

their characters. On the basis of generalization, he interprets the human form and his spiritual aspirations truthfully.

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