



### EXPRESSION OF SIMPLE FOLKLORISMS IN SHUKUR KHOLMIRZAEV'S STORIES

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#### Annotation

This article discusses the role of simple folklorisms in the stories of Shukur Kholmiraev.

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It is known that creators effectively use proverbs and sayings when creating an image of a work of art. This situation can be seen in Shukur Kholmiraev's characters in the character of common people and is given through the sharp and short speech of the hero. The author's images are so convincing that they can create an inner surprise in the reader.

Although Shukur Kholmiraev gives the inner monologue of his characters very briefly in his own language, he mainly gives their inner thoughts in the author's narrative. <sup>1</sup>In particular, in the story "Something went wrong", we can see that the role of saying is of special importance, revealing the character of two heroes at once.

A week has passed. The couple lived like strangers. Kismatulla suffered and became sad: A learned heart does not let it be sad. Undoubtedly, Hikmatoi must have suffered too: after all, he was also used to Kismatulla...<sup>2</sup>

The story begins as follows. Husband-Qismatulla was impressive and cheerful. Wife-Hikmatoi was cold and calm, but even more rude. But they loved each other, so they did not notice this difference in nature, as if they were born like that and had to be like that. <sup>3</sup>After coming back from the party, the party-goer saw the behavior of the couple, and the wife noticed the news in her husband, even though she had been complaining for three years, the husband would be the first to speak and cheer her up. But this time, the husband was cool and calm. At a young age, he took it upon himself to go abroad to see the world, and for three years now, they have been traveling abroad, sometimes alone, sometimes together. Hikmatoy went on a trip and did not relax in a Moscow hotel. Kismatilla also parted after realizing that Hikmatoi's habit had not changed. The story ends with something...something missing between them. It remains unknown to the reader that something is missing from the story. It is up to the reader to find out.

The well-known writer Shukur Kholmiraev's poignant article entitled "Literature will die" is the best among the literary and critical works created last year. Sh. Kholmiraev theoretically convincingly shows that writing what is in the language of the people or what is on the tip of

<sup>1</sup> Marhabo Kochkarova monograph "Artistic words and mental landscapes", "Muharrir" publishing house, 2011, p. 149

<sup>2</sup> Sh. Kholmiraev The Story of Something Gone, Election I Vol. Sharq n., 2003, p. 32

<sup>3</sup> Sh. Kholmiraev The Story of Something Gone, Election I Vol. Sharq n., 2003, p. 32



their tongue is not a problem that serves the development of society. Literature shows a person to a person, discovers his good and bad sides. In the article: "So, the main subject of Literature is the old truth that is called man... at the same time, it is the new, eternal truth!"<sup>4</sup>

In the analysis of another story, we were convinced that the storytellers, referring to the old people, emphasize that the meaning of the story is still relevant to today's times, even though the times have passed.

Adib combines the genres of folk art, such as proverbs and sayings, with the views of the people. This situation is one of the signs of the originality of the artist's artistic style, which allowed us to fully analyze our national values. Shukur Kholmiraev tells about the country where he lives, its people, its nature, traditions, and way of life. His heroes are people who have a national character with all their actions, who embody the national characteristics of the Uzbek people. For this reason, literary works are very close to the reader's tongue. The reader who is familiar with his characters, meets familiar faces and gets acquainted with the incomparable interpretation of the reality that he sees around him every day. The artistic world of the work is so dark that it will be difficult for the reader to get out of its influence. This situation is directly related to the writer's artistic skills, and it is also his dream. More than a hundred proverbs are used in literary stories. It's not about using a lot of proverbs, of course. Often, we also come across works where ideas are expressed by artificially quoting folk proverbs.

In 1976, Shukur Kholmiraev and Umarali Normatov, Doctor of Philological Sciences, in an interview entitled "Problems of Style, Artistic Form", said, "I do not agree with the statement that there was no prose in the East. In the East, including us, there was prose, but it was different from the realistic prose created in the nineteenth and twentieth centuries: it can be said that, however far it is from the wide-epic images, concrete character, specific images, its universality is wise prose. "It is valuable to us as it was and still is." <sup>5</sup>It explains with examples that the folkloric traditions, conventional methods are gaining ground, and the great writers are also successfully using these forms.<sup>6</sup>

In the story "Life is Eternal" Nadir's memory of how he lived as a human after his death was expressed by the writer with the following saying.

Everything is over, now regret is your enemy.<sup>7</sup>

The writer's getting lost in the steppe was the motivation for writing the story "Lost under the call of Zov". The story was written in 1971 and begins with these words: "At that time, when I was seven years old, we lived in the mountains. My brother is a shepherd, my mother is a milkmaid. I also have one sister. Our camp was in Kungai Bet, five or six miles from Zovboshi."

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<sup>4</sup> Q. Yoldosh "Yonik soz", "Yangi asr avlodi" n., 2006 p.7

<sup>5</sup> U. Normatov Etuklik "Problems of style, artistic form" articles, Literature and art named after T. G. Ghulom, 1982 p. 346

<sup>6</sup> Articles by U. Normatov Etuklik "Problems of style and artistic form", Literature and art named after T., G'Ghulom n., 1982y.359-p.

<sup>7</sup> Sh. Kholmiraev The Story of Lost Under Zov, Saylanma Ijild, Sharq n., p. 104



The writer describes the grass he grew up in as follows: "If you have seen grass, it is like this: an example of a hole with an open top. A ski rack is installed in this hole. A piece of felt covers this fence. A thread is tied to one end of the felt, and the other end of the thread is wrapped around the door. On open days, when fire is lit in the hearth between the house and the house, a hole is opened with the help of the same thread. The crooked, wild willow branches that carry the firewood are called uvuk. These lids are attached to the carapace. Keraga means the foundation of a one-and-a-half-meter-high checkerboard. The door is the place where the ends of the keragas come together. The reason I'm telling you this information is that many city dwellers don't know it. After all, it's good to know. "The hero of the story, the boy, gets lost like Shukur. He sees a big black furred cat and realizes it. Since the door to the shepherd's house is chained, he opens the frame and enters. Groping in the dark, he finds a place for himself, and sleep is forced and hard.<sup>8</sup> I slowly stepped inside. The smell of raisins hit my nose. Yes, it means that there are fruits. Let's eat little by little. We thank the host in absentia. Don't be sad, after all, is a person expensive, is a fruit expensive? Poor mother, they say: "People are not found, things are found." Poor mother! How is he now?... Oh, mother! I didn't get used to your words, but I did it arbitrarily! But I wanted to do you a favor for myself?!<sup>9</sup> The story flows from the writer's pen, not a phenomenon outside of him, his personality and thinking. The ability to perceive the artist's skill and artistry was not considered the main issue for most story writers of that time. As a result, works far from art and life have increased.<sup>10</sup>

Shukur Kholmiraev's use of simple folklorisms in the story contest helps to bring life observations into reality and make the images appear deep and truthful. Shukur Kholmiraev started his work in the first half of the 60s and entered literature with extensive life impressions. The wide complexity and diversity of the human character, different situations of reality, the scenery of mother nature - the use of simple folklorisms in all this made it possible to bring the life observations of the writer into the story.

#### References:

1. O. Toshboev Abadiy Zamondosh. G. Ghulom publishing house, 2018
2. Sh. Kholmiraev Election I Volume I, page 168
3. Sh. Kholmiraev Election, Volume I, p. 234

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<sup>8</sup> Publishing house named after O. Toshboev Abadiy Zamondosh. G'. Gulom, 2018 y 47-b

<sup>9</sup> Sh. Kholmiraev Election Volume I, page 168

<sup>10</sup> Publishing house named after O. Toshboev Abadiy Zamondosh. G'. Gulom, 2018 y 47-b