

SHUKUR KHOLMIRZAEV WRITER OF MODERNITY

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Annotation: This article discusses the work of the writer Shukur Kholmiraev, as a modern writer of Uzbek literature. Shukur Sholmirzaev is a famous writer of his century.

Keywords: Writer, publicist, national writer, theme of homeland and love, small theater, playwright of his age.

Shukur Kholmiraev was one of the first writers who studied the era of the National Liberation Movement, which in the history of the Uzbek people was called "printed". This theme was expressed in the writer's novels Keel Koprik and The Black Belt (1987). Based on the play by Shukur Kholmiraev "The Black Belt", staged at the Abror Youth Theater Khidoyatov , he played an important role in the formation of a new attitude towards the historical past among the younger generation.

Shukur Kholmiraev (1940.24.3, Baysun district - 2005, Tashkent) - People's Writer of Uzbekistan (1991). Winner of the Order of Labor Glory (1999). Graduated from the Faculty of Journalism of Tashkent University (1963). He was an editor at the publishing house " Yosh Guard" (1963-67), a literary employee of the Mukimi Music and Drama Theater (1967-69), a literary employee and head of the department in the magazines " Guliston " (1969-75) and "Star of the East" (1978). -80).

On the one hand, the unique romance of his youthful and student years is expressed in the stories and novels of Shukur Kholmiraev, on the other hand, the life of ordinary people living in the Baysun region, where the writer was born and grew up, the struggle and changes in society and their spiritual world found their artistic expression. comprehension. In the future, the life of the Baysun and Baysun people rose to the level of the main theme of Shukur Kholmiraev's work and became an important factor in the fact that the realistic image became a priority in the writer's work.

As Shukur reveals Kholmiraev of complex life processes in reality and the conflicts of the spiritual world of people, romantic pathos in his early stories gave way to realism and enabled the writer to introduce elements of "cruel realism" into Uzbek literature. In his works, created in the 80s and 90s,

Shukur Kholmirzaev gave a deep artistic analysis of the life of society and people in this period.

Shukur Kholmirzaev wrote such novels as *The Last Station* (1976), *Keel Koprik* (1984), *Passenger* (1987), *Olabodzhi* (1992), *Dinosaur* (Book 1, 1996). In Shukur Kholmirzaev's novels *The Last Station*, *The Passenger* and *Olabodzhi*, the Shur society began to decompose from within in the 70s and 80s through vivid artistic images. The social problem raised in these novels found its new artistic interpretation in the writer's novel "Dinosaur". The story of the struggle of conflicts in the life and spiritual world of a person who is firmly convinced that the state of Shura is a people-loving state, and its domestic and foreign policy is a policy that serves the interests of the people and society. country is at the center of this novel.

Even though Shukur Kholmirzaev wrote a number of works in the genre of the novel, and these works occupy a certain place in the history of Uzbek novelists of this period, he is primarily a storyteller. In his stories A. Kadiri, A. Along with continuing the best traditions of Uzbek writers such as Kakhkhor, he also enriched the Uzbek narrative with the artistic experience of Russian and European writers. The best stories of Shukur Kholmirzaev are distinguished by the freshness and brightness of the hero's image, the originality of the composition, and the colorful language of the characters.

all "eternal" ethical problems seem to be concentrated - the problem of goodness, love, conscience. For the hero of the story, the old man Ostonakul, the ideals of goodness and conscience are so important (even in relation to sick cattle) that he is ready to be punished for his "guilt" (he did not kill the sick ox in time) than to take the life of a living being. For the old man, a sick ox is not just "meat", it is a living being that can feel pain and fear. The old shepherd even refers to the ox as to a person: "Oh, my God! What's wrong with you? Maybe you're tired? Get up! Get up!"

And it is no coincidence that the author of the story describes the disease of the ox in such detail, psychologically subtly emphasizing the pain and suffering experienced by the animal. Shukur Kholmirzaev makes us complicit in the approaching death, makes the reader feel pity for the torment of a living being: "The ox rose, its skin trembled. He carefully moved his tail. the ox barely walked, gloomy, with bowed head ..."

Old man Ostonakul not only pities the dying cattle, he respects the work that the ox did. An old man cannot violate the basic moral law of life - pay good for good. The high morality of the old man is imputed to him as "guilt" by the management of the state farm. But he is above their accusations, the main thing for him is to follow the laws of Good.

Moral issues lie at the center of another story by Shukur Kholmirzaev, *Life is Eternal*.

The story about the chief agronomist of the collective farm Nadyr Ruzikulov is a symbolic story about a man who survived his "death" in a dream. A man is rude and in some ways even cruel - it doesn't cost him anything to insult his mother-in-law, throw a stone at a dog - suddenly, having lost loved ones through his own fault and feeling the anguish of loneliness, he begins to think about his life, to think about what kind of person he is. To exacerbate the situation of a person's assessment of his "I", the author uses a metaphorical "death" - Nadir falls asleep, but feels his sleep as death. Thus, the hero looks at himself, as it were, from the outside, beyond the bounds of real life and evaluates himself from the standpoint of the life he has already "lived". All his bad and good deeds pass before his eyes: "And he died like a dog ... And he didn't see his daughter at the last minute, and he didn't say the last "forgive me" to his wife.

And the workers of the state farm ... Among them there are many who respected him, treated him kindly ... "And he suddenly felt all the bitterness that nothing can be changed in this life after death, that mistakes must be corrected while you are alive: "Everything has passed, everything has sailed away ... You can't fix anything now."

And what is most surprising, Nadir becomes a witness of how they carry him to be buried. His path to the cemetery symbolically reflects the path of each person to his last place on earth. But Nadyr, on the other side of life, suddenly realizes the transience of life and the vanity of everyday life: "Such is human life: I was born, grew up, studied, worked, cursed with people, reconciled. Thinking about how to live, mumbled grief, loved, died. For a few days, those close to him will cry, wail, and then? They will remember him ... "

And he realized the main thing in life - you will be judged and remembered by those good and bad deeds that you did during your lifetime. And only this has value, only this is significant both in life and after death. And having understood the essence of the eternal moral law - do Good, he repents and "comes to life".

Waking up in reality, Nadir did the only thing that now began to make sense for him - I apologized to my neighbor and followed my family.

"On the way, he remembered how and for what he was criticized at the meeting in the evening, figured out how to correct mistakes, change - something in the work."

LIST OF USED LITERATURE :

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