

## SHUKUR XOLMIRZAYEV HIKOYALARIDA AYOL OBRAZI TALQINI

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**Annotatsiya.** Qaysi zamon va makonda bo'lmasin adabiyot hamisha inson va u bilan bog'liq voqelikni namoyon etadi. O'zbek nasrida ham qalami o'tkir ijodkorlardan biri, mohir hikoyanavis Shukur Xolmirzayev hikoyalari alohida o'rin tutadi. Ayniqsa adib ayol personajlar qiyofasi va xarakterini yaratishda milliy qadriyat, andisha va odob tushunchalaridan also uzoqlashmaydi. Hikoyalardagi har bir personaj shunchaki emas. Ular asosan Boysun xalqining sodda, tanti va bir so'zli insonlarining qiyofasidir. "Arpali qishlog'ida", "Odam", "Podachi" kabi hikoyalari aynan shunday hikoyalar sirasiga kiradi.

**Kalit so'zlar:** nasr, personaj, ayol, andisha, qiyofa, tanti, hikoyanavis, "Arpali qishlog'ida", "Odam", "Podachi"

## INTERPRETATION OF THE IMAGE OF WOMEN IN SHUKUR KHOLMIRZAYEV'S STORIES

**Abstract.** Regardless of the time and place, literature always reflects humanity and the reality associated with it. Shukur Kholmirzayev's stories one of the sharp-penned writers in Uzbek prose and a skilled storyteller, occupy a special place. In particular, the writer does not distance himself from national values, modesty, and etiquette in creating the appearance and character of female characters. Each character in the stories is not just a character. They are mainly the image of the simple, stubborn, and straightforward people of Boysun. Stories such as "In the "Arpali Village", "Odam" "Podachi" belong to this category of stories.

**Keywords:** prose, character, woman, modesty, appearance, stubborn, storyteller," In the Arpali Village", "Odam", "Podachi"

## ИНТЕРПРЕТАЦИЯ ОБРАЗА ЖЕНЩИНЫ В РАССКАЗАХ ШУКУРА ХОЛМИРЗАЕВА

**Аннотация.** Независимо от времени и места, литература всегда отражает человечество и связанную с ним реальность. Рассказы Шукура Холмирзаева, одного из остроумных писателей узбекской прозы и умелого рассказчика занимают особое место. В частности писатель не отходит от национальных ценностей скромности и этикета при создании облика и характера женских персонажей. Каждый персонаж в рассказах — не просто персонаж. В основном это образ простых упрямых и прямолинейных жителей Байсуна. К этой категории рассказов относятся такие рассказы как "В деревне Арпали" "Одам", "Подачи".

**Ключовые слова:** Проза, персонаж, женщина, скромность, внешность, упрямый, рассказчик, "В деревне Арпали", "Одам", "Подачи".

It is no exaggeration to say that the spirit of independence brought radical changes not only to the socio-political sphere but also to the worlds of art and literature. In particular, the stories of Shukur Kholmirzayev—a writer who entered Uzbek literature with his select novels and novellas—were warmly received by readers. The characters and events encountered in the author's work never repeat one another. He portrays the character, nature, lifestyle, and customs of the simple, sincere, honest, and plain-spoken people of Surkhandarya with such mastery that the reader feels as if they have stepped into that world and are breathing the same air as the characters.

The author skillfully employs words in his stories, placing them with precision. Whether the character is a chairman, an elderly woman, or a robust shepherd, their personality is revealed through concise and vivid sentences. For instance, the dialogue of Bodomgul, a character from the story "Arpali Village," addressed to Abdurasul—"Tell your dream to this water, alright? I... have someone else" [1;83]—demonstrates the girl's courage and her resolute, man-like word. The more one studies the writer's work, the more one becomes convinced of his multifaceted talent. In a conversation between Safar Ollayor and Shukur Kholmirezayev, the author remarks: "Hemingway has a saying. A good writer comes from a good person. Therefore, a bad person can never be a good writer" [2;3]. Indeed, we can see the proof of the author's aforementioned views through the story "Under the Distant Stars." In the narrative, two creators who lose their way during a journey through the Boysun mountains are forced to spend the night at a household in Gummataka, one of the mountain villages.

No matter the time or place in which a literary work is created, humanity remains its central theme. Similarly, in the story "Under the Distant Stars," Shukur Kholmirezayev reveals traits characteristic of mountain dwellers—such as honesty, humanity, and hospitality—through the nocturnal visit of two guests. In particular, he portrays the most beautiful and unique image of a woman who is peerless in her modesty, possesses high dignity, and places the honor of her family above all else. In this story, where the narrative flow is guided by the author's voice, the following sentences appear:

- "I am from Boysun myself," I said. "My friend is from Tashkent. Do not be suspicious."
- "That may be so," the woman finally said. "My husband is not here. Otherwise..."
- "Our guest from Tashkent has fallen ill..."
- "In that case, please come in," the woman said [3;34].

The author was well aware that mountain women would not admit a stranger into a home where the husband was absent; yet, he also knew that qualities of humanity and hospitality were an inseparable part of these people. For this reason, he felt compelled to lie, saying, "Our guest from Tashkent is unwell." There is another moment in the story where the woman's unparalleled discretion and manners are impressed upon the reader through just a few sentences:

"The woman brought out quilts and pillows and made the bed while standing with her back to us" [3;35]. It is no exaggeration to say that this is a portrait of a Surkhandarya woman drawn in words.

The writer pays special attention to the dialect of the characters when creating his images, incorporating the authentic vernacular of the plain-spoken folk into the work in its original form. Indeed, in one of the interviews with the creator, he remarked: "A writer with a distracted mind cannot have a positive hero. Who can imagine another as clearly as themselves?! A writer reflects their own self and identity in their work" [2;3]. In the story "Under the Distant Stars," the author wordlessly expresses that he is, with his entire being, an inseparable part of these people.

National traditions, viewing the family as a sacred sanctuary, loyalty to one's husband, and feelings of modesty and shame are unique spiritual treasures inherited from our grandmothers. At the conclusion of the story, the author's sentence—"Before leaving, I took their photograph. However, no matter how much her husband insisted, the woman did not uncover her face" [3;38]—serves as proof of the woman's beautiful modesty without requiring any further commentary. In the philosophical story titled "Man," we can observe the endurance of a woman

whom even the trials of life could not break, portrayed through the character of Old Mother Rahima. Realizing that her end is near, the old woman faces it with courage.

- *"A human life at its end... is said to be like a candle before it goes out. A person suddenly gathers strength at the threshold of death. Doesn't a candle also flare up brightly just before it is extinguished? Then it fades..."*

- *"Dear Mother."*

- *"I've been rambling quite a bit, haven't I? I remember... Then I became very weak, as if struck by a spirit. Thankfully, I am in my right mind now. Call the children; I must give my final testament." [4;152]*

The protagonist of the story titled "Stroll," Jura, lives in the city with his family and children. Meanwhile, Ruksat Opa waits with great anticipation for them to come to the village every summer for a vacation. In creating character portraits and landscapes, the author does not overlook household items and details specific to mountain women. Words such as *umivalnik* (washbasin), *chorpoya* (raised wooden platform), *alyuminiy tovoq* (aluminum bowl), and *qovurdoq* (fried meat) are among these. Every time, Jura agrees to take his mother along on the mountain trip, yet at the moment of departure, he finds excuses and leaves Aunt Ruksat behind. The mother understands the reason for this and feels the sting of it. Recalling that Jura and the others had left on their journey, she sighed lightly and thought: "Even for this, I am grateful; I am thankful to have reached these days... Let them play, let them laugh. After all, my whole life was spent for them," she said with pride as she stepped down from the *chorpoya*. [4;22]

In conclusion, it is worth noting that fine literature serves as an enduring bridge across the ages. Works written with such high mastery in Uzbek storytelling ensure that our rich heritage is not lost, serving as the undying flame of our moral upbringing. As the stories in Shukur Kholmirezayev's body of work continue to be read and studied, they will persist in elevating the spirituality of readers, fostering an understanding of the balance between nature and humanity, and deeply instilling national values and Uzbek traditions.

The stories of Shukur Kholmirezayev, a formidable representative of Uzbek short story writing, will serve as an invaluable guide for a new generation of writers, sharpening their pens to create characters that reflect the true essence of the Uzbek people. The unique characters, events, details, beautiful natural landscapes, and diverse portrayals of Uzbek life created by the author are the primary elements that ensure his works remain readable and impactful. It is no exaggeration to say that Shukur Kholmirezayev filled the treasury of literature with such incomparable stories, novellas, and novels.

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