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A COMBINATION OF REALISM AND ROMANTICISM IN SMALL EPIC GENRES

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ABSTRACT

This article analyzes the depiction of realism in the stories of the people's writer of Uzbekistan, Shukur Kholmirzaev. These stories are created through the individual style, world of artistic creativity, and harmony of realism and romanticism, which can compete with world short stories.

KEYWORDS

System of images, local color, natural landscape, reality, realism, detail.

INTRODUCTION

It is evident to the literary and scientific community, as well as to the general readership, that the people's writer of Uzbekistan, Shukur Kholmirzaev, has a unique individual style. He masters creating images through the harmony of realism and romanticism. Therefore, the images in the writer's stories are presented with highly realistic details. The writer's artistic skill also had a positive effect on the compositional structure of the stories. The main reason why Shukur Kholmirzaev's stories are compact yet compositionally well-constructed and well-structured is that the writer consistently worked on each work for a long time.

LITERATURE REVIEW

Professor Umarali Normatov's book "The Magic of Creation" contains an essay memoir dedicated to Shukur Kholmirzaev called "Benazir was a figure." The critic comments on the writer's style and creative world in this essay: "...In the early 70s, I was also a guest in Baysun, in Shukur's modest house. I was amazed at how freely Shukur behaves in this country and how well he knows every inch of this dear soil, every tree on the ground, and every stream. During that trip, I once again realized how true the saying is that if you want to know who a writer is, go to the

country where he was born and raised. One of his peers jokingly called Shukur “the Sholokhov of the Uzbeks.” This joke has a serious basis. Just as M. Sholokhov discovered the spirit and color of his native land – the Don – in Russian literature, Shukur Kholmiraev brought the spirit and color of Surkhan, or Boysun, to our national literature of the 20th century. Imagine his stories, essays, short stories, dramas, and novels in their entirety, and the breath of Boysun is constantly blowing in them. Behind them, the unique and thoughtful face of the great writer, smiling at you with a dreamy but serious look, will appear” (Normatov U., 2007). Thus, the depiction of local color dominates the writer's realistic style. Professor S.Mamajonov says, “The system of images and figurative means of creativity cannot be analyzed in isolation from its specific style” (Mamajanov S., 1992).

CONCLUSION AND COMMENTS

It is important to note that Shukur Kholmiraev does not depict his heroes in a one-sided manner. He believes that every person has both negative and positive qualities, and he strives to portray this duality in his heroes. Therefore, his seemingly small stories carry a significant ideological burden. This is particularly evident in his depiction of nature, as seen in the following excerpt from his story “A Man Among the Thorns,” written in 1972:

“There are many yellow thorns on the wheat stalk; they look like blooming flowers. The ants, saying “chute-du,” easily land on the thorny branches and curl up in the cold like a hedgehog. Perhaps there are nests under the thorns, made of straw. Now autumn has begun” (Kholmiraev Sh., 2003).

The picture is painted with romantic feelings and paints. However, the author's intention is hidden in the background of this image. “The abundance of yellow thorns in the wheat field” indicates the intense nature of the conflict in the story.

The writer describes the landscapes of the place in this way, proceeding from the criteria of the story genre. Therefore, the reader can easily describe them. In most novels and short stories, the description of the landscape of the place where the action takes place stretches for several pages. In the story “The Man Among the Thorns,” the movement and state of the characters are described:

“The wheat field is coming along. The short young man in the saddle opens his red eyes with exhaustion and looks this way and that. He is wearing a short white fur coat. A hat is on his head, and boots are tied to the stirrups on his feet. He is shaking the reins with his right hand. He climbed up the slope and saw a man sitting like a dove. The man also saw the rider and jumped. “They were obviously in pain and agony. They walked quickly and set off. The young man, pulling the reins, looked at them helplessly.” (Kholmiraev Sh., 2003).

The reader is naturally interested in what happens between the young man on horseback and the man sitting like a small bird among the thorns. In order to increase this interest, the writer emphasizes that the man among the thorns “suffers from pain and suffering.” From this emphasis, the reader is led to the idea that there is some disagreement or contradiction between the young man on horseback and the man among the thorns. However, the writer needs to explain this. How the man among the thorns looks at him helplessly indicates a contradiction between them. The writer embodies the contradiction between them

by concisely expressing the state and mood of the characters.

In particular, in this story, a dynamic, ambitious, and knowledgeable young agronomist “is fired for his arrogance and conceit, also due to his illiteracy. The conflict between the old man and the “cause” is shown. However, this conflict is not uncompromising or irreconcilable. The conflict between the young agronomist Mirhaidar and Amirkul, aka, who has separated from his practice, is intense. Amirkul, aka “likes to be the boss.” He thinks that he can do everything:

“Mirhaidar, an agronomist who graduated from the institute last year, said to him:

You don't know, but you pretend to be a knowledgeable person, Amirkul, take it upon yourself... It would help if you learned agronomy better and you are illiterate. You have neither initiative nor determination.” They argue with each other at night, protecting the potato field from the beetles. Shukur Kholmiraev reveals the character of the hero based on the clear and concise expression of this argument, the impressive embodiment of the scene, and the time. The clarity of the scene encourages us to imagine the heroes' moods, feelings, and states. The story describes the place and time of the event, including: “The fire in the hearth near the hut has also gone out. The tea in the teapot also cooled. The moon began to rise above the dark village. It was red and puffy. The song of the insects was in full swing. The night bird flew softly, its red eyes visible. A horse neighed in Karabakh. Then, the barking of dogs and braying of donkeys were heard here and there in the village. The rooster crowed. Somewhere a drunken man was singing” (Kholmiraev Sh., 2003).

This clear, concise, and compelling description of landscapes is a distinctive feature of Shukur Kholmiraev's stories. Speaking about the features inherent in the writer's stories, Matyakub Kushjanov says: “His creative research begins with an appeal to life. He searches for new facets of life that have not yet been reflected in literature... Shukur Kholmiraev is constantly searching. This search is not in bringing new life material into literature but in reflecting life material in his way, gathering it around an important issue: the issue of humanity, in particular, in thinking about ways to convey the issues he thinks about to the reader fully” (Kushjanov M., 1982). It is worth emphasizing that realism is fully reflected in Shukur Kholmiraev's stories. In other words, he is a unique realist writer. In this sense, each of the writer's stories depicts reality realistically and believably: stories included in books such as “Under the Far Stars,” “When the Heavy Stone Falls,” and “Almond Blossoms in Winter” are proof of our opinion. Below, we will get acquainted with the realistic expressions in the writer's stories:

“– Yes? – he said. – Are you pale?

He threw his crutch under the pillar and, with a limp, went to the blanket. He rubbed the corner of his knee with his rough, calloused hand and leaned against the wall.

– What happened? Tell me.

He glanced at his short leg and said:

– I saw a man, – he said.

– Who?

– The district secretary (Kholmiraev Sh., 2003).

In this excerpt from the story “The Rifle Was Fired,” the reader witnesses a believable image. In what ways is this believability evident? First, the writer speaks in simple language; he avoids bookish language. Secondly, the condition of the lame hero is believably depicted. Especially when he rubs his knee, we believe that he is lame. Thirdly, the hero's pale complexion and lameness reveal a deep psychological state. Fourthly, the anxiety of the interrogator is expressed through images, without any words indicating that he is anxious.

CONCLUSION

The conclusion is that such a concise and precise description of communication and relationships between people is a characteristic style of Shukur Kholmiraev's stories. The writer's stories such as “Under the Far Stars,” “Longing,” “Kokboy,” “Wild Flower,” “Spring Has Gone,” and “Life Is Eternal” also immediately attract attention with their realistic depiction of life, deep reflection of life, and truthfulness. A. Kahhor in his article “Let's Learn from Chekhov” emphasizes that “his striking, resonant “palm-like” stories captivate the reader with their beauty, truthfulness, and deep reflection of life” (Kahhor A., 1989). In our opinion, this emphasis can be applied without hesitation to the work of Shukur Kholmiraev in the literal sense because these features are directly reflected in the writer's unique style and skill in creating images.

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