

# The Commonality of Myth and National Values in the Stories of Shukur Kholmiraev

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**Abstract:** *In this article we can see the commonality of myths and national values in Shukur Kholmiraev's stories "The Old Man" and "In the Light of the Moon". We can say with certainty that the author used unique imagery to reflect reality in these stories, such as a direct depiction of life, the protagonists of which are also living people, and access to their inner world.*

**Keywords:** Folklor, traditions, ancient, dumbfounded, mythopoetic, bekafan, a traitor, prints, sad.

## INTRODUCTION

Shukur Kholmiraev is one of our writers who has been writing in a style close to folklore since his first work. We see the writer in the skill of using simple, concise, and meaningful phrases that are understandable to nation, in a style that is close to the vernacular. The writer creatively uses the vocabulary of our people accumulated over the centuries. Also, along with the bad and the legal description of the human spirit of the game is also the folk traditions of hand. For this reason, the writer makes a connection between the sufferings in the heart of the characters such as the old man, Jamolboy, Samar, Hidoyat, Qabil butcher, Mirgozi butcher and the mental potential in his mind. It connects the tag ground of the processes in the formation of characters to the views of the ancient people.

## THE ANALYSIS OF THE LITERATURE ON THE TOPIC

The article could as a basis for writing a Sh.Xolmiraev the "East" Publishing –House stock company, quoting from selected 3-volume book, V.Anikina "Russian folk classics sovremenniki" and "Russian folk Siberian Issledovaniya material", We used the book "Myth folklore literature". In particular, f.f.n.dots. Muminov Gaffor's doctoral dissertation on "Folklore in modern Uzbek literature" Eshankulov Joppar Solievich's dissertation for the degree of "Mythological bases and artistic interpretation of the image of the giant in Uzbek folklore" Ph.D. Principles", dissertation of Doniyorova Shoirra Khursanovna on "Artistic and methodological originality of Shukur Kholmiraev's stories", dissertation of Imomkarimova Madinahon Matlubovna on "Interpretation of national values in the works of Utkir Hoshimov", Ph.D. We got acquainted with Juraev Mamatkuli's doctoral dissertation on "Historical bases of Uzbek folk celestial legends" and used the information provided in them in writing the article.

**Theoretical and methodological bases of the research are the methods** known in the field of literature, such as historical, scientific objectivity, systematicity, the principles of determinism, the method of comparison.

## ANALYSIS AND RESULTS

Shukur Kholmiraev entered the literature with a wide range of life impressions. The writer chooses simple, everyday events in his stories, combines myth and national values, reveals the reality on the basis of simplicity. In the story of the "Old man," the old man Kuziboy woke up in a dream to see his grateful old woman, and when he remembered his wife, the old man was startled by the barking of corn outside and the barking of a dog, and said to himself, "Hey, now it's time," he thought. "The day is over ... My grateful old woman felt it too." The old man woke up and misinterpreted the dream. [Selection Volume 1 Page 288]

There's a dog, too ... It doesn't bark in vain, does it? I also missed food ... The food supply is cut off. Now we need to prepare. By giving a mythopoetic description of the dream, the writer seems to feel that the death of the Kuziboy is imminent. In fact, it is. He goes to bed after a dream, and the next day when his neighbour Jamolboy enters to drive the goats, he sees him and takes out a bowl of bitter soup from his house, and after drinking the soup he refreshes himself by telling Jamolboy that he can get worse when he is alone.

"Bahay, what's in the world?" He asked. "I ... didn't go to the market, Jamolboy!" I was lying down for a while ... I didn't know if the wind was blowing. What about?

"The news is that the district is full of people," said the neighbour. - They have returned from cotton, and your market is busy ... Go outside, it will be good.

- You are right. No use sleeping! The old Kuziboy did not go out until noon. Towards evening, for the first time in his life, he leaned on a cane. When he walked to the center of the district, he was in a good mood ... E! The old man is really not alone! If he doesn't have a son, there are young people who respect him like a son ... Well, old people like him respect him. Here the writer beautifully expresses that his Korean and Tajik friends also asked him about his condition. Why did he add people of other nationalities? What is the purpose and intention of the writer? As events unfold, do we seem to have found the answer to that as

well? Although these Korean comrades do not forget their old customers; they were also forbidden to sell rice so as not to distract the people who were going to pick cotton, and they took out their cattle again. Everyone is happy! The old Kuziboy asked them and went into the cafeteria.

When he went outside, he met Tajik neighbors who had come down from the mountains to buy soap and salt. They asked the old man very eloquently.

-Akun in sol da chukuri mol meshad! they said. -Thank you ... Don't forget us, we won't be upset. Behold, a hundred and sixty-five days later the pit will come out!

"Yes, let him die, it will all be all right," said the old man.

When he returned home, his heart ached as he passed the slaughterhouse. He remembered that his friend had not been notified ... [ Selection Volume 1 Page 289 ]

The butcher had bequeathed a thousand rupees to his friend to use for him when he died. The butcher used the old man's money at once, rejoicing in the fact that he knew that the man was nobody, that he was a pious man, and that he would stay away from strife, he said.

"Yes, I will make a will, my friend." No complaints for a week! You're busy ... So you don't even know I'm dead, do you? So if you send me that program every three days and ask me how I'm doing, give me a penny of that money ...

Why does the writer urge the old Kuziboy to give the testament money to the butcher Cain. He had a neighbor around him. I think the old man knew that the butcher always had money. The old man knew that a kilo of meat was more expensive than any other food, and that the meat was not sold for a pittance. That's why he gave the money to the butcher. Cain also gave it to the butcher because the man who saw the market knew that everything would be sold and who would have the money permanently. The author may also have written the story of Cain the butcher betraying the deposit, referring to the butcher who took the goods in his life, sold the meat, and did not give the money to many people. Tears welled up in the old man's eyes, and he made a faint noise. Until recently, his voice was heard by all seven neighborhoods during the beginning of the work.

The old man's job is betaine. He preaches in the market days. In particular, he says to those who have lost their property: "He is a calf, a black calf, two years old! Whoever catches it, sees it, or ties it up, has thirty sums of joy! "When he starts shouting, his voice goes far to seven neighbourhood. [ selection 1 vol. 283 - b et ]

When he hears about the betrayal of the deposit, he cries, because when he hears that the honest money he has been saving for years has been betrayed, his voice becomes dull.

-Don't say I haven't heard! Cain is a lowly butcher. I had paid a thousand rubles for my death, tondi! People! That money was your money. You gave me a penny for my honest work. I told him to give it to this man and create it for my death ... Tondi. He's going to eat now ... People, Cain the butcher is a scoundrel! It eats people's rights ... I pray to God that the dead stay on the streets, be homeless, people ... I am homeless, people! [ Selection Volume 1 Page 292 ]

On the one hand, the old man Kuziboy, who had earned a living, humiliated the butcher Cain. The market crowd knew at least in part what the butcher was like. without a witness, no one, and the butcher escapes easily. The Kuziboy cursed the old man, praying to God. The curse will strike one day at a time. On the other hand, after this incident, the old man was refreshed and became the same again.

"How can I die in this situation? It's impossible, I'm sorry ... I have to work again. I need to make honest money. I have to die ... If I die after that, it's different ... "

He was forcing the neighbor to take out the food. He got up in the middle of the night and roasted the meat. He woke up in the morning and fell into the shade. Washed. Revived, he went out into the street ... The old Kuziboy was the same as before. [ Selected 1 real page 292 ]

The end of the thoughts and desires that take place in the spiritual world of the Kuziboy, as well as the desires that lie in the depths of the heart, are rooted in folk traditions. Such images are very convincingly depicted in the play.

Our national values are so diverse that we can say that the writer used them effectively in the work.

The protagonist of the author's story "In the light of the moon" Samar recently divorced his wife, came here, and the city annoyed him, he decided to live for a month or two in the wild mountains. Samar approached the rock, a black body hanging from the road he was frightened, and at the same time a mysterious delight flowed into his heart, demanding a travel-adventure; he pulled his rifle slowly over his shoulder.

"Don't be afraid," said the black man, jumping up and looking at Samara.

Samar sighed unnaturally and thought he was a "demon" even though he didn't believe in the demon. He then confessed that a bright memory had entered his sleepy, gloomy life.

- I'm not afraid. Who are you? Sociable said? [ Selected Volume 1 page 124 ]

In this image, Samar is terrified to see a black body hanging from a rock in the moonlight, even though he does not believe in demons. He slowly pulls his rifle from his shoulder, and the adventure demands a mysterious pleasure. At the beginning of the description of this story, it can be said that Shukur Kholmiraev includes the mythological image of a demon in his stories, but in fact he did not believe in the existence of a demon at all. The reason I say this with such confidence is that the writer, who has been in the mountains since childhood, sometimes sitting on the belts, has heard about it from someone, even though he has not seen it

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with his own eyes, because there are many stories about demons. In fact, the demon turns out to be a girl fleeing from her own pasture, forced by her father to marry a stranger. The girl refuses to touch the ground and expresses her intention to go to the city to study. From the author's point of view, the image of the girl is depicted as coming from a well-educated family with a pouty face, wide eyes, medium height, and hips.

"Thank you," she said, walking down the path. "I haven't seen the city, I don't even know where it is. Sometimes when I look at Peak, I see a lot of lights." It must be this city. The fact that the girl, who had just looked like a demon, climbed to the top of the mountain and said that this city must be a place with a lot of lights, shows the simplicity of the girl.

"Are you coming again? You don't look like a man from around, do you?"

- From a far. Yes I'm not a man of this neighborhood, but I want to be a man of this neighborhood, sister.

-Oh! What's here! said the girl ... Everywhere is a mountain! Everything is in the city! [ Selection Volume 1 page 125 ]

Interestingly, the town's people miss the mountains and the rocks, while the villagers miss the city. I wonder why the writer began this story with a myth. I think I have found the answer to this question. First, the girl is scared and frightened because she looks like a demon sitting on a rock. Samar, who recently divorced his wife and came to the wild mountains, lost in the evening hostage and drank vodka. He sets off despite the protests of his friends. Samar reached the middle of the plain and looked back. He had swallowed the sparks from the fire in front of him. So when the hunter reaches the place, he is frightened to see a body hanging from the ground with its legs hanging down. The writer could have followed the boy and described the story. By introducing a mythological image of a demon in the play and presenting it in the wilderness where no one walks, he shows the girl's courage, fearlessness, and clear purpose.

### CONCLUSION

In summary, we can say that, Shukur Kholmiraev in these two stories, the issue of human life can be reflected in the entire game. The old Kuziboy is a hero who has managed to preserve his dignity and human dignity. The protagonists of the second story, Samar and Hidayat, tell the story of a perfect Uzbek character. Samar images and guidance in his life, the hero of growth in the spirit of the writer with an objective eye view of life and how to show it is sincere image can be the basis of our work. We can say without a doubt that the main theme of the writer's literature is man, and that all its complexities, good and bad, have been given a true coverage in the work of art. I can say without hesitation that Shukur Kholmiraev was able to artistically discover the main problem of these two stories, that is, the so-called complex human being, and even when he did, he was able to reveal its hidden aspects and give eternal life to his stories.

As a result of the comparative analysis performed in this article, we can make the following suggestions:

First of all, the heroes of Shukur Kholmiraev's stories act like living people, I think we should read their words, their behavior as a natural means of education in the family, at school, in higher education. I can say that these two stories can be a leading source of education. We must not forget that the education of girls from the countryside has helped us to recognize that Hidayat taught her to run to the city on foot, to walk in the dusty, dusty streets in the moonlight, to help her draw the necessary conclusions by comparing her present and past life. I think it is necessary to discuss the opinion that Samar is infected with something of Hidayat. Because the story ends as follows.

Then the young man was suddenly upset, he was infected with something of Hidayat ...

Secondly, Shukur Kholmiraev shows with solid evidence that the complex fate of man, his tragedies are the result of abnormalities in reality. Only one protagonist, Kuziboy, portrays a man who encourages hard work. Labor glorifies man, so we need to understand that the hero who does not know when he will die, that death is an unexpected guest, that God who created it knows it, and that the images of healing back to his work are a life event. We need to remind people to return to life through this hard work in the example of old Kuziboy.

Third, the myth Story common national values and images of the human mind, heart, spirit, life, life is directly related to the artistic image, even true that our life and that should serve to learn need

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