



“The Heart in the Arms of Creativity” (The Harmony of Pain, Love, and Thought in the Works of Kholyor Safarov)

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ABSTRACT

In this article, the stories and short stories of the talented writer Kholyor Safarov are analyzed, the vividness of the writer's works, the individuality of his characters, the depiction of the complex psyche and experiences of a person, the uniqueness of the construction of the subject, the unexpected solution and the method of keeping secrets, deep drama and symbolism, enlightenment, wisdom and national spirit, priority of national color, artistic skill of the creator, stylistic originality are researched.

Keywords:

creativity, artistry, communication, story, story, image, character, style

Introduction

In literary criticism, there is an axiom that “creation is born of pain.” Indeed, one aspect of talent is closely related to the pain and suffering in the soul of the creator. This pain and suffering, sinking into the depths of the creator’s soul, seeps into the works created by the pain in the subconscious and serves to increase the drama and impact of the work. Such expressive images move into the reader’s heart, feelings and experiences, creating a process of catharsis.

Literary Analysis and Methodology

One of the talented creators who has such a painful soul is Khaliyor Safarov. Writers such as O'tkir Hoshimov, Tohir Malik, and Sobir Onar highly praised his creative talent, wishing him well. Literary scholars such as Hotam Umurov,

Bahodir Karimov, Kurdosh Kahramonov, and Kamol Hakimov also revealed Kholiyor Safarov's poetic skills in discovering humanity and his stylistic uniqueness in their articles devoted to in-depth scientific analysis of the writer's works¹. Known to the literary community for a number of short stories and stories such as "Moonless Nights", "Honor and Life", "Wingless Birds", "Father", "The Secret", "Returning Home", "The Boy Counting Stars", "Awakening", "Consequence", "My Mother's Lies", these creative works are unique in that they depict the national spirit, the way of life of ordinary people, the dialectics of the heart and the pain of the heart in a sincere and painful spirit, in a realistic direction, in a fluent style, in the "Lampmaster's dialect", and in the effective

¹ Bu haqda qarang: Hoshimov O' (Сафаров X. Onamning yolg'onlari. – Тошкент: Ochun, 2024. –Б.3.), Malik T Сафаров X. Onamning yolg'onlari. – Тошкент: Ochun, 2024. –Б.3.), O'nar S. Umid va ishonch tantanasi // Сафаров X. Номус ва ҳаёт. – Тошкент: Ғ.Ғулом, 2019. 3-4. betlar, Umurov H. Istod va uzluksiz mehnat “mevalar”i // Сафаров X. Номус ва ҳаёт. – Тошкент: Ғ.Ғулом, 2019.

146-150. betlar, Karimov B. Xoliyor Safarovning qadrdonlari // Сафаров X. Onamning yolg'onlari. – Тошкент: Ochun, 2024. 252-254. betlar, Qahramonov Q. 2023 йил киссачилиги // Шарқ юлдузи 2024. 3-сон, Hakimov K. Olomonzor ozorlari // Сафаров X. Onamning yolg'onlari. – Тошкент: Ochun, 2024. 4-7. betlar,

use of the art of secrecy and peripeteia in creating the plot. In this regard, the astute reader will find the deep dramatism of the writer's work in O'tkir Hoshimov, the generous spirit of Togay Murod, the art of keeping secrets and peripeteia in Abdulla Qodiriy, and the symbolism and metaphorical expressions in Nazar Ishonkul's work, which show their creativity and creative influence, but the uniqueness of the depiction of a person and his spiritual world, the vivid images that take on an individual appearance, painful feelings, national color, folk and sincere spirit, give originality to the writer. Such aspects show the writer's stylistic uniqueness. In general, the reader who reads the writer's works for the first time reads them without stopping, as if he had achieved something valuable that he had long been waiting for. The charm and artistic power of the creative work provide the reader with a process of catharsis, not a depressed soul, and encourages him to be optimistic and combative. In this regard, the writer's stories and stories such as "The Year When the Sumalak Has Not Ripened", "Light in the Darkness", "Oriyat", "Ayritomlik oshnalar", "Homage and Life" are characteristic.

Another aspect of the creative style is the contradictory, logically contradictory symbolic expressions in the titles of his works. For example, "Wingless Birds", "Nights When the Moon Has Not Set", "The Year When the Sumalak Has Not Ripened", "My Mother's Lies", "Light in the Darkness", "The Man Who Lost His Heart", etc. If the formal contradiction in the titles of these stories initially attracts the reader's attention, the contradictory reality of life in the ideological content of the work, the philosophical conclusion to be drawn, encourages a person to observe and examine his own identity.

The author's story "The Year When the Sumalak Was Not Ripe" depicts the pain and suffering so touchingly and vividly that it is difficult to read this work without tears. The mental and physical state of the sick mother before her death, her relationship with her children, family and loved ones, the gloomy spirit in the family

are described retrospectively and expressively through the gaze of the narrator's child with the cries of aching hearts. The boy's prayer for his mother's healing from Allah, his intention to participate in the next year's sumalak with his mother like his other friends, his "big dreams" that he tried to cheer up his sick mother, and the description of the teacher's helplessness in the face of the test of fate increased the drama of the work and deepened the content. It is known that for a person, especially a child, Mother is the most precious and reliable person, the meaning of his life. The ups and downs of a child who has lost his most precious and loving person are depicted in the work in a believable, vital and painful spirit. "– Mom, mom?! Why did you do this? Why, why?.. After all, you said that I would still recover, that we would still make sumalak at home? Why did this happen?.. I don't know what the condolences were like that day, how we laid my mother in the grave, how much I cried, what I said, how much I beat my father and uncles, unable to bear my mother's death. But I still couldn't believe that my mother's death was true, I couldn't control myself. Wherever I looked, my mother's face, my mother's footprints, no matter who spoke to me, no matter who encouraged me, my mother's words kept coming to my mind"². The emptiness in the soul of a child who lost the meaning of his life, even his existence, the numbness, the unwillingness to acknowledge this misfortune, the unwillingness to believe in it, the desire to hide his mother's image from everyone and everything served to ensure the liveliness and individuality of the image. In a creative meeting with the writer, he mentioned that this pain in some way gave impetus to his work. Therefore, it is clear that this situation in the writer's biography - his mother's illness and the pain of losing her at a young age - also served as the basis for providing the sadness and pain, dramatism and expressiveness in his works. Therefore, this story is considered a biographical work. In the story, the writer tries to show sumalak, which is considered a national dish of our nation, through the episodic image of the neighbor, Aunt Feruza. That is, through the

² Сафаров Х. Номус ва ҳаёт. –Тошкент: Ғ.Ғулом, 2019. – Б. 14

episode about the neighbor's mother cooking sumalak for his recovery, he was able to incorporate universal human feelings such as kindness and caring for a sick neighbor, which are typical of our people, into the essence of the work. The work also covers the means of expressing the national spirit, episodes and details, values and rituals, human relationships, the duties of parents and children in the family, and neighborly relations, albeit in one or two lines, based on the possibilities of the genre, based on the law of poetic generalization. Even the content in the title of the work expresses the aspirations of a heartbroken person whose dreams and intentions have not come true. In fact, cooking sumalak every spring is considered our national custom and tradition. In the story, the narrator, the boy, is a means and a comforter for the writer, spring and sumalak are a calling tool for the fulfillment of dreams and intentions. In the plot of the story, the sumalak started by the mother is still cooking, but the psychological states of a person whose dreams are scattered, whose heart is filled with the pain of loss, and who is mentally and spiritually depressed, are probably given names in a harmonious way. In general, in the work of Kholiyor Safarov, the image of the Mother occupies a leading place.

Analysis and results

In the author's story "Light in Darkness", the strong will of mothers, generosity, and readiness for anything for the future of their children are also depicted on the basis of the art of peripeteia. Through the image of Kamola Aya, many qualities characteristic of Uzbek mothers are embodied. For the sake of her children, she overcomes her own misfortune, honors the memory of her unfaithful and promiscuous husband, and sets him as an example for her children for a lifetime, ensuring their happiness and success. The family and child-rearing, endurance and perseverance, and raising children in a spirit of respect for their parents, which are characteristic of an Uzbek woman, are depicted to their fullest extent through this image. The image of Azimjon effectively illuminates the psyche of an orphan, the anguish and deprivation in his experiences. It should be

noted that in the writer's works, the image of mothers and orphans is created in all its complexity. In this way, with the encouragement and upbringing of a wise mother from such a difficult psychological state, she strengthens her will, achieves maturity and success, and oriental philosophy and faith are also considered an important factor. After all, in our religion, unlike the West, Eastern philosophy glorifies not to be discouraged, youthfulness, and a love of life. Kamola Aya is a woman of strong will and courage who was able to find light for the success of her children from her declining happiness and darkness. The moral and educational significance of the work is also linked to the wisdom of the mother's image.

The author's story "Ayritomlik oshnalar" also glorifies ideas such as friendship, courage, and true humanity. The plot of the story is centered around Abdugaffor's childlessness and the spiritual and mental suffering and internal conflict he experiences as a result. The hero of the work, who considers his childlessness to be a punishment for himself, remains tormented by conscience for his mistakes and injustices to others. His sincere, simple-minded, and humorous friend Ozod is a generous person who can forgive any of his friend's actions. The individual characteristics and human qualities of the characters of Ozod and his wife Malika are revealed in the story through their sincere communication and their lively conversations in the Kipchak dialect (Chiroqchi). "– Dad, didn't Abdugaffor notice it himself?

– No. The poor guy was walking around in a daze. But, nanny, thank you. We did a good job. The poor guy's heart was overflowing and his chest was full.

– Won't you tell him how he is? After the operation, he asked the doctors, "Is my baby alive?" When the doctors gave him the baby, he hugged the baby, said to the doctors, "Thank you, thank you!" and just smiled. He kissed the baby's hands and eyes. He sniffed it until he was full. "My baby, you made me wait twelve years," he said. – Saying that, the princess sobbed and cried herself to sleep"³. It should be noted that

³ Сафаров Х. Номус ва ҳаёт. –Тошкент: Ғ.Ғулом, 2019. – Б. 46

this story was originally published in the 10th issue of the magazine "Sharq Yulduzi" in 2018. We observed that the magazine version of the story did not place much emphasis on idiomatic words. We witnessed the author reworking the work in the book version in order to improve the work. This indicates that the author is constantly searching for creativity. The author, remaining true to his style, effectively used the method of peripeteia and secrecy in the plot of this story. The difficult situation in the maternity hospital, the tension of the development of events, and the courage of the friend are evident from the conversation in the resolution of the work about how he quietly gave his child to Abdug'affor and his wife, who had been struggling for twelve years, and made them rejoice in their joy. This nobility of a simple, sincere village teacher and his wife increases the educational value of the work.

Comments and suggestions

The story "Honor and Life" is a work of symbolic and philosophical nature, in which ideas such as nobility and pride, lust and honor, life and death, dreams and aspirations are artistically embodied in a wise spirit. The misfortunes and tragedies that befell Murod Kassob and his family, who were separated from their people by a single wrong decision, are reminiscent of the proverb "seeking a deed" among our people. Murod Kassob, who was attracted by wealth and prestige, makes a big mistake by breaking the marriage of his eldest daughter Ogloy, who was betrothed to the shepherd boy Eshpolat, and giving her as a bride to Gulomboy. In the story, the melancholic flute melody and artistic details of the images served to express the content and the author's concept that is consistent with the essence of the work. It is no secret that these details are widely used in world and Uzbek literature. For example, in Nazar Eshonkul's story "The Man Led by a Monkey", the pictures drawn by an old artist express the absurdity of the past life path, while the pictures in Kholiyor Safarov's story "Honor and Life" are considered a symbolic expression of the rebellion of a little girl who could not object to the wrong decisions of adults, a hint of the coming tragedies, and the "seven truths of life". The flute played by the hero of the work, Eshpolat, and its mournful

melody are not only a mournful expression of the young man's trampled pride and honor, the heartbreak of a heartbroken lover, but also a means of tormenting conscience and calling for self-examination. Interestingly, the mournful sound is also one of the widely used symbolic means in N. Eshonkul's work. For example, in the writer's story "Bahouddin's Dog", the mournful howl of a dog serves as a means of expressing spiritual decline, pain, identity, and essence. It is clear that the writer was creatively influenced by the works and style of N. Eshonkul in writing this story. However, the ideological concept of the story is original. In today's difficult era of globalization, when human relations, in particular, truly human qualities such as blood-neighborliness, kindness, inseparability from one's homeland, solidarity, pride, honor, and so on, are becoming rare, the writer holds up a spiritual mirror to humanity, which is being tormented by egoism and selfishness, and is spiritually weakened, through this story, and tries to convey identity and the essence of life. In general, the solution of the writer's works has an educational-didactic character. In each work, the fate of people who are rewarded or punished according to their deeds is artistically expressed. Also, the work expresses national values, traditions and customs, folklore examples, and the national spirit through the depiction of the lifestyle, thoughts, and relationships of simple, simple, hardworking villagers. The writer tries to vividly portray the simplicity, agility, nobility, and courage of the villagers in all their complexity. Therefore, the images he creates become dear to the reader like living people. After all, the vivid and lifelike depiction of a person with all his complexities testifies to the writer's artistic skill. There are also places in the work where the writer made some shortcomings. For example, the episode in the story where the groom kills the bride on her wedding night is considered a bit exaggerated and unbelievable. The reader is not so convinced by the horror of the young man, who, despite being bitten by a rabid dog some time before the wedding, had no symptoms until the wedding, and then, on the wedding night, fell ill with a fever and killed the bride. The writer

describes this situation as follows: "The velour cloth hung on the house net for the wedding was crumpled on the floor, the blankets and pillows on the bed were covered in blood, the bed was covered in blood, and ... the bride also died covered in blood ... It was as if this night was not a night of peace for them, but a night of blood".⁴

Conclusion

In conclusion, the liveliness of the writer's works, the individuality of his images, the depiction of the complex psyche and experiences of a person, the uniqueness of the plot construction, the unexpected solution and the method of keeping secrets, deep drama and symbolism, enlightenment, wisdom and the national spirit, the priority of national color indicate the artistic skill and stylistic originality of the creator.

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⁴ Сафаров Х. Номус ва ҳаёт. –Тошкент: Ғ.Ғулом, 2019. – Б. 113