

Shukur Kholmirzaev's Work is the Literary of Headlines

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ABSTRACT

The first sign of the writer's aesthetic ideal and high taste is visible from the moment we receive the author's book (work). The title on the book cover, in general, the title of the work has the power to attract the reader. It is clear that the choice of a name for a work of art comes from the unique style of each artist. This article analyzes the author's choice of titles for the stories based on the comparison of the manuscripts of some of Shukur Kholmirzaev's stories preserved in his personal archive, as well as magazine and publication options. Also, the author's headline art was divided into six types, classified and studied. Namely, it is divided into image-title, metaphorical-title, detailed-title, plot-title, chronotope-title, mental-emotional title, folkloristic title, and compared with the titles in the manuscripts of Shukur Kholmirzaev's stories from the 1980s preserved in his personal archive, magazine and publication versions. , the issue of title art was analyzed. In particular, the writer's story "Everlasting companion" was named as "Two-Headed People", "Sumalak", "Shadow", "Nawruz" and included in "Sailanma" 5 volumes under the name " Everlasting companion ". As you can see, the title of one story changed four times and remained in the history of literature with five titles. Studying and researching the manuscripts in the author's personal archive and the writer's artistic skill of choosing a title will provide very interesting and new information for today's Uzbek literary studies.

Keywords: Title, metaphor, title classification, traditionality, figuratively, plot-title, folklor.

INTRODUCTION

It is known that most of the readers are fond of unusual names and titles that react to their feelings. So, what is the process of choosing a name for a creative work? This process is as mysterious and interesting as the creation of an idea for a work. The name of the work is considered to be the primary sign that differentiates and distinguishes this work from other works, "...the title of the work should be expressed in one or more words, should clearly contain the idea spread over hundreds of pages, and should attract the reader from the moment of its name" [6, p. 136]. As noted in *World Literary Studies*, "Choosing a name for a book is a unique delicate task, in which taste, desire, inclination and interests, and sometimes involuntary trends that this work should serve, and finally, fashion or period traditions are also manifested. In some cases, a simple and modest name is preferred, and in other cases, attention is paid to its extraordinary, wonderful, strange, confusing and enigmatic" [3, p. 289]. If we look at the works of folklore, which are the root of literature, the title was relatively simple. For example, the name of the main character was chosen as the title of the epic titles. The names of Alpomysh, Gorogli, and Rustam, the famous and heroic protagonists of folk epics, have been imprinted in the memory of the people and the history of literature as the names of the epics. In written literature, choosing a name for an artistic creation goes through a unique creative process. In some writers, as soon as the theme of the work appears in their imagination, its name is born in this divine moment, while in some writers, this process is delayed, and after the work is completely finished, its content is analyzed, and the best words and images with a great aesthetic meaning in the work are revealed as a title. can do. When an artist gives a name to his work, writers-poets representing the same place and time may give the same name to their works without knowing each other. This may be related to the artistic mastery of existence by those writers, similarity in aesthetic ideals, or the prevailing tradition (fashion) of the time.

Creators who come to a firm decision and clarify the name at the time of thinking about the creative plan of the work,

rework one or another part of the events in the creative process and affect the content of the work. In this case, the name does not fulfill its function, naturally, the writer has to change the name of his creation. In the history of literature, there have been cases where teachers, contemporaries, and even readers influenced the author with their thoughts on the title of the work. After reading Shukur Kholmiraev's first short story "Waves", the master writer A.Kahhar writes a letter to the young writer. In the letter, the teacher advised the young artist to change the name of the work. Scientist M.Kuchkarova gave scientific information about this in her monograph "Abdulla Kahhar - in the mirror of literary studies of the independence period". According to the scientist, "today, this letter is kept in Abdulla Kahhar House-Museum with the inventory number KP No.2126.

Sharq yulduzi”da bosilgan “To‘lqinlar” povestingizni o‘qidim. Povest' yaxshi taassurot qoldirdi. Ma'murjonni boshda tabassum bilan tasvir etasiz. Butun asar davomida qisqalikka intilasiz. Yozuvchilikda ko‘zingiz ochilib kelayotgani ko‘rinib turibdi. Nazarimda, povestning nomi to‘g‘ri emas. Keyingi ishlaringiz baroridan kelsin? Salom bilan: Abdulla Qahhor. [4, p. 193]

As can be understood from the letter, Abdulla Kahhar kindly wished the young artist a happy life. "When a young author receives a letter from a teacher like Abdulla Kahhar, he naturally becomes more motivated and inspired, starts editing the story "Waves" and creates a completely revised new version of the work. This opinion is proved by a letter and a book version of the short story "Waves" kept in the Abdulla Kahhar House-Museum. The fact is that Shukur Kholmiraev sent a letter and a book version of the story to the teacher with the date of December 27, 1963. If we pay attention, exactly one year later, the young writer decides to write a letter to the writer. Today, this letter is kept in the house-museum with inventory number KP No.2126.

... Aytmoqchi, bandrolni ochishingiz bilan ko‘zingiz ham tushgan – povestning nomi o‘zgarishsiz qoldirilgan. Domla, matbuotda “T” ...

“T” deb tilga olinaverganidan otni qashqasi bo‘lib ketdiki, keyin uni yana o‘zgartirishni lozim ko‘rolmadim” [4, p. 197].

RESULT

However, later, when five volumes of Shukur Kholmirzaev's selection of works were being published by "Sharq" publishing house in a row, before giving the stories included in the 5th volume to the publisher, the author reviewed them one by one. The name will be changed due to the proposal of one of the prose pillars, his teacher Qahhor, who has been thinking about him for years, both from the point of view of the duty of discipleship and the artistic thinking of the creator. The short story "Waves" is now included in the 5th volume selection under the title "Bukri Tol". Since the main character Ma'murjon is a person who fits the definition of the proverb "a crooked pole cannot be straightened", if the bent willow detail in the work refers to his character, the stone that pressed the young willow and made him grow crooked can be compared to Mamurjon's wrong education in the past, the reasons for his spiritual downfall.

After studying the artist's skill of choosing a name for a work, his unique creative attitudes, Shukur Kholmirzaev chose a name for his works with the following artistic goals in mind.

Shukur Kholmirzaev's individual artistic-aesthetic approach to naming his works can be conventionally classified as follows. In this classification, the scientific views put forward by literary critic Hamraev Komiljon Olmasovich [1, p. 95-101] we also considered.

Headlines that grow out of story content:

1. **Image-title:** In this case, the teacher chooses a name based on the name of the main character or person (existence) in the work: "Kokbay", "Lame Crane", "Old Man", "Old Swindler", "Writer", "Herdsman", "Mysterious Policeman", "Third Companion"., "Uzbek grandfather", "White horse";
2. **Figuratively-title:** In this case, the titles will be figurative. In this case, the author's unique poetic finding is expressed through the method of metaphorical or ironic transference of

meaning and rises to the title of the work: "Bukri tol", "Cloud-blocked moon", "Clause eagle", "Birds returned from the village", "Spring has passed", "Man, flew into the ravine", "Spring air in autumn", "If a heavy stone moves", "Humor", "Almond bloomed in winter", "Wild flower", "Everlasting companion", "Two souls in one body";

Based on hidden irony: "Master", "Laughing with laughter", "Man", "New breed", "Smile", "Dinosaur", "Nawruz, Nawruz", "Alabuji", "Two Worlds", "Ten who is not among the eight";

3. **Detailed-title:** In this case, the detail that performs an important function in the work of art is brought to the level of the title: When choosing titles of this type, writers base the whole single-headed work on the detail that moves it: "Statue", "Blue Sea", "Green Niva", "Writing Stone";
4. **Plot-title:** Titles of this type of work take shape through the action of the main character and the content of the plot: "Lost under the call", "I didn't eat an apple", "Boychechak opened", "Nasib etsa",
5. **Chronotope-title:** Such titles refer to the artistic time or place: "Under the distant stars", "Yesterday is the night", "In the light of the moon", "The year of the horse", "The fatherland", "In the village of barley", "The deserted yard", "The dew has fallen" Bedazor", "Let's go to the mountains";
6. **Spiritual-emotional title:** Titles of this type are usually chosen for works dominated by mental image: "Heart", "Crying", "Smile"...
7. **Titles with a folkloristic nature:** Titles of this type are chosen for works that drink water from the fountains of folk art and reflect elements of folklore. In order to write such a work and to choose a name for it, the author is required to have a deep knowledge of folklore. "Chillak game", "Once upon a time", "Nawruz, Nawruz", "Earring", "Ball game", "Khorun ar Rashid".

As can be seen from the above conditional classification, Shukur Kholmiraev often chose words and phrases that express figurative meaning as the titles of his stories and novels. "Symbol

lovers often choose flowers, stars or words that reflect the meaning of the work and its idea for the titles of the books! [3, p. 290]. The title of Shukur Kholmiraev's "Autumn Spring Air" also has a metaphorical meaning. This is primarily related to the artistic intention of the writer. The story was originally titled Muddy Streets. In the draft, the initial title of the story was "Muddy Streets". Why did the writer initially call the story "Muddy Streets"?! After reading and familiarizing ourselves with the draft, we seemed to have found an explanation closer to the truth.

First of all, when we read the excerpt from the work, the landscape image in it also describes the rainy season, and as a result, the roads are muddy and the mountain roads become impassable. In fact, reading the text of the story, which is only a fragment of the work, we notice that the writer has another inner goal, the main idea, hidden from the image of muddy streets. The main character Tahir's clear mind is clouded by various trials in his life, tears shed as a result of injustice, and the pain of love that gnaws at his insides. His soul is crushed by dreams. It is as if the crushed soil after the rain was a symbolic expression of the hero's psyche. Pure dreams are touched by mud, the expression "muddy dreams" can be said to be the reason for the title of the story. When Tahir meets his friend, he says that he has just come out of surgery. Therefore, the conflicts in life did not remain without impact on his health. In general, the development of events in the story was very consistent with the theme of the work. But... but the plot of the play changed in later versions. From the title of the work to the plot and composition, it can be understood that a new story has been created. At the beginning of the plot of the story, "Muddy Streets" was very appropriate for the content. However, the development and solution of the events, the spiritual tempering of the hero could not be expressed in this name. According to the development of events in the draft of the work (the draft is kept in the writer's personal archive) [7] the main character Tahir, where he spent his childhood and youth, returns to his native village thirty years later due to a need of the heart. Although he is over fifty and close to sixty, he still sighs when he remembers the memories of his youth. The reader

who sees Tahir and Zumrad's love still lingering in their hearts like an unhealing wound, will witness that in the autumn of their lives, the breath of spring has entered their hearts again, and spring feelings have shone. It is for this reason that the author chose the symbolic title "Autumn Spring Air" for his work.

Having studied a number of manuscripts, drafts, 3-4 drafts of a work in the writer's personal archive, we observed that the writer seriously considered editing, reworking the text and plot of some of his works. He wrote it in at least 4-5 different versions to create some of his stories and presented the last perfect version to the reader with satisfaction. Sayyora Kholmiraeva, the writer's daughter, testified: "They wrote stories, essays, even novels in several versions, in other words, they wrote seven or eight copies of one work until it was perfect, and they even gave up many of them" [8, p. 84].

The title of the work was changed five times according to the demand of the plot before the writer's story "Everlasting companion" settled on this title. These are: "Two-headed people" (This name was chosen because of the character in the narrative mentioned in the introduction of the story), "Sumalak" (This name was chosen in connection with the Nawruz holiday represented in the story and the main detail in it is sumac), "Shadow" (Nawruz is like a shadow to people at all times was chosen to express his opinion that he accompanied, but the writer did not like this name), "Uzangi-yoldosh" (Nawruz holiday, like a long companion, has the meaning that the father has accompanied the people from history to the present day) "Nawruz" (the main idea in the story is Nawruz holiday about the difficulties encountered during the celebration of the Mustabid Shura period, the name of this holiday was given to the work based on its artistic purpose) and finally "Everlasting companion" (since the author also has a work called "Navroz, Navroz", the writer has a different name for this story, not Nawruz decided to give, entered the work under the name "Mangu yoldosh" in the selection with the good intention that Nawruz and our national values should be companions for eternity with our people).

Our research shows that among some of the stories included in "Selections" there are works that were originally published

under a different name, when they were included in the book. "Death of a Survival Hunter" was originally published under the title "Omon sharp-shooter". Later, the writer decided to change it. This change was also made on purpose. Because the story was not about the hunter Amon, but about the factors that led to his death.

Shukur Kholmiraev loved poetry, he understood and understood it to the extent that he was no less than other poets. The influence of poetry can be felt in the naming of several stories.

The title of the writer's story "The Sun Wanders in the Sky" is a line taken from Gafur Ghulam's poem "Time", and the title of the story "Who is not eighteen" has its own history. In the writer's essay "This person is my teacher, we are a student", you will come across the facts that are "leavening" for the plot of the work and factual information about the choice of name for the story. In the essay, the author notes that for the story to be created, "Who is not eighteen?" the name appears by chance during the young artist's trip to Boysung. Shukur Kholmiraev's conversations with his friends mention folk songs about a "selfless person" like Abdulla Nabiev, one of the heroes discovered by the Soviet soldiers by force:

Boysun yo'li o'yildi,
Yo'lga pistirma qo'yildi,
O'n sakkiz yasharli Nabiev
Besherkakga so'yildi...

In this context, the interlocutors mention the phrase "eighteen years old" several times. Friend Matlab's "Who is not eighteen?" A few of his jokes supporting the phrase have a strong impact on Shukur, who is a creative person: "There was laughter again, and it seemed that something hit my brain. "There is someone who has not reached the age of eighteen..." is a well-meaning statement, - I began to think... So, the shortcomings of those young people seem to be somewhat natural, huh? Don't hurry, don't hurry! After all, my brother Tora was eighteen years old at that time... In general, I and Boyokish Oghlan were at the same

age... I mean, can't other people repeat the mistakes made then? Maybe he repeated it? Maybe it will be repeated later... That's it! This name, no, this sentence is the name of the story: "There is someone who has not reached eighteen..." Who does not go astray at this age? Who doesn't hesitate at that age?" [7, p. 468].

It seems that the choice of a name for a work, like the emergence of a creative intention, can be formed unexpectedly, like lightning in the mind of the writer.

CONCLUSION

Some of the names given to the works caused controversy among the readers. Such discussions have become much more than the story of "Uzbek character". The writer, who describes the tragedy of the Uzbek people through a very impressive plot and background, reveals the unique twists in the character of the Uzbek people in the fate of various heroes. Researcher Alim Tashbaev writes that the Shukur Kholmirzaev claims that Russian writer Alexey Tolstoy's work "Russian character" from the series "Ivan Sudarev's stories" skillfully revealed the strength and inner nature of his nation. As he dwells on the title of the story, he proves that the name "Uzbeks" suggested by literary critic Kazakbay Yuldashev does not fit the story with his "Uzbek character" with his logical thoughts: "First of all, calling the story "Uzbeks" in addition to understating the versatility and colorfulness of the title and theme of the work, has a more negative meaning. Secondly, the author does not refer to the vices of any social class or group in the title. Thirdly, the title "Uzbeks" does not correspond to the conclusion of the story. In this respect, one can agree with the fair opinions of Alim Tashbaev. Indeed, the story talks about the unique inner faith of the Uzbek people, the high spirit that has not changed even under the pressure of the regimes. In our opinion, the title of the story "Uzbek character" shows the character of Hotamtoy of the Uzbek people, that they are extremely hospitable people, as a virtue. Moreover, it is not difficult to understand that the word "character" is as necessary for this work as water and air. In the "Explanatory Dictionary of the Uzbek Language" this concept is

defined as follows: "Character" is a distinguishing feature, sign. 1) The unique appearance and characteristics of people, things and events; the part that is different from others. 2) The characteristic, internal spiritual stability, manifested in human behavior and attitude to the environment" [2, p. 384].

The general conclusion is that choosing a name for a writer's work in the creative workshop, reworking it over and over again, getting the first names that shine into the writer's artistic thinking is a responsible task, just like a person choosing a name for his child. Shukur Kholmiraev deeply felt this responsibility, every syllable of the word, and he invented titles suitable for the spirit of his works created with deep knowledge and wisdom. There is no doubt that these names will be imprinted in the hearts of readers for many years and many times, as the nature of the meanings they leave behind.

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