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**PRIMARY CREATIVE RESEARCH OF LUQMON BURIXON'S STORY GENRE
(on the example in the stories named "Pauper" ("Yalangoyoq") by Luqmon
Burixon and "Thief" ("O'g'ri") by A. Qahhor)
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Abstract: This article analyzes the primary creative exercises in the story genre of Luqmon Burixon, a prolific writer in the modern Uzbek prose. In particular, the author's story "Pauper" ("Yalangoyoq") is compared with the story named "Thief" ("O'g'ri") by the master of the Uzbek story genre A. Qahhor. The creative influence of Luqmon Burixon on Qahhor is studied in the example of a story.

Keywords: Luqmon Burixon, Uzbek storytelling, Abdulla Qahhor, creative influence, similarity.

INTRODUCTION

Luqmon Burixon, who came to the attention of teachers with the story "Old Begimqul" (Begimqul katta) (1987), published in the magazine "Yoshlik", took the hadith of this genre with a collection of short stories "Pauper" ("Yalangoyoq") (Cholpon Publishing House, 1991). Eleven years later, the author's new book called "Light in the depth of the night" ("Tun qa'ridagi sho'la") [1, Bo'rixon] has been published. It includes nineteen stories of the author, L. Burixon, such as, "Citizen of the Far Citadel" ("Olis qo'rg'on fuqorasi"), "Autumn Tale" ("Kuz ertagi"), "Pain" ("Dard"), "Son" ("O'g'il") (1985); "Old Begimqul" ("Begimqul Katta"), "Pauper" ("Yalangoyoq"), "Late Tears" ("Kechikkan ko'z yosh"), "Wise man" ("Donishmand"), "Where are you, love?" ("Qaydasan Muhabbat") (1986); "Letter" ("Maktub"), "Expected Day" ("Kutilgan kun"), "Iron Box" ("Temir sandiq") (1987); "The Guest" ("Qo'noq"), "The Young Man's Prayer" ("Yigit iltijosi") (1988); "The Last Confession" ("So'ngi iqror"), "The Deceitful Nights" ("Aldoqchi tunlar"), "The Trial Period" ("Sinov muddati") (1991); "Captured snowman" ("Qo'lga tushgan qorbobo") (1993); "Anxiety from the Desert" ("Cho'ldan kelgan tashvish") (2000). Apparently, in 1985-2004, the writer had not yet embarked on the novel genre, actively pursuing his creative pursuits in the story and narrative genres.

MATERIALS AND METHODS

The story of "Old Begimqul" ("Begimqul katta") begins with the worldly impressions of Begimqul Khurramovich, who returned to the Chartak resort, bathed in icy clear waters and walked in the snow-capped mountains. The

bad news he heard from his wife about the chairman's imprisonment has a strong effect on the hero's mood. The author expresses this in the following way: "he dropped his cup", "jumped up as if swallowing a pepper", "his heart could not fit". Because Begimqul Tuxliev, a former physical education teacher at the school, became the club's director and an active propeller of the Soviet ideological and political propaganda machine. He had neither a shop nor a bathroom. For his contribution to the "education" in the spirit of the boxes, the chairman returned to the resort for the first time in his life with the blessing of his grandfather. Consequently, Begim, who was noticed by adults, did not want to be deprived of these opportunities in the future.

His wife went to a neighbor's house to find out the truth, which seemed to be a rumor of women, and returned "with a broken sword and a shield". It turned out that the chairman was accused of "writing and making people's bread" and it was Begimqul's turn. This dangerous situation frightens his heart. Although he did not betray anyone's rights or engage in immoral activities, the "big man" who was trapped in heavy thoughts had a headache and a panic attack in his heart. Only then will he realize that he is a "little man" in the footsteps of others, and that he is a "screw" far removed from the worries of the people.

The rhythm of the story, the content of the subject of the image and the author's attitude to it draw attention with its light laughter, sarcasm and slightly sad tones about those who are separated from social life and do not understand themselves and their identity. This is evident not only when Begim Xurramov, who knew himself to be a prince, said that the joy did not last long, when the psychology of slavery was revealed, but also when it was pointed out that the truth and truth of Elmurad had been decided. The former chairman, who had no time or opportunity to look after the people's livelihoods and ran for complete the plan of cotton harvest, in the result he ended up in prison. Can the new chairman, who was elected in the place of the former one, solve the people's problem instead of dismissing the employees? The question is left open, and its solution is left to the discretion of the reader.

Speaking at a meeting with intellectuals at the State Committee for Geology and Mineral Resources on 31 January, the President of our country, Sh.M. Mirziyoyev remembered about "cotton policy" and told so: "We have abolished the 100-year-old system in two years. No schoolboy goes to cotton. Sure, it was hard, but we were able to make that decision. That's it. Who needs cotton, who has benefited from it? It has not benefited our nation. The prom brought suffering. "Uzbek affair" and other works. Our work has been slandered" [8, kunuz].

Therefore, in the 80s of the last century, when the shield of the Soviets was still pierced and the sword was not broken, the young writer L.

Burixon's courage to awaken the consciousness of the people in finding artistic solutions to economic, social and spiritual problems was a sign of courage. Nevertheless, the writer could not show the painful consequences of the cotton monoculture, the essence of the slanders against Uzbek labor, with such deep roots as in Hoshimov's story "The Uzbek affair" [9, ziyouz].

In particular, U. Hoshimov reveals the fate of the heroes against the backdrop of breathtaking landscapes such as cotton fields, dark green fields, bell fields and dusty roads and breathtaking warm air. Butefos compares the sprinkled fields to the calm autumn landscapes of Moscow's suburbs: clear sky, crystal-clear air, as well as golden oaks, white birches and lush pine trees rustling in the wind.

Little pale girls in the row of cotton fields who had white cloth on their head and a number of schoolchildren, putting on caps, carrying hard aprons which were full of cotton and hurrying to the trailers are compared with the girl called Natasha who had cheese, sausage, butter, eggs, coffee, sandwiches, etc., for breakfast and lunch, wore sneakers, pantyhose and a white turtleneck, walked in the middle, cautiously played the violanchelo being careful for her fingers, and picked mushrooms just for her fun. The writer likens our sons and daughters at the same age of Natasha, who are supposed to be the future of the country, to be the future of the nation, but who are forced to work hard at a young age, to be enslaved by pain and suffering.

Panji Jumanov, a former director of the Uzbek state farm, also spent his life working in cotton. He believed that Baynalmilal had performed his duty honestly and conscientiously. The chairman could not fix the village streets where the soil was playing, the low-walled houses, the plastered roofs. The burning of cotton stalks did not bring any change to the way of life of the poor people. He could not even treat his grown-up daughter twice as soon as she had jaundice, as if she had not been able to floor her house and store coal for the winter. Therefore, despite the language of the characters, U. Hoshimov likens Panji Jumanov's wife, whose hair was as white as a sack and whose coat was loose, with pain, anguish, ridicule, grief and could find the courage to say: "rag wrapped in cloth". However, when the injustice reached its climax, she said, "What an oppression! What a slander! My husband did not feed his children the share of the others. There is no sin in my husband! No!

Is it possible to call "wild" a courageous Uzbek woman, who hid her wrists from the eyes of strangers in order not to fall into sin, and shrugged her shoulders, and said "I don't need a child without a father, I will embrace my children and set myself on fire!"? What if Olga, who did not keep a secret from her husband that she had had her child from her boyfriend, is a "modern" woman?! ...

Thus, the psyche of the heroes drawn by O. Hoshimov is convincingly demonstrated, firstly, through religious comparisons and comparisons, secondly, landscapes, thirdly, the speech of the characters, fourthly, the active attitude of the author. In terms of his artistic and aesthetic achievements, he deserves higher praise than L. Burixon's story "Old Begimqul" ("Begimqul katta"). Because, firstly, L. Burixon did not have enough experience, and secondly, the story "Old Begimqul" ("Begimqul katta") was written in 1986, but "Uzbek affair" in 1990. After all, in the formation of a certain work of art, it is important how much the material of life is broken, acquires a certain appearance, the relationship is clarified.

Luqmon Burixon's story "Pauper" ("Yalangoyoq") was written in the same year as "Old Begimqul" ("Begimqul katta") analyzed above. The plot takes place on a train from a distant city to Pakhtaabad district of Kashkadarya. Halim, whose shoes are made in the Czech Republic and are "imported" but have not been worn for a year, somehow reminds us of Cain's grandfather, the protagonist of A. Qahhor's story "The Thief" ("O'g'ri").

True, neither the period of the events nor the age of the characters are absolutely appropriate. The protagonist of "Pauper" ("Yalangoyoq") is a college student; Qobil bobo was one of the oldest farmers in the neighborhood (later the hired worker). In "The Thief" ("O'g'ri") a bull is stolen from the barn, in "Pauper" ("Yalangoyoq") shoes are stolen on the train. In terms of size and value, bulls and shoes are unmatched.

However, the spiritual similarity in the names of the characters: "Qobil" - trustworthy, meek and pious, and "Halim" - gentle, kind, meek. Both protagonists are close in terms of the loss of their precious fabric and the worsening of their situation, not only in terms of material losses, but also in terms of their helplessness in the midst of spiritual suffering.

Consequently, it does not matter that one is a farmer and the other is a student. It is important that in order to find an ox or a pair of shoes, both of them, in the words of A. Qahhor, have to "throw the pot in the water for a long time". Even though the shoes were given to Halim, it is clear that the cost of these shoes for a student is no less than that of an ox, given that two bags of flour cost money considering that he would ask for another new shoes for five or six years.

When we pay attention that "Qobil bobo" is described so: "He trembles so hard that the knees are bent; His eyes glaze over, he looks at everyone, but he doesn't see anyone." Halim's drawing, "loosened like a running cucumber and sat on the edge of a chair", his voice squealed with excitement and breathlessness, carefully watched the feet of those who walked in the cradle-shaking carriageway and observed without noticing that people were laughing at him. it is understood that the process of acceptance of the tragedy is almost the same - the pressure of confusion and helplessness,

even when he returns from the parchment unwashed. The depiction of the relationship, which is characterized by speech and gestures, such as one of his roommates muttering, the other whispering, and the protagonist muttering about this indifference, exacerbates the seriousness of Halim's situation. Indeed, it was now very difficult for these poor. Already, Halim was in trouble in these thought "Now what do I say to my family?" "How can I face to face with them?" when the questions like "How can I plant on the field?" "How can I make a living without an ox?" were disturbing Qobil bobo.

Let's listen to the conversation of the passengers, who are indifferent to the concerns of others in "Pauper" ("Yalangoyoq") and need practical help:

"By the way, you looked for shoes, didn't you?"

Halim nods.

"Oh, it's a mess," said the robber, shaking his head. "You had to be careful, brother."

"It's too loose for our leader" said the black uncle. "Would he throw his boots in the air?"

"Oh" said the robber, shaking his hand in displeasure. - Today's young people have nothing to say, they cannot save their share. I ...

"That's me" said the black uncle. - I would bring cattle from the market of Denau and sell them in Samarkand ... [1, Bo'rixon].

"Now, nephew" said his uncle, putting his hand on his knee like a rapid. "If you do, our advice is to always stick to it, don't return such a rag." Uh-huh ... wear your shoes after you get off the train, don't go barefoot again, okay? The ground is still damp ...

- Ha-a-a-a ... if you die ... boots will be found ... [1, Bo'rixon].

Was Halim really a loose, ragged guy who would shave his ass?

No, that night he was in no hurry to join his companions and lie down comfortably in a chair. First, he simply hung his suit on the hook which is on the side of his head. (In fact, the fact that the grandfather of Qobil bobo was "bare-headed, barefoot, naked" is a remarkable detail.) He took off his shoes in frustration and blew away the dust that had settled on his shiny shoes. Then he carefully placed it under the folding table as a tray. Everything was as it should be. Even the fact that Halim believed in taking off his pants and stretching this shirt in its place increases our love for this hero, who is drawn with national stripes. He clearly remembered that the roommate fell asleep, the second passenger climbed upstairs, and the third stretched out on the lower seat. Of course, everyone's eyes were closed and the four of them didn't move until dawn ...

For now, let's leave this issue open for a while, but let's compare some of the dialogues in A. Qahhor's story "The Thief" ("O'g'ri") in comparison with the above conversation:

When Qobil bobo met “amin”, he snorted loudly without opening his mouth, then laughed as he hung up his fat face.

“Yes, did a cow disappear?”

“No, it wasn't a cow, it was a bull, a bull.”

“An ox? It's an ox!” Himm... a piebald ox? Repent!...

“It was just a bull.”

Amin stuck his chin up to his second joint and laughed.

“Did you have a bull before the one disappeared?” What kind of bull was it?

- A piebald ox...

“A good bull or a bad one?”

- While I was bringing to add to the herd ...

“Does a good bull go with anybody if someone leads it?”

- I have nothing except that bull...

“Will he come back himself? If someone takes him away, he won't come back!” Why are you crying? A? Don't cry! [5, Qahhor].

It is true that in the conversation in “Pauper” (“Yalangoyoq”), except for Halim's one nod, he almost does not participate. In “The Thief” (“O'g'ri”), the whole dialogue is based on the dialogue of “amin” and Qobil bobo. From the bottom to the top: due to the growing deformation (lat. Deformation - distortion) in the form of “ellikboshi”-“amin”-interpreter-“pristav”, the sphere of influence of interconnected external forces also expands and the amount of propagation increases. As a result, the activated deformation pushes Qobil bobo to every position. As the thieves bleed, the influence of external forces diminishes and the deformation becomes passive. With the onset, elongation, and finally relative stabilization of the deformation, the movement now returns from top to bottom: “pristav”-“amin”-“ellikboshi”. Although the elastic deformation that took place at the end of life seemed to return to normal, in fact the solution of the knot found in the Egamberdi cotton mill testifies to the fact that it left serious complications in the spiritual world of a farmer, family life and way of life.

It is worth noting that the consolation of “ellikboshi”: “Do not cry, do not cry! ... your bull will be found” and “constantly want to tell the truth” gave Qobil bobo hope. No matter how much Amin laughed but he soothed Qobil bobo saying so “Why are you crying? A? Don't cry!” And even he said: “Shall we have somebody looked for?... He repeated non-stop to report about it to “pristav” and Qobil bobo looked forward to his ox hopefully.

It is true that when the interpreter who received the gift promised: “... - a thorough explanation to the “pristav”, all the joints of the old man became loose and he was caught in a series of promises. However, heis remained in a state of crisis and confusion in the face of the promising figure. Then

“pristav” sent to “amin”, “amin” to “ellikboshi”, “ellikboshi” to the cotton seller ...

However, in the story “Pauper” (“Yalangoyoq”) there is no such thing as wandering around, which destroys the trust. The uncles accused Halim of carelessness and idleness. Encourage not to worry about losing shoes. They tried to convince him that if his livewould survive. Of course, this is also comforting. But at its core are symptoms of fear of interfering in the problem. There is a desire to avoid trouble and to try to stay away from excessive worry. In fact, this desire stems from a lack of inner integrity, indifference and insensibility that overwhelms the minds.

The important thing is that while Halim’s soul is overwhelmed by sadness and his mood is surrounded by a district of depression, he does not despair - he does not fall into a state of depression. This is evidenced by the fact that his desire to find his shoes has never faded, his ability to think has not diminished, and he does not blame himself for emptiness. Those sparks of hope drive him towards the wagon supervisor and the police sergeant. Although there is a probable good news at the heart of this, don't we know that if we look at the question and answer, we will need to remember the story of the “Thief” (“Og’ri”) again:

“What shoes?” asked the sergeant.

The policeman's question seemed to tell Halim, “Here's your shoes”.

“Gray ... Czech ...” he said angrily.

The policeman shrugged:

“Gray ... isn't the Czech the only one?” [1, Bo’rixon].

The fact that the policeman carefully and precisely demands clear marks in accordance with his profession, and Halim cleverly presents dozens of well-founded arguments, leads to the humble desire of the humble young man: “Shoes may be here”.

However, Halim, who laughed and went into the details of what happened in the car the night before, finally hit Halim hard, accusing the victim of not accepting the loss bravely. The fact that even the last hope is fading makes him a little nervous. As he turned around, the supervisor's gesture seemed to rekindle sparks of hope in his heart. The sandals presented with “generosity” extinguish this flickering light.

So how did the shoes disappear? Did anyone get lost and wear it? Yes, by the way, isn't the title of the story barefoot? Eh, no, while the ground was still wet, who got out of the train barefoot? Besides, firstly, Halim had woken up before his roommates, who were having a good time. Secondly, his thirty-eighth-style shoes were too tight for his partners. Thirdly, if there is only a supervisor in the carriage and a careful sergeant accompanying him, it is impossible for strangers to enter the room. So, were the shoes on his shoes and did it disappear itself? ...

Luqmon Burixon strictly adheres to the method of secrecy until the end of the story. This situation raises interest in the psyche of the characters and the nature of the situation that arises in their destiny, how the conflict between the protagonists will end. Increases creative activity and leads to artistic solutions.

Right questions are arisen:

How did the shoes disappear?

"Who was the thief?"

- How was the situation resolved?

After all, events have developed from the node to the solution: on the basis of cause and effect, in interconnectedness, subject to objective laws - on the basis of the principle of deterministic interdependence! It is true that fatigue causes sleepiness, sleep apathy, indifference loss. Consequently, there is no denying that the story went from cause to effect. However, the solution will not be obvious until the final dialogue. Here is the dialogue:

As he (i.e. Halim, emphasis ours. B.Sh.) walked away from the compartment, the policeman spoke calmly:

"I am surprised in the memory of this guy...

"It's great". You are also afraid to wear boots.

- He clearly states all the signs! ... [1, Bo'rixon].

CONSLUSION

Apparently, the writer sought to create a spiritual explosion effect at the end point of events. Just as A. Qahhor hides the real thief in a figurative sense, L. Burixon does not reveal until the last stamp that the real thieves are people trusted by the government. Therefore, in our opinion, A. Qahhor used it as an epigraph in the story "The Thief" ("O'g'ri"): "The death of a horse is a holiday of a dog" is fully consistent with the story of L. Burixon "Pauper" ("Yalangoyoq").

Finally, the story, which began with a description of space and time, ends with the message: "The train was crawling into the next town ...": "The train was entering the next station while running with a loud noise ...". At first glance, it seems that one phrase is repeated at the beginning and end of the story. However, this is a deceptive notion, and in the first sentence the movement towards space is slow. That is, the train "crawls". Accordingly, time slows down. At the end of the story, the train enters with a loud noise. In other words, the speed of movement intensifies from crawling to screaming. As the tragedy unfolds on an unprecedented scale, the disturbed author points to his inner self. As the literary critic Suvon Meli rightly pointed out: *"The creation of a work is to leave a mark on oneself, on the time to which one belongs, to which one has witnessed."*[3, Meli].

It is clear that L. Burixon's mastery of storytelling has gradually developed in the form of indirect learning from the stories of A. Qahhor, sometimes trying to find his way through prejudice (imitation).

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USING PROVERBS IN TEACHING VOCABULARY

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Abstract: This paper deals with using proverbs in teaching and learning English and the way teachers can make use of proverbs to keep the students interested in learning English. Proverbs reflect human experience across cultures and languages. In language teaching, proverbs can be used to teach vocabulary. Introducing a foreign culture and values can be carried out through the use of proverbs. Teachers can use different vocabulary activities through proverbs in teaching process.

Keywords: proverbs, vocabulary activity, English teaching

Teaching vocabulary is one of the most important parts of teaching English. Vocabulary can be defined as " words we must know to communicate effectively; words in speaking (expressive vocabulary) and words in listening (receptive vocabulary)" [2].

When the teaching and learning process takes place, teachers may have problems of how to teach students to gain satisfying results. The teacher