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National Portrait in Otkir Hashimov's Stories

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***Abstract:** in this article, the issue of the national portrait, which occupies a high position in the Uzbek national literature and includes the features that express the identity of the nation, is covered by the example of Otkir Hashimov's story "The Last Victim of the War". In the article, the main place is the analysis of the images in the story. The manifestation of the national character inherent in the images is widely explained through dialogues.*

***Key words:** portrait, nationality, national character, national portrait, literary portrait, character, image, prototype, character, type.*

Introduction. The people's writer of Uzbekistan O`tkir Hoshimov is a well-known literary figure who has already received a strong place from the hearts of fans with such short stories as "spring will not return", "the affairs of the world", "there is light, there is a shadow", "between two doors", "lives lived in a dream". The perfect, correct and accurate depiction of the inner world of the heroes of the work, being able to convince the reader of it, omitting reality to the reality of life, is the focal point of adib's creativity. Even in the story "the last victim of War", taken for analysis, the fate of a person, the subtle facets of his fantasies, his artistic image were embodied in the portrait, in particular, in the National Portrait.

MAIN PART. According to Belinsky, "nationalism is not the service of the writer, but a necessary condition for creativity that does not require much effort on the part of the poet... Nationalism does not make the poet great, but the great talent makes the poet national... if a work is artistic, it is inherently national". N.V.Gogol also speaks on the mountain of nationalism: "nationalism is not in portraiture – (women's clothing)." Consequently, nationality is a dress worn on a work of art, a system of events, images in it, their character and portrait.

In fiction, the description of the character's appearance, image, portrait character, which is one of the tools for creating an artistic image, will depend on the genre of the work and the characteristics of the writer's creative method and individual style. Typically, the portrait reveals aspects of the character's character that the writer considers most important.

In fiction, through the appearance, behavior, gaze of images, we can clearly observe Uzbek traditions and traditions, National Portrait images that embody nationalism in mentality, behavior, clothing, face, hands, feet and whole body movements, characteristic only of Uzbeks, on the example of the story "the last victim of War".

DISCUSSION AND RESULTS

The whole-headed creation of the O`tkir Hoshimov, in particular, in each of his stories, emotions, qualities and qualities that are not alien to any Uzbek, are chanted. In the works of Adib, we witness the irrigation of the Uzbek spirit with humanistic ideas, the reflection of features, Customs and traditions characteristic only of Uzbeks in the character, behavior, appearance, standing-Life of each image. From the first lines, when the writer begins to draw portraits, the movements of a skilled artist or a master craftsman begin to have descriptive information about the example image and the space that surrounds it, about the Times. This is clearly visible through the National Portrait, which is created by the power of artistic speech.

A National Portrait sample of people, orphaned and unattended children, thousands of widows and war-goers, close people who, although not in battle canoes, rush to death next to them, drawn to the image of a mother-Uzbek mother, who is suffering heartache towards her helpless son, is the source of our analysis.:

"Aunt Umri sat on the side of the Shoikrom, in a shaparak blanket.

- Take it yourself, he said, when he put in his mouth the ears scattered with his hands, the vessels of which were bulging. Shoikrom now notices that his mother's fingers have cracked Tarsus-Tarsus. Was it before, was it not, could not remember " [3, 12-13].

It is also possible to find out what the conditions of the family, how the stay-marriage is, from the condition of the blanket. Like them, other families of the time are so disadvantaged that in order for the housemates to eat malnourished or reach everyone, it is necessary to eat something to stay alive, to find an allegory for that meal. Where do you say the satiety of the common people in times of war. The scattered ovals in the story have represented the symbol of three girls born in a row. And the condition of the mother can be known from the fact that her veins are bulging, and the fingers of the cause of the cold are cracked. That being said, this situation was a miraculous manifestation of the life of the people at that time, of a difficult marriage. In the story, through the behavior of the characters and the structure, state of the body parts, a portrait is created in such a way that this is reflected in the appearance of the Uzbek mother, the Uzbek family, in which nationalism is blowing.

- Did not stay out of your food? "he said, looking at his wife, who was pouring tea while she was squatting.

Khadija's long blonde face was red. The guilty sad apologized in the sound:– Qolmovdi-ya. [4, 13]

When Shoikrom found out that there was no food left, he turned to his wife for the respect of his inept mother. In this place, Khadicha, who is already ready to put on the table when there is food, is both ashamed and smiled, "did not stay-ya", he says. Heavy marriage, lack of fasting were reflected in

Khadicha's blonde long-sleeved face. When fasting, the cheeks would be red, the hooves would be female, but not.

While his younger brother Shone'mat was described through Shoikrom's gaze, he had seen that the cause of illness and deprivation had become "his stump, his big-big eyes stared at himself with a deep meaning for something... [3, 13] in another place, "Shone'mat was weak even as a child. When his father died, Shoikrom studied in the sixth, Shone'mat in the second. Shone'mat did not cry at the time, but became ill by drinking. The mother-child raised her avidly. Now, whether he has five days left or not, he cannot receive a message as a brother " [3.17]-describes the sibling's state at the same time.

For a long time, there is a tradition in Turkic peoples, in particular in Uzbeks, to choose a name that sounds like brothers, sisters. For example, like Muzrob – Sukhrob, Ahmad – Muhammad or Oygul – Nurgul, Zilola – Hilola. In this story, too, it is not surprising that his brother is called Shoikrom and Shone'mat, with the intention that he will be felt by his name, out of kindness. This element also served as an important part of the National Portrait painted on both images.

The need is such that the brother is blocked from supporting the brother, the son to the mother. Shoikrom, on the other hand, eats his drink from being unable to look at his younger brother, jonajon, who is weaker than his younger brother, while brother is naturally left in a situation where the same sick cause is unmarried, needing to maintain his health for a while, even to obtain milk not found in horsemanship. It is not difficult to notice to what extent he fell ill from the fact that his puffiness, his large-large eyes, as if seeking help with deep meaning, are supplicating to his brother. Not only the poet, who was described through the same two sentences, could describe more than that by means of colors.

A short sentence when Shoikrom entered the kitchen trying to conduct an electric current between the paikals out of coercion with the intention of preserving strawberries served to reveal his character trait: "...he took two scrolls of wire that hung on a nail in a darkened wall with trembling hands...he acted agonically, his limb sweated, but did not notice it himself, repeating only"... [3, 16] then the Shoikrom was as angry as an officer at envy, who was ambushing the enemy on the battlefield in order to preserve the strawberry, one of his last hopes for them to live, and it was clear that this "enemy" would not regret at all even when the vine hit and died, felt as if he had done the most But he had not even imagined that he was his own mother, a "criminal" who, believing that she was a thief, had become his arch-enemy without seeing it yet. Through the chit jacket, which has satisfied the cause of mother, a cup of milk is about to be exchanged for milk, and in desperation for a liverpore other than one son's remark can also be felt through the image given to the raw mixed strawberry plucking in the dark. In fact, aunt Umri spent her life as a housekeeper, spending her life on her children and grandchildren, and Jo to her name could not spend her life on herself, lived for her children and became a sacrifice for them.

"Shoikrom threw himself into his mother's arms as he crawled through the muddy Marza.

➤ Mom, open your eyes! "she said, kissing her mother's ice-cold face with her chapped lips.

He came to his senses a long time later and noticed that his wife was standing on top, his little girls were crying. As soon as he raised his head, marza was blinded by a choking Lioness on the edge... his younger brother, who had been standing up for weeks, apparently crawled to find some strength, his shirt sleeves hung, his big-big eyes looked wildly... Shoikrom tried to raise his mother, but his mother's body somehow never recovered" [3, 18].

The Shoikrom is so frightened by this situation that for him it crawls through the mud marzas as if he had lost his dearest blessing in world. Both the cold and the freezing of the body, which the soul left, did not moneyless the kiss of his mother on the face. The fact that Shone'mat is in a shirt with wide sleeves is that she has lost much more weight than before; although her mother's affection, her voice-absorbed heart is impatient bedridden, her mother's reason is standing up and rushing towards her parents is expressed by the writer in an extremely touching way. The miraculous appearance of this case was able to deliver the boy's affection for the mother and the mother's affection for a weakly other child, the feeling of guilt that crushed the Shoikrom in a moment, to the hearts of readers by means of word magic without the writer's bright paints. After all, the word is a miracle, it is a healing, it is a medicine; it is a life and a mammoth, it can be the cause of destruction either as a sign of creativity and goodness.

Conclusion

In conclusion, it should be said that the examples of creativity of Uzbek literature, fully or partially absorbed into Nationality, Act as an important tool in showing the identity, historical stages, religion, tradition, traditions and rituals of the nation, and, in general, spiritual, educational, cultural image. In particular, in the stories of the people's writer of Uzbekistan O`tkir Hoshimov, a lot of attention was paid to the issue of national portraiture. Characteristic of the images in them are the views of Uzbek nationalism: behavior, appearance, behavior and movement of body parts. In these aspects, adib's works are seen as among the unique examples of creativity of their time. Through the story "the last victim of the war", the sad situation of an ordinary Uzbek family, which reflected its flaw during World War II, was captured. In this, with the help of a portrette of heroes, the features of nationalism were vividly manifested. Consequently, in this story, the absorption of every image, every detail and portrait into the spirit of nationalism has risen to the level of a literary phenomenon.

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