

EXPRESSION OF NATIONAL COLOR IN THE CREATION OF A HERO (On the example of the stories of Shukhrat Matkarim and Khaliyor Safarov)

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Аннотация:

В статье рассматривается тот факт, что духовно-воспитательный образ народа, эстетически формируемый его историей, ценностями, мировоззрением и традициями, является основой национальности, что национальность проявляется в уникальном мышлении, образе жизни и менталитете народа, и что менталитет по существу представляет собой духовный портрет народа таким, какой он есть, что этот портрет приобретает психологическое значение через национальность, и анализируется роль и характеристики национального колорита в художественной литературе.

Ключевые слова: Национальный колорит, нация, анализ, художественная литература, менталитет, национальное творчество.

Abstract:

The article discusses the fact that the spiritual and educational image of a people, which is aesthetically formed by its history, values, worldview, and traditions, is the basis of nationality, that nationality is manifested in the unique thinking, lifestyle, and mentality of the people, and that mentality is essentially a spiritual portrait of the people as they are, that this portrait acquires psychological significance through nationality, and that the role and characteristics of national color in fiction are analyzed.

Keywords: National color, nation, analysis, fiction, mentality, national work.

Introduction

National color is a unique tradition of color, sound, environment, language, clothing, customs, food, traditions, speech forms that express national mentality in a work of art, which can create a folk atmosphere in the work.

So why is national color needed in a work of art, especially in modern stories? Why does the writer appeal to the national spirit? Or should a person know his own worth? How much is nationality needed, especially in modern literature?

In fact, a person enters into a relationship with society through the understanding of his values, personal choices, and behavior. In this regard, writers seek their values through their heroes in their works. This search gives artistic power to the work and creates dramatic conflict.

Therefore, national color is the soul, colors, breathing, national tone, cultural heart of any work.

A work without national color is a soulless, colorless, neutral, and personalityless text.

A work saturated with national color conveys the national spirit to the reader and determines its authenticity. It makes the hero and the environment alive. National color is the spiritual "DNA" of the work, the cultural bloodline. A work that breathes folk philosophy is a national work. A work without national color is like a dry skeletal body. A work devoid of life, spirit, and culture bores the reader. After all, in literature, nationality should reflect the life, spirit, and culture of the work of the people, right?!

Using national color in modern literature is a difficult task like bringing water to the desert. In short stories, national color forms cultural continuity in today's fast-paced conditions. If our society modernizes and is cut off from its national roots, a spiritual void arises. In this respect, a work of art is a bridge connecting the past, present, and future. Since customs and traditions are a mirror for the people's self-understanding, a modern story adapts them to the modern environment and points to the identity of the reader. A modern person derives spiritual pleasure from the story through national rituals and speech elements. If the writer expresses these traditions not in their own way, but in a new interpretation, our past and history will not disappear.

A national work introduces the people to the world. It preserves and renews the national heritage. A national work distinguishes the work from other nations. Elements of national color in a national work connect the reader with his own life and experience. National works are a golden mirror in educating the younger generation through nationality, instilling national values, and instilling a sense of patriotism and national pride. National color increases the aesthetic value of the work.

Materials and methods

Reflecting the national spirit in the work of the writer, first of all, he reveals the behavior, decisions, and speech of his hero through such qualities as loyalty, hospitality, patriotism, and courage. That is why the national spirit is reflected in the plot and main idea of the work. The plot of national works consists of understanding the identity, preserving traditions, and watering with historical events of the people. Expressions characteristic of folk oral art, in particular proverbs, anecdotes, dialects, and language and artistic expressions unite the heroes with national values. In the national nature and national environment, in particular in the village, city, garden, field, the life of an ordinary person: a waterman or a shepherd is revealed. By introducing national symbols and national motifs into the work, the thinking and spirit of the people are philosophically observed.

So, what aspects of the national color should the writer study in his laboratory when creating a national work?

Of course, when writing a work in the national spirit, the writer must first of all determine the spiritual characteristics of the people through the internal psychology of the heroes, their conflict with social and cultural values, and the processes of self-awareness. It should also pay attention to the ability of the heroes to reflect the spirit of the people through the formation of their identity, acceptance of national values, and harmony with society. In particular, it identifies the archetypal characteristics of the Uzbek people through mythological images, symbols, and folklore heroes in folk oral literature. It studies the spiritual characteristics of the people through the role of the heroes in society, their adaptation to traditions and customs, and their awareness of their identity.

The art scholar and creator Kholiyor Safarov is also a skilled writer who enriched national literature with his own unique, new artistic findings and creative approaches in his stories, deeply studied the historical and cultural heritage of the people, and skillfully used modern means of artistic expression. In his skill, we see stylistic diversity, psychological realism, and the ability to combine symbolic and folklore elements in creating original styles, images, plots, and motifs. Khaliyor Safarov is a sensitive artist who analyzes national values and social reality with his artistic thinking. We can understand his unique skill only through the story “The Saddest Joy”.

The promising writer Khaliyor Safarov also managed to create a new hero in this story. Joy is a new type of hero. He is not a hero in the story, but an ordinary person. The writer thus revealed the reality of life, basing it on national traditions. In the sentence, he brings together happiness, joy and trials in our literature in a national philosophical tone, combining national values and life experience. There is a unique symbolic layer in this: “Joy” is a wish, “trials in life” is a real reality.

“The young men of the village go to Russia to work as laborers, some are watermen, some are shepherds...”

The national color in the sentence is given through the livelihood of ordinary people. The landscape is the national life of the Uzbek village after independence. The writer simultaneously summed up the language, culture, social stratum, economic migration, lifestyle and national spirit in the sentence. If the rural landscape is used to this day in Uzbek literature as a symbol of simplicity, labor, living in harmony with fate, and harmony with nature, then Khaliyor Safarov presents the rural landscape against the background of the human psyche. The story shows the harsh reality of modern national life, the center of the burden of fate, as well as the situation of rural youth going to work as laborers. In the village of Kholiyor Safarov, the fate of young men going to work abroad, parents left alone at home, nameless labor, and cheap labor are highlighted. The writer was able to create a new element of national color in modern literature. The reason is that such situations are an exact reflection of the real life of many families. The main reason for using rural life as the main source in the story to reveal

the national environment is that, in particular, by plowing the land, planting crops, and going to the market, we get closer to the life of the people. The father's words, "I have prepared the land for tomatoes and cucumbers. I will plant them in the evening," also show ordinary rural life, in the daily details of farming, in the scenes of the Thursday market, we feel not only livelihoods but also the social environment. Against the background of the winter landscape of the story, short sentences, a harsh tone, the rhythm of oral speech, and the use of broken dialect express the living spirit of the village. In the sentence, the writer again classifies it with the folk classification "someone is a waterman, some a shepherd". This is not just a list of professions, but rather, with the simplicity and virtue inherent in the oral speech of our language, he elevates watermanship and shepherding to the status of the oldest and most hardworking professions. So, the classification is not just a list, but an impulse of national character.

"Bathing in the village is the biggest problem. Some go to the basement, some go to the car garage to take a bath, and someone goes to the stable..."

Results

The factor that forms the national color in the passage is the basement, garage, stable, which are the living conditions characteristic of the infrastructure of the village, the lifestyle typical of a particular region, and the daily habits of the villagers. These details express the culture of living with the available opportunities. The absence of a bathhouse in the village, the fact that bathing in underground, outbuildings creates local social conditions, and the convenience of ordinary people in their own way is a unique new interpretation of the national color. The writer presents a big problem in a small, folk, and unique national color. Bathing in a basement, garage, or barn, and the performance of even a simple act in unusual, unselfish places, intensifies the hero's regret at not being able to live a full life.

"...As he poured warm water over his head in the woodshed, it seemed as if all the dirt, abominations, remnants of impurity, and all the signs of sin on his body were flowing into the basin. He rubbed himself and rubbed himself. He poured water over his head and both shoulders again and again."

As we said earlier, the woodshed, the barn, and pouring warm water over his head create a national household scene. In particular, the basin is a household item that has been used for centuries. The turning away from sin, the sense of shame, and the advice of parents, which are characteristic of our nation, are an integral educational map of our lifestyle. The hero also tells his son to purify himself with water. This is the mother's solution to her personal moral problem through national education. Another important aspect is that purification with water goes back to ancient mythological customs. Water is a symbol of purity. It cleanses dirt. In the mythology of the Turkic peoples, water is considered to be "alive", "hears", "sees", "witnesses", "takes

away evil". So, the writer was able to create a folk form of catharsis in the mythopoetic sense through water and purification.

Yes, from the beginning to the end of the story "The Saddest Joy" the author gives the heroes a folk spirit by showing them the fate of an ordinary Uzbek village. The speech of the heroes in the story is full of folk tones. We feel the spirit of submission of ordinary people to life from the fact that the father always says "Ay-e, peshonada". In particular, the expression of everyday worries in the phrase "peshona yazig'i" is an important sign of folk thinking. At one point, the hero says "My shoulder aches are a memory from my father." Such folk comparisons are not just bookish expressions, but are a product of thinking that is directly used among the people and determines the nationality of the heroes. Kuvonch and his family are national images molded by ordinary village life, folk views, dreams and hardships. Through this, the writer brings his heroes closer to the people's psyche and naturally illuminates the national color. In the story, the mother is a hero of the past generation of the people, full of patience, faith in fate and simple dreams. Kuvonch is the author's hero of the new generation, with big dreams but also with impossibility. The author reveals the national color more strongly in this connection between mother and child, and advises that generations change in the life of the people, but hardships, dreams and suffering remain. Thus, the images of mother and Kuvonch represent the chain of generations through the difference between patience and dreams, fate and opportunity.

In expressing the national color in Shukhrat Matkarim's story "Maqar", the writer also conducted spiritual research typical of modern Uzbek stories, which we also see in the discussion of values in the story. In particular, the hero, through a conversation with an animal, actually searches for human values. The writer's real research is the essence of remaining human even in old age, not losing love and affection.

Thus, Shukhrat Matkarim's story "Makar" embodies all the principles typical of modern Uzbek stories, such as real life, a person devalued by society, the harmony of national symbols and global meanings, dialogic structure, spiritual searches.

It is worth paying attention to the intertextual connection of the story with the historical-mythological layer based on the image of the Khorezm tiger. The story contains historical-mythological and literary references such as "Khorezm tiger", "Javonmard", "Makhtumkuli". This made the text multilayered.

"Makar returns from the fish every day like this. As soon as he leaves the lake, the Khorezm tiger meets him." For example, it is clear that the image of the "Khorezm tiger" in the story goes back to folk mythology, and the presentation of this image as a global symbol, a local variant of the tiger symbol, also gives aesthetic pleasure inherent in the principles of nationalism and globalism. In the story, such as "It looks like a tiger. He heard about the Khorezm tiger... from the old people's gossip in his childhood", folk memory and modern

human life are also connected. The dialogue between Makar and the dog plays a more central role in the basis of the text of the story.

Discussion

From the sentences “Oh, these things are getting heavier every day... What does Makhtumkuli say: “The worst pain is old age, comrades”” in the story, it is also clear that the story is a new work in terms of language and style. In the text of the story, the author widely used folk expressions, proverbs, and dialect words. They not only express their meaning, but also the mentality and living conditions of the local people. In particular, in the speech of the heroes, folk expressions such as “Hovvo-daa”, “Dogri”, “Kuvri”, children's songs and regional dialect elements are often found. They give the story soul, naturalness and vitality.

“Eee, ha-aa, are you going to rest? Well, let's rest. But you're dead, go on” - in this case, the word “dim” has the meaning of “really, completely” in an intensifying sense. “Hovvo-daa” is an exclamation word that strongly expresses surprise, regret or astonishment, while the word “Ina” means “here”, which is an expression typical of the Khorezm dialect when showing something.

The story also contains children's playful sayings and simple songs. For example, during the game, a baby or young child is shown talking non-stop in the style of “valdiragani valdiragan” - this folk saying reflects the natural playfulness of children. It is also skillfully used in ancient proverbs and wise sayings. In particular, in the story, a wise saying similar to the folk proverb “Hirandmand haq sooddin oghgani demas, wale alla rost hem degulik emas” is used in the story as a symbol of life experience and folk wisdom. Through these language elements, the hero approaches the book, fiction. Because the events in the work are brought to life in a folk spirit. It can be seen that the text is close to both modern and folklore.

In the story “Yilon” by the writer Shuhrat Matkarim, we also see intertextual connection as a main principle. In the story, the hero calls the snake “the state snake”. Through this, folk mythology is connected to modern life. In the story, the neighbors rush to the snake that appears in the hero's house, saying, “Let's hit it, let's kill it.” But he says, “In the old days, the old people used to say, “The snake in the house was called the state snake, but it must have been the state snake.” Here the writer recalls the ancient mythological concept in folk folklore - the image of the “state snake.” According to mythology, the “state snake,” that is, the “snake-state, wealth,” protects the house and family and brings blessings. It was believed that killing it would bring misfortune to the house. The writer connects this ancient belief among the people with modern events. The modern hero gives a great meaning to an ordinary snake through folk mythology. So, intertextual connection - an ancient myth (folk concept) enters the plot of modern life and gives additional meaning to the work. “The state snake” is a folk mythological symbol. The writer connects it to a modern event, giving the reader the idea that

"the views of the past still live in the human mind today." This phenomenon is called intertextual connection in literature: another text (folk oral creativity, myth) is mentioned and is a work that combines nationality and globality with content. The heroes in the story were people full of suspicion, seeking the truth. The views of Bahodir, Yusufboy and others clash, each tells his own "truth". The story begins with a simple rural reality. The life problem was folk beliefs that linked people's fate with trust and fear. The heroes raise the problems of distrust, discrimination, and injustice in society through their view of the snake (snake). In the story, the heroes Bahodir, Yusufboy and other heroes look at the snake differently. Someone glorifies it as a "state snake", someone is afraid, and someone doubts. This diversity reveals the diversity of thinking in society. In the story, the heroes express conflicting views. The words of one are denied by the other. Through this, the writer does not give a one-sided conclusion, but encourages the reader to think. Time It alternates between real reality and symbolic imagination. At one point, the legend about the snake is described, and at another, the events in the current lives of the characters are described. These two layers are intertwined. The characters in the story are not traditional brave or fearless people, but rather suspicious, truth-seeking, and sometimes weak characters who are embodied as new heroes. This is a modern view of the human psyche. In the renewal of language and style, the writer uses folk expressions and simple colloquial language in the story. At the same time, symbolic and poetic colors are strongly depicted. These two styles are mixed, and the story should be called a realistic and mythological work.

The different views on the snake in the story are actually a debate about values. For one side, the snake is a "state", and for the other side, it is a disaster. This makes the reader ask "what is really a value, what is a superstition?" encourages us to think about the question.

In the work, the characters often seem to argue with the reader through their own words. The writer does not address him directly, but presents different voices to the reader.

The story "Yilon" is a modern Uzbek story that combines real life and folk mythology, reflects the diversity of views in society, shows a new type of heroes full of suspicion, and takes on a central role in the debate between values and superstition. Through this story, the writer was able to show one of the biggest issues in modern society - the conflict between trust and doubt. The renewal of the image of the hero is that he has been reduced from an ideal model to a real person. Now the hero is embodied as a person close to the reader's heart with his humanity, mistakes, suffering, happy and unhappy moments.

The writer also pays special attention to the issue of social worthlessness, It also expresses objective internal thoughts about unloving children and daughters-in-law.

"On top of that, I'm running away from the old woman and the daughter-in-law. They've written off the father-in-law."

Makar realized that he was now a burden to his children, that he was avoiding the words of the old woman-daughter-in-law. There was a need to live inside him, but it seemed that there was no need for him around. This is the most painful stage of old age.

In short, through the image of Makar, the writer painfully emphasizes his social worthlessness, the marginalization of the elderly in society. This mental anguish accompanies the reader throughout the story.

So, in the story, Makar's mental state is deeply described through experiences from childhood to old age, a forgetful society, painful truths and unfading dreams. Especially this mental state is expressed very realistically and artistically through heartfelt words, internal monologues, images of nature and details rich in emotions.

His symbols are not complicated, simple, but at the same time they reach the heart. Behind these simple symbols, he was able to ask the biggest questions about life - Who determines the value of a person? When was love forgotten? What do the elderly feel? The writer conveyed all this to the reader's heart through symbols.

Shukhrat Matkarim, writing about the hero's soul, affects the reader's own soul. While reading the work, we think not about Makar, but about ourselves. We feel that our mother, grandfather, father, any relative, or even ourselves can be Makar. The writer does not say this openly, we understand it ourselves.

Therefore, "Makar" is not just a story, but a book of hearts, a cry of silence, a memory of hearts. Shukhrat Matkarim wrote this book not on paper, but in the human heart.

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