

## THE USE OF ARTISTIC ILLUSTRATION IN THE STORIES OF ABDUQAYUM YOLDOSH

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**Annotation:** This article analyzes the poetic skill of Abdukayum Yuldash, a writer who holds a unique place in modern literature, in using artistic imagery and means of expression in storytelling, and the issues inherent in the writer's individuality, using the author's story "Boy". The article also provides comments on the active use of various poetic means typical of folk oral literature, such as proverbs, sayings, idioms, contrast, similes, metaphors.

**Key words:** story, sociality, skill, artistry, creative individuality, philosophical and artistic observation, opposition, symbol, proverb, saying, proverb, idiom, contrast, simile, metaphor.

While observing the stories of the writer Abdukayum Yuldash, it became clear that the language of his works is extremely touching, folk, and nationalistic. In almost every story, various poetic devices such as proverbs, sayings, and sayings typical of folk oral art, as well as expressions, dialect words, contrast, simile, and metaphor are actively used. In particular, his story "The Rich" is written in the style of a unique philosophical and artistic observation around social inequality in society, human values, and the concept of wealth. One of the most actively used poetic means of depiction in this story is contrast. Throughout the work, human flaws are revealed as a result of the clash of thoughts, interests, and feelings. In the work, the author, by describing a simple event, artistically addresses a deep social problem. The conflict between wealth and humanity, the state of ordinary, simple people, the extent to which money and wealth cause them to change, etc., determine the basis of the plot.

Also, from the beginning to the end, the story shows how a person who chases materialism faces a spiritual crisis. The author skillfully reveals the changes that occur in the character of a poor, mentally ill person when his pockets are full of money in a "brief" manner. The main character, who only appears in the beginning of the work, but creates a contrast with the main character in the story, that is, while Norboy Baba is a symbol of spiritual elevation, the character of Khorozkul, who becomes materially rich and spiritually poor, reflects the main essence. The author reveals true human values, such as hard work and honesty, loyalty and responsibility, through the image of Norboy, while in the image of Khorozkul, he depicts the opposite. The writer figuratively uses the word "rich" as the title of the work, showing that true wealth lies in purity of heart and doing good to people around you who are struggling with difficulties. Through this story, the author encourages the reader to return to such forgotten values as humanity, kindness, simplicity, generosity and humility.

The plot of the story is to show the difference between wealth and poverty in society through the life of an ordinary person - a hero who once lived in poverty, and later became a wealthy person. Literary critic Umarali Normatov said: "It turns out that even in the sphere of

family and household affairs, which we used to speak of with disdain, there are many opportunities to reveal and discover the essence of a person, the meaning of his life.” In this story by Abdukayum Yuldash, similar problems are discussed, and the image of spiritually poor people is created. It seems that reality is simple, but the abundance of internal and external barriers such as wealth and poverty, good and evil, and the tragedy of the misfortunes that create it, make the reader suffer and think.

True, the story deals with the difficulties of our people in the pre-independence period, including the spiritual and material backwardness of the people, the devaluation of money, stratification, ignorance, and the narrow worldview of an uneducated person. However, the characteristic feature is that such problems are illuminated through the writer's mentally ill character Khorozkul, nicknamed "Dukhyol", which in the village means "dovdir, merov", in short, "madman". Chasing material wealth, he forgot his identity and loved ones, the villagers. Through this image, the author describes not only a specific person, but also a whole class of people who measure themselves by wealth. The second-level characters are former villagers, and representatives of the common people are completely subordinate to the Rich, who obeyed him. This is due to their weakness, lack of courage, and both spiritual and material poverty. In the story, the character of Norboy Baba is a man who understood the profession of shepherd not only as a source of livelihood, but also as the meaning of his life, and for this reason he served his profession faithfully all his life.

The work is narrated by a young man, who, from the beginning of the story, witnessed the events alive, but after returning from a year of army service, he is shocked to witness a completely different atmosphere, refuses to obey the "Boy", but helplessness and weakness, and the rebellion in his heart, subdues obedience. In the work, the author Khorozkul describes the gradual development of the character of the boy, his ego gradually growing, like a soft object gradually turning into a stone, or the salt accumulating in the kidney turning into a stone over time: "A rare reality, that is, when all three parties felt mutual consent and were living in harmony, one day a stone came out of the soup." It can no longer be called a "stone" outright. Let's say, at first it was something soft, gradually it became harder, and finally it turned into a stone..." . It is noticeable that the writer has made a skillful discovery by comparing the increasing defects in human character to the gradual transformation of something soft into a stone.

In this story, the writer's language is extremely beautiful, folk, lively, and rich in vocabulary. The use of folk aphorisms, expressions, and proverbs not only expresses the writer's idea, but also serves to substantiate it, which contributes to the artistic maturity of the work. Such means of artistic depiction further increase the impact of the work. For example, "People are wise. At such times, they simply say: "Let the one who has not seen, let the one who has seen, let him build." If you don't understand it very well, they add, "He has worn seven pants." Or, if not, "Like Khorozkul, with his head in the sky, like a beggar who has found gold, showing off his one soum to anyone who sees him, he is a poor man who has no money because his father collects the monthly payment." Phrases like "Let the one who has not seen, let him build," "He has worn seven pants," and "like a beggar who has found gold" used in passages like "Let the one who has not seen, let him build," reflect the people's pain, their mental state, and their thoughts and feelings.

In addition, in order to more specifically express the psyche of his characters, their nature and the environment in which they live, the writer sometimes uses dialect words from the hero's language. This allows the reader to get closer to the hero and understand him. In particular, in this story, the following dialect words can be found: "I took ten thousand from Abdirayim's son for a month and returned it as eleven thousand five hundred, and then I would go anywhere without believing it", "If the owner of those leaves for more than ten days, it will turn out that he has not paid our shepherd's "legal fee", "The wise nephew laughed. "My nephew!" said. I am very happy!", "For a long time now, I have been giving Abdiraim Sakit's shepherd son three or four soums every day, may he be blessed, the poor boy feeds our cows differently and returns with his head shining.

I don't know, brother, does he give me food? .. Thanks to his father, but-but!". It is known from the fragments that dialectisms that are rarely used in the literary language, or are not used at all, are very useful in giving the color of the place in a work of art. That is, aspects that are unique to the people of each region (customs, ideas, beliefs, objects, etc.) are primarily reflected in the dialect. Therefore, there is a need to use dialectisms in order to give the region being depicted a characteristic color and to fully imagine the character of the characters moving in it.

In the play, the people around Khorozkul are also to blame for his transformation, that is, his gradual shift from being a shepherd to being a shepherd to others, as some rich people teach him to take better care of their livestock by giving him money, which leads to the poor boy's ego growing. "Your neighbor's wife looks like a girl," and just like that, one by one, the people in the circle rushed to pour out their "That's the point," and The author skillfully used idioms and expressions used among the people, such as "There is no law for a fool", "A spoken word is a shot arrow", which are used in sentences such as "A word is a shot", are aimed at ensuring the readability of the work from the reader's point of view, as well as enhancing its spiritual world. It seems that poetic means in the story play an important role in revealing the author's idea.

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