



## The Similarities Between Shukur Kholmirezayev's Story "Kulaqcho`Zma" and Otkir Hashimov's Story "Chana" Are About the Story of the Townspeople

**Yakubjanov Nuriddin Ravshanovich**

3rd year student of the Faculty of Law of  
Termiz State University

**Abstract:** This article provides information about the characteristics of Shukur Kholmirezayev's stories and the similarities between his story "Kulaqcho`zma" and the characters of O'tkir Hashimov's story "Chana".

**Key words:** Shukur Kholmirezayev, Kulakchozma's story, national game, more playful child, school, writer, urban story.

If we compare the characters of Shukur Kholmirezayev's story "Kulaqcho'zma" with Otkir Hashimov's story "Chana", some aspects are similar. It can be felt that the characters of the two named stories are arrogant and boastful. Another important similarity of the stories is that both of them talk about sports, although one is a modern game and the other is a national game. By including games in their stories, the writers point out that the children who are the heroes of the story become more playful at this age. Shukur Kholmirezayev tries to show them in interesting situations while opening the psyche of the child in his stories. At such a time, the writer focuses on the events that may happen in the life of children. For example, by presenting a picture of a school, it tries to reveal the aspects of children that are typical of school age, and by bringing scenes from village life, the similarities between nature and the child's psyche are highlighted. Play is a process that occupies most of the children's lifestyle. When the writer uses the episode of the game in his stories, he also talks about how to play the given game and the rules of playing. From this we can learn that the writer is very well aware of the games included in the series of Uzbek national games. For example, the writer's skill can be seen in the example of the story "Kulaqchozma" which is part of the series of Uzbek national games. The story mainly talks about two groups of children. The reason why children are called two groups is that it refers to "urban" and "rural" children. The story is told in the language of a boy, a representative of the "city". This story begins with a description of the narrow streets of the city. "We left the winding narrow street. Khivich is riding our horse and whining. Our school is in front of us. The walls are plastered with straw and plastered over. There were sparrows chirping in the ponds, and birds hanging in their nests. We were watching from below, wishing that one of his children would fall. Then we would sit down and gather the papers that were rolling around on the square and make fire." The hero of the story has a different opinion about the school teachers. He believes that fancy clothes are only for teachers because they are good to look at. "At such times, if I was alone, I would go to the side of the school facing the main road and sit on the end of the beam that protruded from the foundation, and I would watch the passers-by, wearing white jujun tunics, or g If a person passing by on the road, who is coming out of the arch, is generally light-headed, he should be greeted with "Hello, teacher!" I shouted. In my opinion, all well-dressed people are teachers, only those should be dressed like that. Why am I thinking like that? I do not know. Maybe then the status of teachers would be high and their income would be good. As the hero of the story continued on his way, he saw the children of his "village" on the



other side of the street. "Well, when I was enjoying myself watching the street, two or three village children would come out of the big yard on the other side of the road, and they were leaning on the wooden beams and talking. That yard was considered a "boarding house", where young men and women who came from the mountains and steppes to study up to the third grade and to continue the rest in the central school lived there. We called them "village" and ourselves "city". our behavior and clothing were also different from theirs. For example, our mothers used to sew kitel pants for us. They used to walk in trousers, coats, and even in the heat of the day, in t-shirts, often without anything attached to their legs. " The hero of the story, who considers himself to be from the city, is amused by the way the children of his "village" walk and even the clothes they wear. True, most children behave according to the clothes of the people around them. For example, at school, we have seen many times that those who dress new and beautiful are the best and rich, and those who dress older and uglier are considered poor. Of course, this is a negative character, and if we judge people not by their appearance, but by their inner world, by the beauty of their hearts, by their sincerity and manners, then we will do the right thing if we raise our children in this spirit. "I can say that those were the most interesting of my pastimes." However, they also looked at us "city dwellers" with interest, sometimes they would come to us and sit on the edge of the ditch, sometimes they would pass over and watch from the side when we were playing football or football on the school field. At the same time, we did not despise them, we showed that we were somehow "superior" to them. We used to say "do it" and rub it together. The people of Shor were surprised, and some of them were ashamed, of course. Yes, they are simple, now that I think about it, they are as pure as mountains and plains. Then they started learning some bad habits from us. In addition, in response to our treatment, they have objections, and these objections sometimes began to be seen in their actions." In this story, a portrait of a "village" boy named Jovli is given. Our narrator describes him as follows: "Well, there was one strange boy among them. He was short, had broad shoulders, and his head was like a hum. When he had a turban on his head, his neck was invisible, and his turbaned head seemed to rest on his shoulders. He was bending his head as if he was looking for something on the ground, looking from under his forehead like a sheep's. I don't like this look either, when my neighbor-classmate Erkin saw him, he would roll his eyes and tilt his head like a young bull swimming something. But that boy has another special part. that attracts everyone's attention. It was his ears. Shalpang, shalpang of shalps! Even if it's a lof, it's like a wrestler's palm, and you'd laugh if you saw it sticking out from under the top of the shoe."

The hero of the "City" story along with his friends Erkin, Toshkenboy, Istat and Sultans mocked and laughed at Jovli's silly antics. Jovli looked at them with hateful eyes. Instead of stopping the teasing, they escalated. As a result, there was a battle between "urbanites" and "villagers", there were more "urbanites". But Jovli stood alone against them. Jovli's companions wandered around without joining in, pulling themselves back and standing as spectators. The teacher of the boarding school, brother Farmon, managed to stop this fight between the two groups. Brother Farman also punished Jovli, even though he knew that they were the cause of the fight, either because of the outcry from the townspeople or for some other reason. And he was content to drive them away, saying, "Go away, you brats." One of the people watching the fight from a distance, a distant relative of our hero, came out. He came to them and laughed saying: "You have disgraced your ear, nephew." Then he turned to his partner: - If this child enters the earplugs, God forbid, he will lose his ears. We had a good laugh." What better advice could this man, nicknamed "Berdi Laqqi" give to his nephew. For example, would it be possible to explain that he did it wrong, that he is acting inappropriately and inappropriately to someone's personality.. But,



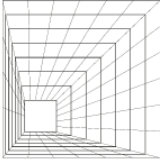
Berdi Lakki showed that even though he is old, he is still mentally and emotionally strong. If one child has seven neighborhoods: both father and mother, the good or bad upbringing of a child is not only a responsibility of the parents, but also of the people around him. In the current incident, instead of knowingly telling his nephew that this is wrong, Berdi is laughing along with him, that the people around him, the neighbors are not always nice, sometimes they themselves doesn't it mean that they can be in need? There are many people who look like Birdy.

### Conclusion:

No matter how brave and fearless the hero of the story tries to be, he is afraid to go out at night. Because there was a better group than the "city dwellers": the "city dwellers". We were not allowed to go out to the main street at night, go for a walk or go to the cinema, to tell the truth, we were afraid to go out ourselves. The reason: there are "urbanites" who are better than us "city dwellers", they were a gang of people who were orphaned by their parents and became thugs, and even adults were made to spend the night in shelters.

### Reference:

1. Normatov U. (1982). Problems of style, artistic form. Maturity 356.
2. Kholmiraev Sh. (2003). Stories. Volume 1 3. Tavaldieva G. (2001).
3. Tavaldieva G. Shukur Kholmiraev's creative way. 49[3]
4. <https://ziyouz.uz/matbuot/hozirgi-davr-matbuoti/2007-sp-71133409/>
5. Solijonov Y. (2007). When the details come to mind.
6. Kadirova, Z. Z. (2022). Periphrases of human nature in alisher navois prose works. *THEORETICAL & APPLIED SCIENCE Учредители: Теоретическая и прикладная наука*, (6), 381-383.
7. Кадырова, З. З. (2021). Лексические издания в формировании перифраза о первом перифразе в прозе Алишера Навои. *Журнал филологических исследований*, 6(1), 17-23.
8. Кадырова, З. З. (2021). Некоторые комментарии к интерпретации и противопоставлению аспектов терминов перефразирование и перифраз. *Теоретическая и прикладная наука*, 1(6), 486-489.
9. Qodirova, Z. Z. (2019). Perifraza obrazli idroq mahsuli. *Ilm sarchashmalari*, 1(1), 54-57.
10. Kadirova, Z. Z. (2021). Alisher Navoiyning nasriy asarlarida insonga xos xususiyatlarni ifodalovchi perifrazalar. *Ilm sarchashmalari*, 2(2), 176-178.
11. Bazarova, E., & Kadirova, Z. (2020). Practical knowledge of the stone names in linguistics. *Scientific Bulletin of Namangan State University*, 2(1), 178-181.
12. Kadirova, Z. Z. (2022). Alisher Navoiyning nasriy asarlarida perifrazalar. *Monografiya*, 1(1), 120.
13. Kadirova, Z. Z. (2022). Lithosonyms used in the works of Alisher Navoi. *NeuroQuantology*, 10(10), 1907-1913.
14. Kadirova, Z. Z. (2022). Stable compounds in the works of Alisher Navai (example of periphrases). *NeuroQuantology*, 10(1), 1899-1906.
15. Kadirova, Z. Z. (2022). The role of the names of precious stones in the formation of anthroponyms in the Uzbek language. *International Scientific Journal Theoretical & Applied Science*, 1(1), 182-187.
16. Kadirova, Z. Z. (2021). Alisher Navoiy nasriy asarlaridagi perifrazalarning ifoda shakllari. *Ustozlar Uchun*, 2(2), 3-5.



- 
17. Kadirova, Z. Z. (2020). Litosonyms in the Work of Mahmud Kashgari Devonu Lugatit Turk. *International Journal of Progressive Sciences and Technologies*, 3(3), 1-3.