

SYSTEM OF MIGRATION IMAGES CREATED BY LUKMAN BURIKHAN

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ANNOTATION

The article analyzes the skills of well-known artist Luke Borixon based on his stories, such as "People in the Heat," "The Mystery Teacher," "The Young Man Who Sees Hezran," as well as "Anxiety From the Desert," and "The Tumor in the Vineyard."

Keywords and phrases: Migration image, epopey, prototype, portrait, narrator hero, satellite image, moving image, episode, skill, genre, event development.

ABSTRACT

The article presents the skill of creating an imaginative system, the transition of migration images from one work to another is analyzed on the basis of the novel "People of the Steppe", the stories "Secretive Teacher", "Met Khizra", the stories "Vanity from the Steppe", "Talisman at the Window" by the famous writer Lukman Burikhan.

Key words and expressions: migration image, epic, prototype, portrait, hero-narrator, episode, skill, genre, development of events.

ABSTRACT

In this paper, the famous writer Lukman Borikhon's creating skill of the system of characters, the movement of migrating characters from one work to another are analyzed in respect of the novel "The people in desert", the stories "Secret teacher", "The boy who saw the Khizr", "The problem coming from the desert", "The amulet on the shelf".

Key words and word expressions: migratory image, epopee, prototype, portrait, storyteller hero, mobile character, movable character, episode, skill, genre, scenario.

INTRODUCTION

To assist individuals desiring to benefit the worldwide work of Jehovah's Witnesses through some form of charitable giving, a brochure entitled Charitable Planning to Benefit Kingdom Service Worldwide has been prepared. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to discuss these answers with you. Regarding the image, renowned Russian playwright N. Pogodin said: "In my works, both the image and the word are portrayed." [8,10-11]. The image is embedded in the author's emotional attitude, and his artistic intentions are reflected in the same images.

MATERIAL AND METHODS

Luke Borihon, a representative of independence literature as an object of research, wrote novels such as "People in the Heat," "The Mountain of Trembling," "Strangers Do Not Walk Here," and

"The Man Who Caught Fire," The stories of "The Mysterious Teacher," "The Sun Has Not Yet Set," "A Drop of Age," "The Young Man Who Sees Hezran," "The Expected Day," "Anxiety From the Desert," "The Additional Leaf," "The Story of the Hunter," "The Tumor in the Vineyard," "The Lie," and a number of works by the writer's fortress were replaced. The work involves showing the characteristics of Luke Borixon's skills and the sheets of poetry of his works.

RESULTS

It is well-known that in literature, the concept of artistic imagery is widely and narrowly used. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to discuss these answers with you. In this regard, the term character is also known to be widely used. Depending on the extent to which the images are used, you can determine the level of perfection of the poem, and there will be no artifact without a system of images.

Regarding the author's responsibility for the image, I. P. Gancharov wrote: "It takes how much strength and how much mental work it takes to look at a piece of art in a imagination: to understand its essence, to meditate on its main issue and each image, to view each other's attitudes toward each other, and to direct the movement. Bamisoli sea, its water cannot be exhausted by drinking. [13, 415] Jehovah's Witnesses would be pleased to discuss these answers with you." [13, 415]. Indeed, the author lives with them in the process of creating images and describing his spirituality.

This aspect is especially evident in the work of Luke Borixon. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to support more than the industry. The move of images can be observed in Balzak in world literature, and his paintings, such as Gobsek, Gorio's father, Rostinyak, and Nusingen, are the principal figure in one of his works, while other works mention him as a transitional character. This seems natural because Balzak wanted to combine the works he wrote under the name "Comedy of Mankind" to include 143 works, but this epopey included 97 works. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to answers with you. We are limited to giving an example of Said Ahmad's "Horizon" trilogy in Uzbek literature. Images such as A has u e'rus, Nizhny, Dildor, and Azizxon continue to circulate in the trilogy. We are not surprised by this, but in the works of Luke Borixon, the situation is a little different: one image in Rome moves to another story or story. This is what happens in Uzbek literature.

Overlooking books on the theory of literature, you can observe that the image is divided into several categories and types. For example, romantic and realistic according to the creative method; epic image, dramatic image, imaginary-fantastic image, legendary image, mythological image, major image, cinematic image, satirical image, humorous image according to literary types and genres, styles and visual instruments; Instead of dried up the poem, we find classification, such as the head image and the episodic image. But there is no information or father in theoretical materials about moving images. Such a situation is one of the issues that has not yet been adequately considered and awaits its own solution, even because it is unconventional.

Folklore has a similar situation that is somewhat highlighted in the "theory of satellite systems." However, this theory also refers not to the move of images, but to the move of the same suites. About the similarities, relations, and influences of folklore of the peoples of the

world in Germany, P. Kyoler, M. Landau, N. Volte; In France, G. Paris, E. Kosken; A. Klauston in England; In Italy, A. de Ancota, D. Comcoretti; In Chechnya, the likes of Polivka I were involved in satellite issues, and they showed a variety of reasons for the move, including researchers associating with the widespread spread of Islam, international relations or the proximity of the world. Russian folklore historians V.V. Stasov, F.I. Buslayev, V. F. Miller, A. N. Kirpichnikov, I.N. Jdanov wrote such migrations as **"benfeism"** (one of the founders of the migration theory, professor Theodor Benfey of the University of Gytottingen), **"camparativism"**, **"theory of adaptation"** with names like "The Bible's Word." For example, folklore scholar G. He discovered that the system of fairy tales from Uzbek folklore such as "Qumursqa," "Hunter, Blue and Wise," "Trick Quail," and "Poisoning the Work of a Snake" is similar to those of "Kalila and Dimna." In his essay "The Poetry of Uzbek Folklore," Olympus tells us that Story 5 in the book The 25 Stories of Vetalius, created in the first century B.C.E., is similar to the morning of the Uzbek people's "Three Mouths of The Bottles" [9,41]. In his essay "Fundamentals of Folklore Studies", Professor Mamatqul Joorayev, a professor of philosophy, says: "Professor G. "Vafo", "Guljamol", Fairy tales such as "The Trick of a Poor Wife," "The Punishment of Slanders," "The Woman of Action," "The Unspeakable Flower or the Loyal Wife," as well as Hamzeh's comedy "The Work of Maysara," note that it is very close to the Arab morning lying in Shahrizoda on the 593-596 nights of "A Thousand Nights." [12, 122]. When the system moves, you can see that images have also moved as part of it, such as the image of an old man from traditional images in fairy tales, the image of a poor woman, or the image of a mice in fairy tales, as well as a pigeon. (Matthew 24:14; 28:19, 20) Therefore, it is appropriate to study such images from the point of view of the satellite system, not as a satellite image in this situation.

Such a conflict in vocabulary has been studied mainly in the case of systems and motives, and there has been almost no interruption of satellite images. (Matthew 24:14; 28:19, 20) Therefore, the level of study of satellite images is not sufficient in folklore, but only within the framework of the "satellite system." In written literature, there is no research on moving (satellite, migration) images. When it comes to the moving image, such images as Lily, Majun, Husrav, Shirin, Bahram, and Alexander, the heroes of the poems "Hamsa," come to life in imagination. However, these images are reflected in the move of works of various artists, and most importantly, among the terms of writing "Hamsa," there is a suggestion that poems should not be about the same images.

Writer Luke Borixon, on the other hand, "travels" images in his writings, regardless of their style, and creates a system of images in the process. For example, the novel People in the Heat depicts Samad as a child in fifth grade, then a teenage period, partly a student period (in which Samad was a narrator hero), the story of "Anxiety from the Desert" depicts him as a family man, a father of two children, a well-known psychologist throughout the republic, even in Europe. In addition, the author emphasizes in one place of the story that the image was Samad in that novel: "With his lectures, his people were buried in applause and praise by Mr. Dolanov, a psychologist who had left Europe for a while and returned from Paris. The newspaper's pages and television stations were not separated. . . . Mr. Dolanov is the son of our own Samad, Dolanov Samad Ergash, who was born and raised on poster 41 in the famous desert." [2, 288]. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to answer with you. The image of Sha'drach, Me'shach and A'bed'ne'go are found both in the novel People in the Heat,

in the story of "The Sun has not yet set," and in the story of "The Young Man Who Sees Hezbollah." In his novel "People in the Heat," he portrays himself as a 70-year-old office guard and a village mullah: "... Like a demon emerging from the magical eye of fairy tales, Mirza himself appeared at the door. The slinger would place in this pouch a rounded peg at its centre, and the tongue of the historic centre of the city will cry out in confusion." When it comes to being forced to move because it is a state policy of moving to the desert in one place of Rome, Mirza thinks of what he said: **"Let's go," said Moyliyev. Let the barley not be an excuse for him whose stomach is broken. The neighbors did not move, and what is the policy of the government not politics for them? No, young man, we thought we were the same, and we ate on our sides. Here it is... And these places are swallowed up.**" [3, 28]. In Rome, this image is in an episodic plan, but such a significant idea as the one above is expressed in the language of the image.

In the story of "The Young Man Who Sees Hezbollah," the narrator of the poem, Korjov, describes this satellite image as follows: **"The white sharp mulla Mirza! Our cherished old man, who did not believe in the grandchildren of sheep and lambs, and condemned the 80s he cared for."** [2, 209]. In the story "The Sun Has Not Yet Sunk," Master Abil's father, a adopted little girl, is portrayed as Tanzila's grandmother.

Another such satellite image is the image of Qalqonov teacher, who is portrayed as the school principal, both in the story of "The Mystery Teacher" and in the novel "People in the Heat." Although the image of a teacher is found in several places in the novel "People in the Heat," his spiritual world, the world of the heart, is not taken as an object of painting. We only observe as a character filling the novel system. In the story of "The Mystery Teacher," Qalqonov's teacher comes to the forefront, and the bookmaker becomes acquainted with him, feels his pain and sorrow.

(Matthew 24:14; 28:19, 20) In modern Uzbek literature today, Luke Borixon's "The Mystery Teacher" says that there is no artist or poem that fully pens the difficulties, hardships, difficulties, paperwork at work, and shortcomings in the teacher. In this poem, Luke Borixon uses his own method to create a line of six storytellers and an author's language.

Six witnesses (five teachers and one an agronomer) write six letters of explanation about Salvation Gaybulla, a teacher without a diploma who cannot imagine his life without black-and-white students, and the author creates an ansanblini of voices, a symphony. The story of "The Secret Teacher" begins with the sending of the narrator to Kengsoy on a mission to the editor, an editor, and a 41-page editor. There are only a few chronotop kengsoy, a moving image: Mohigul, Qalqonov Teacher, Ulash agronomist, son of Halim Norboat, Shunqor Abel... We also see these images in the novel People in the Heat. But the idea of a poem, the object of painting, is morally new. The story fully reveals the teaching profession and the painful points of this profession. Instead, the school principal, Qalqonov, who has been teaching since he was 20, rebukes Zokir, a sixth-grader who says that if he is older, he will be a mafia, and I said, "Zokirboy." Put forgotten nonsense, my son. We hope that in the future you will be a scholar and a well-educated teacher." . . . Less than a week later, Zokir's mother, Mohigul, huv, and Safaroev's daughter, came to school and said: "Oh, my companion Shield, why did you say to my child that you would be a teacher? My son has been crying poorly for many days." My tongue became a word of arang.

"Why does he cry? What bad wish have I made?

They were laughing at their senders. Why did you say that? Who is my child less than he is, and why would he be a teacher?

Mohigul left my crowded room until I found an answer. I sat down for a long time until my heart swelled." [1, 203].

In the story, Qalqonov is portrayed as a vigorous principal for the school and as a leader in a brochure for employees. It is an honor for him to be in a service that many skilled crafts men see as insults and how many officials look on disrespectfully. In the letter of explanation written in the language of this image, we find several migration images: Mohigul ("People in the Heat"), Korjov ("The Young Man Who Sees Hezbow"), Samad Dolanov ("People in the Heat", "Anxiety from the desert"), Ulash agranom ("People in the Heat", "Anxiety From the Desert"), Umrzoqov Oroq ("People in the Heat") ... "I can gladly note that such grieving standards have also grown up in our school. For example, Korjov is a policeman. He is now Korjov Chorshanbiyevich. He lives in the capital... Korjov is a lucky young man, one of those who have seen Hez'e rus. Another proud disciple is Dolanov Samad. He also works at a sophisticated research institute now. Umrzoqov Oroq, who was killed for his homeland, was also educated at our school. For some reason, the plans of the agronom poet Ulash agronom poet were tried to finish. . . . Today, this artist, Korjov Chorshanbiyevich, is writing an epic poem from his life." [1, 211]. Another satellite image is mentioned as a 4th-grader in Husan's novel "People in the Heat": "Don't be afraid... You wake up the children. I know the guys haven't slept yet. His son Hassan-Husan, who was a class low schooler, returned from the game of waiting before his father." [3, 57]. The novel's narrator, Samad Dolanov, is a 5th-grader, while Hassan-Husan is one class lower than him, or fourth graders.

In the story of "The Young Man Who Sees Hezbodia," Korjov's friend and school graduate is portrayed as a graduate: "I know from Tasmol that if I bowed down to this rumors, the son of Husan-Ulash agranom had fabricated it. . . . Husan boasted and boasted. After graduating from high school next year, he would go to a big city. He enters the institute. True, as much as he boasts, he reads a trap in a drought-school school!" [2, 208]. Or in his novel "People in the Heat," Mohigul, the daughter of a rider, is portrayed as a bride who is now having a wedding: "Mohigul is bright, [3, 280] Jehovah's Witnesses would be pleased to discuss these proclamies." [3, 280]

In the story "The Mystery Teacher," a large woman is portrayed as the mother of Zokir, a sixth-grader. But the author reminds me that this image is Mohigul: "Less than a week after this incident, the daughter of Zokir's mother, Mohigul, Huv, and Safarouf, came to school." [1, 210]. In his writings, the author plants and develops the position, age, and spirituality of his paintings, just as in real life. Another example is the image of Wave. In his novel *People in Jazirzama*, the author introduces Wave to the reader as the neck of the narrator Samad, his close companion, Safarouf, as the son of the rider, and illuminates only his childhood.

And in the story of "The Tumor in the Vineyard," Wave is mentioned as the head of a large family, a farmer whose work went on. The image of an agronomist is the most traveling image between stories, stories, and novels. In his novel "People in the Heat," he portrays himself as the chief agronomist of a large company, an amateur who claims poetry, a chapantob man who hears poems, monologues mentioning poetry, slaughtering in weddings, in small circles, and slaughtering. In another poem, it is depicted in the same character that my reader can quickly

recognize him. Even the portrait is that: "His hair like a thornbush, his forehead and his nose, his lips, his lips, his cuban brothers, who show a worse orange face." [3, 10].

Consider the portrait of "The Mystery Teacher": "Should you know Ulashboy? Your eyes are fixed on you: hump, thorny hair, jawbone nose, black man. Huv reminds us of the Ar'a bim'e lech brothers. He is a small agronomy of our Soviet Union, but a great poet. I jokingly call it "the pushkin of the desert" [1, 211]. The fact that this image also grew from the poem to the poem in a young sense can be seen in the story of "Anxiety from the Desert." In the story, you can see that the connector has become a drummer from the alcoholic fortress of the agronomist, despicable in his spirituality, and crushing the sandals. In the story, the author introduces Ulash to the reader: "Yes, what they call that Ulash is indeed a comble one of Samad's. The original profession is agronomy. But the heart of the unbearable is filled with poetry. Huv was once published in a raging district newspaper. His family considers himself to be one of the fortresses, and in these cases he reads famous bits with devotion and respect, as he does, and scatters grain. Therefore, someone is truly ridiculed by someone who calls him an agronomer and a poet." [2, 293].

CONCLUSION

Such moving of images by the author does not create repetition, but rather the manifestation of migration images in different situations in each poem indicates the author's findings and novelty. Another moving image is Shunqor Abel, whose name is mentioned in several works or participates in the line of art. For example, such situations as Ergash's guest at home in "People in the Heat," his love for Lolaxon, and his search for details to stay in the village for a few days and write poetry are part of the novel system. In one story, however, Shunqor mentions Abel's only name and does not participate in the development of events: "When the writer of Shunqor Abel went to poster 41, he met Brother Ulash, lied to each other in a series of drunkenness, and held the mouths of resurrection." [2, 293].

The name Shunqor Abel is mentioned in one place by the narrator, but it does not participate in the development of events: "So I flew to the rescue of my dear friend, poet and writer, journalist (and so on) and went to that hunting poster in the year of the end of the poem about Umrzoq Orchid." [1, 204].

Through this image, Luke Borixon can be seen pointing to himself in some sense, such as the fact that he was also a writer and wrote a poem entitled "People in the Heat." However, even if this image is in prototype status, the author uses cinematographic methods to describe it, and he also laughs at the negative aspects that everyone can have. In one place in Rome, The Watch Tower Publications Index and the Research Guide for Jehovah's Witnesses have been published. But he is cleanly fat!.. The flesh of his filled face is like a sack of food, and the flesh of his face is like a bag of food. I felt this clearly when we were drunk. [3, 265]

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Migration paintings in the works of Luke Borixon grow from poem to poem. This situation occurs both physically and spiritually. Such migration images are more than a dozen in the author's work. Generally speaking, Luke Borixon does not change the profession or character of the satellite images from poem to poem. I read that the satellite continues to accept images

as if they had met their former acquaintance during the review. Such moving images can be cited in a number of categories, including Samad, Ulash agronomist, Safarmurod rider, and Shunqor Abel. We think it is appropriate to use meaningful terms, such as satellite image, migration image, and moving image, for moving images.

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