

Annotation: *This article will study the fiction of Khairiddin Sultanov's stories. In a number of his stories, the image of domestic life is truthfully illuminated, and Uzbek national traditions have found a vivid expression of Mother homesickness, the fact that the peace of the country was sung in high pathos has been thoroughly studied.*

Keywords: Khairiddin Sultanov, H. Boltaboev, dramatic situations, vital content.

Introduction

Khairiddin Sultanov was able to make a name for himself as a unique artist who has made a unique contribution to the development of Uzbek prose in every way, in the perfection of modern Uzbek prose, in the enrichment of color with emotions, in his pride, in his way of living, in the expression of his spirit, national identity, poetess.

H. Boltaboev, who in his time subtly advanced the skills of the writer, writes in his article “in search of his word”: “the story that Khairiddin Sultanov takes on a pen is not an extraordinary or eye-catching phenomenon that he did not hear, he does not pay much attention to the events that we face every day, only because we have encountered them, we do not rush to draw conclusions from them”¹.

Indeed, In the stories of X.Sultanov, the image of secrecy, emergency events, situations of holding dramatic situations until the moment of his wife are not observed. In what mood, psyche the reader is in the reading of the story, in the solution of the work, this psychological state does not change. However, how many fates, Emblems exist in a whole twenty-page story. One reason for this is due to the fate of the heroes in the hikos. As you know, a small story, an image of a phenomenon is given in the story. On this basis, character is created. The ultimate goal is to bring an instructive, vital content through images. In the stories of X.Sultanov, the heroes move in such a way in the development of events as to what kind of smoke, character they have in life. They will not be refined in the contradictions of the fan World. They do not draw conclusions from their bitter lives, do not change their way of living. It gives the impression as if the writer cut off an image of an impetuous life and included it in the book of this kind.

A book was also published under the title of the story “absence and satiety”². The story was not in vain released to the title of the collection. It talks about the Genesis and plagiarism of human life. Both absence and satiety can happen to all human beings. It is quite natural that even children of rich, wealthy, self-peaceful people live hard for a certain period of time. Except that the life of the absent is long, and the wife of the dark – lust, lust for property-ends in tragedy in many cases even today does not seem abstract to anyone. After all, Satan himself is nothing, when he enters the blood, a person begins to act in his own name only after I land in his body.

Rahmatulla and Nozimahan got married and lived in the “neutral zone”. Rahmatulla, who ended his studies as in modern fairy tales and continued his career in scientific work, is determined to “live like person” to accumulate material wealth. The couple studied together for five years. The reason for their marriage was also the desire for this science. Both built a family mansion with consent. They took their first steps towards an independent life of their own free will. Parents did not resist. Smooth life, chaste mornings, sweet-sugar children's joy, life built from Love Without Borders was being built on top of goodness, knowledge. Young people chose the path “if they go risk”. “He did not put science in the tongue, shul bois he did not save, science was impregnated with a coin, it turned out to be a snake” (J. Romiy).

¹ Сўз латофати. Илмий тўплам. Т. Ф.Фуллом номидаги Адабиёт ва санъат нашриёти. 1986. 88-б.

² Султонов Х. Йўқчилик ва тўқчилик. Т. Маънавийт. 2000. 223 б.

At first, Nozimakhan from the Land of Silverbibi resisted the decision of his “Otabeg”. Rahmatulla did not return from his intentions. After that, there will be no more resentments in this house “dreams”, hot tea in the time of reading books like a pillow, candy-worms, fragrant flowers with farangi perfume, and feminine femininity, which will become a support for the strength of the family with flirting, was replaced by envy, envy, devilish lust. The figures of the sect preferred a woman who had overcome her lust and achieved spiritual perfection to be equal to Malacca, even above Malacca. And in the opposite case, the woman was considered equal to the devil and considered the personification of lust. The reason for the marriage of nozimakhon as the personification of the devil was the decision issued by Rahmatulla. Nozimahan, with the ambition of wealth, property, forgot about his feminine grace, his flirtation. In his eyes, all “beliefs”, except for money, turned into a secondary habit, an item.

...I wonder where people find money? This is also a family like us, a couple works... - he put it.

- E, with worked... Although it will try, " said Nozimahan in a meaningful pinch.

"Do not throw away your scientific work, we are hungry at one when we have a dark belly. The change of 180 degrees before the betrayal of the woman who comforted thank God that God would give us too touched the self-esteem of the earth very hard. He could not sleep thinking at night. Having multiplied his work by one more, working in three places, he began to eat the fruit of the mistake he made. Although nozimakhon's desire to rent a house without asking her husband, especially to leave her children for a weekly kindergarten without receiving the advice of a spouse, caused serious objection, the devil's temptation, the desire to “live like person” again forced her to choose compromise Street. Rahmatulla was broken up as a man. “Lust is an inner, but very big enemy. He breaks the whole in man. Spiritual tranquility will end from his commandments” (I.It was not for nothing that he said that after all. With knowledge, the family tree, the foundation of which was restored, began to creep away to the bottom. Such an abyss does not require sacrifices. Rahmatulla goes out of one job and does his second job, goes to the guard, goes to bed. Hayhotdek home says swallow. And to nozimakhon it is not known. She sews clothes to order on a sewing machine. “Optima” writes a novel with a release on his car. It doesn't matter to her when it's day and when it's night; it seems more interesting, more important to her husband, how much her money has increased than the condition of her children.

Nozimahan also achieved the days of his dreams – a home wedding. The house, in the words of his father-in-law, had become a store for the sale of expensive furniture and other household goods. What his father said when he left, made Rahmatulla a little upset.

“Hey, survive”, said the father at the station, saying goodbye, do not walk along the Forbidden Road, my child. Does not prescribe dirty.

- E, What are you saying Father! - said Rahmatullah Ranjib.

“Now the times are full”, the father said, as if he had not heard what he said, there is everything. You have not seen the absence, and do not see any god. But he will endure the absence, and he will be full... I don't know, baby.

After that, a slight change in the character of Rahmatulla is felt. She began to give birth to everyone from the inside that she missed the affection in her early family life. He expressed his consent on the condition that he would take one Mash when he told Nozimakhon of his intention. Unfortunately, the fact that “consent” is just a deceptive act was known from the eyes.

Rahmatulla dies exactly in a car accident, fulfilling his wife's car and many more dreams. Rich, wealthy people, officials, great people are buried on their birthday, while poor, honest, hard-working people leave the world when they are praised in the Mareka mavruti. So it happened. Nozimahan did not draw conclusions from all the annoyances he had done to himself and his life

partner. Trying to infuse 200 kg of rice into her husband's mansion, calling the whole El-Ulus and giving soup to seven climates, she began to continue her previous work more successfully.

As we noted at the beginning of the analysis, the reader felt from the inside that this would happen and completed the story in a depressed mood. His condition remained unchanged. But the pressure in the artistic discovery can hold him in this mood for several times and place the tragedy of the next victim of bullying in his consciousness with all his Might and main.

In the story "Yo, Jamshid" one can see the interpretation of tragedies, not the tragedy of one person. The Hypocrite, Gafurov: "X. Sultanov in his story, Stories, does not give the reader a decisive and sharp solution conclusions. In his works, light and shadows dance very gently, very gently. Such a soft clarity of colors and tones will attract your attention, "as rightly recognized, tragedies will not put you in a depressed mood"³. In them, pride in men is laid in parallel with the tragedy of feminine men. The Life of Islamboy, who, being a woman, is the one who puts honor above the family chance and is a man, shares the fate of his brother with the peace of the family, does not leave the reader indifferent. After the death of her husband, she herself did not eat and brought up two children and wanted her dead to leave this house, the tragedy of a mother, four children, a mother, a wife, who lost twenty thousand, the tragedy of Yaratboy, the girl reached the age of release, master-toparmon, a good attitude, but so far the tragedy of Islambek, whose behavior, the tragedy of amma and uncles, who spend money on one nokas minced from the child's sustenance, shows the reader that the social harm of this act is extremely sad.

In fact, there is no fault in the gang of criminals, gamblers. They hunt those who fall into their own kind, like a teacher. Goethe has a wise saying: "among all thieves, the worst are fools: they both steal your time and spoil your mood". The warboy stole both their mood and their wealth.

There is no guilt in the mother. Like a hedgehog, he says that I soften his child. In addition, they were raised by hand alone. Pride in the place, and pride, and meanness make him enter this scourge. It is not the first time that he swallows gambling. Pride can become a virtue, when it is able to make a difference between black and white, having earned to earn bread by honest labor, fatherhood in front of its children, childhood in front of its mother, and not forgetting the duty of humanity before elu yurt. In the settlement, a non-public opinion was formed, remaining from the daki Yunus. The upbringing of this category of people is called by hazrat Navoi "let him be a debon" not to take Labor and hard work to the neck.

His uncles, the bitter-reserved remarks of his uncle do not affect his psyche at all. He keeps sitting as a gland. The writer's skill is to quickly understand the outcome in an elegant spear, admonitions about the gentle nature of the Orif shouts, masculinity in health, Vajahat who can do what he says, fighting with his shadow in Islamboy, lack of pride in masculinity, blood-brotherhood are poured out of every behavior of the characters. The reader will also realize through his inner senses what decision they can now make. Feel the position of the writer's dedication to the artistic and aesthetic idea.

For a person, it is more profitable to recognize his qualities until he constantly peshes his flaws, writes A. Kamyu. The mummification of islamboy, the Solemnity of Health to him, causes the opposite impressions, devilish eurilish in the wild worldview of the Urinboy. It seems to me that if he had qualities to this day, then I remember them, from all sides to society, to live, if his children were interested in the next day, but the way back would have a good end. The path that our president has taken today is a much more correct and reliable path, as Mix runs away from the hammer and goes into the board. I believe that it is possible to achieve certain success by being forgiven, sincerely regret what he has done, and by sending free repentant young people, influencing their upbringing through lectures by officials of various religious departments, Imam Khatib, psychologists.

³ Гафуров И. Ўттиз йил изхори. Т. Ғулум номидаги Адабиёт ва санъат нашриёти. 1987. 237-6.

The consequences that caused the tragedies that we said above were not considered in this family in time. If this is the case of one brother, this oil is known to everyone. A person who has a spiritual influence should be able to provide for his material side if necessary. Only then will the weight of his exhortations set a stone. Otherwise, it will fall into such a helpless state as Islambek.

The story “my friend Esonboy” tells about a wonderful person, one of our ancestors who lived peacefully, calmly, happily in the 70s in a remote area of Uzbekistan. The language of the work is very simple, the sentences are short, simple, sarcastically sharp, touching. Esonboy is, in fact, the writer's own friend in society. Otherwise it would not have been written like that. “This tiny grain of the universe nechun? Bari passing, bari nokerak. Beun on the ground of Millet, a great heart of Shun who has lived” (A.Aripav). Indeed, there has come a time for those who are like Eson, the owners of a great heart, to set an example for the people, in chamam. In a time when the interests were fighting, two high-ranking neighbors who were racing on them, while taking hostages of their lives, money like cotton wool in the fields, and the world was accumulating, and digging each other out of order, the Esonboy and the like of him are a rare find. As a symbol of kindness in our history, it is necessary to promote and encourage them to the general public-to publish the books of Khairiddin Sultanov.

While thinking about the stories and stories of Khairiddin Sultanov, the researcher of the stories – munaqqid Umarali Normatov, it seems as if they are in essence focused precisely on the story “my friend Esonboy”: “these works have become a kind of phenomenon in our national prose with the art of person's juggling, elegant, mysterious, magical nature in human nature, psyche”⁴. This story is a phenomenon that is ignored in our literature. In the work, the writer did not soften the conflicts based on the spirit of the era. The Esonboy behavior is worthy of himself, played its own role. It is never possible to describe both Esonboy's speech and his characteristic “empty” (in fact, it cannot be called empty, in the people they are called by the phrase “gentle ugly”), and the fact that he lives with a compromise among the “sorbets” in a different way. Only an Esonboy can speak popularly as an esonboy. His way of life is very simple. In the spring, the vine opens, cuts, grows grapes. And in autumn it comes to cotton when it goes “for ten days” and cotton ends.

Let's pay attention to its colloquial details.

- The cow is also old.
- Can't you sell?

“Masturahan is not unamak”, said Esonboy khomush. - then my own eyes are not squinting, although the butcher slaughters...

- ...(asking your puppy) did you go? - I said to Esonboy.

"I wanted to go, “said Esonboy”, aunt boya Halima comes out, says, putting a mirror in two eyes of my window.

Did you say, after all, that Zinedine had stolen?

“No”, said Esonboy. - now, though it was uncomfortable...

The writer draws his character in two barcodes. “well itself-you can say whatever secret you want”, “reliable, loyal as a shield will never give a pand”. In addition to him, self-control brings about family conditions in a delayed exposition. He speaks salobat, like Yusufbek Khoji in the movies. It did not hurt someone in the light. His job is to reconcile those who are at war, to provide his best service to his neighbor... Esonboy lives by doing good to everyone. He performs good, goodness, indiscriminately. It was he who made these works his daily profession, an excellent one. Sorbets call it loose, rag. Relax, while the rag man does not have a whole neighborhood, he manages a circle of friends-“talk”. Such a circle is ruled by his sincerity. Navoi by the way, it would seem that a person who did not do evil to someone, who did not want, did good.

⁴ Normatov U. Ижод сеҳри. Т. Шарқ. 2007. 180-6.

God did not pinch him on one side. Although his parents are more than 80, he is hardy, energetic. The brothers shay, have two sons, a gentle, discerning wife. No one has yet heard that a talk has escaped between the couple, but always walks in a gloomy look like hermits. So what is the reason for her sad, listening to her inside? This is what our wise people say. “The one who knows does not speak – the one who speaks does not know”. What, in a time when sorbets, Hammers, Foxes are overflowing, to pull himself into a pan and live peacefully with his children, parents, friends. In fact, this is also a rebellion. The opposite of a transparent rebellion. It seems to me that K.Yazef in Esonboy “process”. It is quite true when we understand that the appearance of Uzbekistan in the East.

The story “Mother's land” was also released in the name of the collection. In this story, the writer put forward an important philosophical idea. The concept of the Native Land is embedded in the idea. The story, when our mothers are used not in relation to the place where they were born and raised, but in relation to the place where we ourselves were born – the umbilical cord blood was feathered. In Uzbekistan itself, the region, district, Village, neighborhood is the birthplace of every person. The dwelling, where his immaculate childhood passed, will pull him to himself for a lifetime. The desert biobony of the place with the blood of the navel, the garden of another place, the remote village will look more beautiful and more beautiful than the city of another place. As the poet said, there is no change of scenery. And he who lives, and has written down a palak, and has been in kamarbasta on a good day and a bad day, and has tied his fate to these people, he will live above them the people of his land. Their qualities are kept by a bot. There is a saying that “the dead praise the living to hit the ground”. There is a similar goal at the bottom of the expulsion of the Born and raised compatriots to the angel.

My mother's land!..

What if my mother has passed away without finding a definition for the rest of her life to these yaydaq barefans, these places without knowledge? Is it not for nothing that Ovul believed in the fact that he was a legend, but also convinced us?

River-River means Waters - is this porridge a ditch?

Hur winds mean-is this rabid garmsel?

A clear evening means-fly full nights?

Is the garden of a nephew the old nephew of three bushes that have turned into firewood?

Asqad Mukhtar writes: “a truly artistic work is an unanswered question, although bordiyu adib raised a problem in it, it is a problem that cannot be solved in practice. If Avtor puts a task that he will solve in practice, it will be basically an essay and an article. And the writer must be a poet, not a campaigner”⁵.

In the stories of khairiddin Sultanov, a fragment of social life is depicted in pure realistic paints. The writer does not put problems. The search for some logic in a mature work of art is also actually irrational. From the reading of a work of Art, everyone enriches the world of feelings depending on their mood, psychological state, level, potential. The heroes of khairiddin Sultanov live not in order to fulfill the writer's dreams, but in such a way that he lived until then, living a life corresponding and characteristic of the traditions of his ancestors, his places in society.

References:

1. Ernazarova G. Traditions of sufis in modern Uzbek poetry. **Journal of Advanced Research in Dynamical and Control Systems. Scopus.** Vol. 12, Issue-02, 2020, pp 2638-2646.
2. Jabborova, D. (2019). Object and subject of educational technology. *European Journal of Research and Reflection in Educational Sciences* Vol, 7(12).
3. Jabborova, D. (2020). Modern Approach to Jadidism and Literature of Jadids. *Philology Matters*, 2020(1), 42-48.

⁵ Мухтор А. Шеър – шоир виждони. Т. Мумтоз сўз. 2011. 357-6.

4. Jabborova, D. (2022). A STUDY OF JADIDISM IN THE INDEPENDENCE PERIOD. *Journal of Pharmaceutical Negative Results*, 1195-1200.
5. Jabborova, D., & Mustafoyeva, M. (2022). POETRY IS A MIRROR OF HAPPINESS. *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH* ISSN: 2277-3630 Impact factor: 7.429, 11(07), 144-147.
6. KAHRAMONOV, K., & JABBOROVA, D. (2022). Study Of Erkin Azam's Work In Uzbek Literature. *Journal of Positive School Psychology*, 6(7), 4291-4295.
7. Jabborova, D. (2021). Foreign Chulpan Studying. *CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE*, 2(9), 56-60.
8. Jabborova, D. I. K. (2021). SYNCHRONY AND DIACHRONY IN LINGUISTICS. *Oriental renaissance: Innovative, educational, natural and social sciences*, 1(5), 1087-1091.
9. Jabborova, D. (2020). Foreign chulpon studies in literary criticism. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2647-2651.
10. Kahramanov, K., & Jabborova, D. (2020). Leading Motives Of Uzbek Jadid Poetry. *European Journal of Molecular & Clinical Medicine*, 7(03), 2020.
11. HASANOV, S. CHINGIZ AYTMATOV VA O 'ZBEK ADABIYOTI. *Uluslararası Türk Lehçe Araştırmaları Dergisi (TÜRKLAD)*, 3(1), 86-93.
12. Хасанов, Ш. А. (2018). ИЗОБРАЖЕНИЕ ЛИРИЧЕСКИХ ПЕРЕЖИВАНИЙ В ПОЭЗИИ АЙБЕКА. *Theoretical & Applied Science*, (2), 163-165.
13. HASANOV, S. CHINGIZ AYTMATOV VA O 'ZBEK ADABIYOTI. *Uluslararası Türk Lehçe Araştırmaları Dergisi (TÜRKLAD)*, 3(1), 86-93.
14. Kobilov, U. U. (2019). THE IMAGES OF THE PROPHETS IN THE POETRY OF ALISHER NAVOI. *Theoretical & Applied Science*, (9), 361-367.
15. Kobilov, U. U. (2019). INTERPRETATION OF THE IMAGE OF THE VIRGIN MARY IN THE POETRY OF ALISHER NAVOI. *Theoretical & Applied Science*, (9), 41-44.
16. Kobilov, U. U. (2019). INTERPRETATION OF THE IMAGE OF MASIH IN THE DIVAN OF ALISHER NAVOI" BADOYI UL-BIDOYA"(" THE RARITY OF THE BEGINNING"). *Theoretical & Applied Science*, (4), 40-47.
17. Kobilov, U. U. (2019). Art interpretation of the problem of the prophecy in the Uzbek literature. *Theoretical & Applied Science*, (1), 41-48.
18. Kobilov, U. U. ARTISTIC INTERPRETATION OF THE IMAGE OF JESUS CHRIST IN THE DIVAN "THE WILDERS OF END" BY ALISHER NAVOI. *Zbiór artykułów naukowych recenzowanych.*, 36.
19. Isakovna, E. G. (2020). Expression Of The Classical Poetic Tradition Modern Poetry. *The American Journal of Social Science and Education Innovations*, 2(07), 153-162.
20. Isakovna, E. G. (2021). The philosophy of bedil in the poetry of ghafur ghulam. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(6), 811-814.
21. Ernazarova, G. (2020). Traditions of sufis in modern Uzbek poetry. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2638-2646.
22. Isakovna, E. G. (2021). The philosophy of bedil in the poetry of ghafur ghulam. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(6), 811-814.
23. Isakovna, E. G. (2020). Expression Of The Classical Poetic Tradition Modern Poetry. *The American Journal of Social Science and Education Innovations*, 2(07), 153-162.
24. TOSHPULATOV, A. (2020). The motive of evolution in Uzbek stories. *European Journal of Molecular & Clinical Medicine*, 7(2), 2020.
25. ISROILOVNA, D. M. (2023). TEXT OF THE SONG AND ITS POETICS. *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH* ISSN: 2277-3630 Impact factor: 7.429, 12(01), 17-29.

125	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 01 in January-2023 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

26. Ahadovich, H. S., & Isakovna, E. G. (2023). IN THE POETRY OF ABDUVALI QUTBIDDIN EXPRESSION OF SYMBOLISM. *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH* ISSN: 2277-3630 Impact factor: 7.429, 12(01), 7-16.
27. Nasirov Azimidin Normamatovich. *FEATURES OF SYMBOLIC INTERPRETATION*. INTERNATIONAL JOURNAL ON ORANGE TECHNOLOGIES. TOM 3. 71-76. 2021.
28. Nasirov Azimidin Normamatovich. *NOVEL THINKING AND ARTISTIC CONFLICT IN SHOYIM BUTAYEV'S NOVELS*. *European Journal of Molecular & Clinical Medicine*. 7(3). 2020.
29. Nasirov Azimidin Normamatovich. *STYLISTIC UNITS AND COMPOSITIONAL IMPARTIALITY*. *THEORETICAL & APPLIED SCIENCE*. 12 (586-571). 2019.
30. Azimidin NASIROV. *ODIL YOQUBOVNING "ULUG 'BEK XAZINASI" ROMANIDA BADIY OBRAZ YARATISH*. *ULUSLARARASI TÜRK LEHÇE ARAŞTIRMALARI DERGISI (TÜRKLAD)*. 4(2). 200-20.
31. Davronova Mahfuza Isroilovna. *DISCUSSIONS ON THE POEMS CREATED ON SUJET*. *ANGLISTICUM. JOURNAL OF THE ASSOCIATION-INSTITUTE FOR ENGLISH LANGUAGE AND AMERICAN STUDIES*. 8 (9) 10-2.2019
32. Махфуза Исроиловна Давронова. *МАВЗУ ВА МАЗМУНДА МУШТАРАКЛИК*. *МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА*. 4.1-2. 2021.
33. Davranova M. *DESCRIPTION OF TIME IN POETRY*. *AMERICAN JOURNAL OF RESEARCH SOCIAL SOCIAL SCIENCE AND HUMANITIES*. 69 (11-12). 180-185.