



THE TYPOLOGY OF CHARACTERS IN SHAROF BOSHBEKOV'S WORKS

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ABSTRACT

This scientific study analyzes the typology of characters in Sharof Boshbekov's dramas. The theoretical foundations of direct and indirect characters, parallel, stable characters are studied.

KEYWORDS: Parallel characters, tragic situation, comic character, red line, indirect character.

INTRODUCTION

In the 1980s, our national dramaturgy was entered by Sharof Boshbekov, a unique and courageous playwright who embodied great pain in his small characters, taking it from the people and showing it to the people. His catalog of characters includes people from different walks of life: a governor, a farmer, a tractor driver, a mechanic, a baker, a housewife, a scientist, an artist, a student, even street children and representatives of criminal gangs. In shaping the characters of these characters and conveying the idea of the work to the viewer and reader, Sh. Boshbekov adheres to two positions that he himself emphasized. The first of them is a firm attitude to the national issue. "I am passionate about the character of the Uzbek people, I do not want them to absorb the character of other peoples"[1] – the playwright defines nationality as the main principle in his work.

Sh. Boshbekov's second creative position is based on the principle of wrapping the bitter in the sweet, which the playwright himself emphasized [2]. He expresses the spiritual and social tragedy not directly with sharp drama, but through comic situations, funny characters and life dialogues. In the plays "The Door of Fate", "The Iron Woman", "Who Knocked at the Door", "The Vultures Who Fell Down", this feature is clearly felt in the dialogue of the characters and comic conflicts. At the same time, the audience perceives or accepts the writer's plays created in this style in two ways. The first is that the audience, who understands the inner tragedy, understands the bitter content behind the laughter and reacts with a thoughtful smile. The second is that the audience, who has not yet understood this tragic truth, accepts the superficial comedy and limits itself to laughing. Sh. Boshbekov wants the first type of audience to "laugh in a meaningful way". We will discuss this in more detail in the next chapter, "The Harmony of Comedy and Tragedy in Tragicomedy."

Sharof Boshbekov's main characters are mainly depicted as representatives of the Uzbek people. The issue of national character occupies a leading place in the author's work, and with the exception of some characters such as Maria and Maxim, almost all characters are created in connection with the Uzbek mentality, lifestyle, and social problems.

The image of the Ram in the work "The Iron Woman" is a typical image of the people of that time, simple, witty, and at the same time talkative, humorous, and prone to boasting [3]. In several works of Sh. Boshbekov, this image stands out as a "red line" in the writer's work. In

"The Iron Woman", he is a rural tractor driver who is crushed by work and has a hard and miserable life. After all, the "tractor driver" is a person who, having worked tirelessly from morning to night, has not even imagined that there could be more important things in life than cotton... [4]. Although he has a simple and sincere character, he is not able to consciously solve life's problems.

Although the funny sayings characteristic of the Ram's speech are said with simplicity, there is a hint of the people's pain behind them. For example, Olimjon praises Alamat's hard work. In response to the exclamation "He just keeps working, keeps working, keeps working!" – Kochkor's response: "We keep working too...", in addition to showing the naivety of the hero, realistically reflected the state in which the entire nation has fallen. According to Q. Yuldashev, the image of Kochkor is not just a simple and naive person, but a product and a representative of many social problems facing the nation. Kochkor's attempt to forget pain and suffering through alcohol expresses his social and spiritual weakness. Alcoholism here is not a vice, but a symbolic result of hard work, social pressure and dissatisfaction with life.

In the film "Until I Become a Stranger", Kochkor appears as Kozivay's brother. The character of the character is preserved in this work as well. His words are cheerful, funny, and folk-like, and although he appears cheerful on the outside, his inner world is filled with suffering. Kochkor's concern for his brother and encouragement of his daughter-in-law Shafolat reveal his human qualities. At the same time, in this work, his addiction to alcohol is repeatedly shown as a way to escape from life's problems.

Kochkor is an episodic character in the film script "Maskaraboz". While he is leading an ox, his villagers ask him where he is leading the ox. "This is not an ox, it is a diploma, the ox is studying in Tashkent," he replies. Although his answer is given in a humorous form, it contains a deep social meaning. This episode symbolizes the fact that the value of knowledge is measured by materiality. Here, laughter served as a tragicomic tool. Therefore, the image of the Ram, although present in various works, is presented as a psychologically consistent and stable type. In Sharof Boshbekov's works, some heroes are depicted as stable characters. Such characters do not fundamentally change their essence throughout the work, but rather retain their moral and spiritual position from beginning to end. In literary criticism, a stable character is understood as a character whose inner world does not undergo a sharp transformation under the influence of the events of the work, and whose author has established a clear moral position.[] In Sharof Boshbekov's work, such characters can be conditionally divided into positive stable and negative stable categories. Positive stable characters are mainly manifested as characters who remain faithful to values such as justice, honesty, selflessness, and humanity. They do not retreat from their beliefs even in difficult situations. For example: Ahmadbek Korboshi in the film "Until the Stranger" maintains his position from beginning to end as a symbol of national pride and determination. In the work "Tushov uzgan tulporlar", Tesha is an honest and sincere young man, and Tilla Bola in the script "Tilla Bola" retains his innocent heart even when he encounters social injustice. Abulqasim does not lose his spiritual strength even when he falls into the whirlpool of hypocrisy in the work "So'qmoq". Barnoyev and Otajon do not deviate from their path in the drama "Charog'bonlar" as supporters of enlightenment and humanity in society. The main characters of "Music Planet" Forte and Diaton also do not fly to the abyss of Earthliness and preserve their values. The characters of Egamqul and Zulhumor are characters who do not lose their humanity in the series of events of the "Charkhpalak"

cinema. The aspect that unites these characters is tested in the process of conflict, but does not change in essence. Negative stable characters are characters who retain their negative essence throughout the work. They are not prone to internal change, but rather are depicted by the author as a symbol of social vice or moral decline. For example: in the work "Faceless", Begimkul is a symbol of spiritual abasement and selfishness. Kochkor, on the other hand, is unchangeable as one of the causes of the family tragedy through his weakness and addiction to alcohol. The character of Kozivay is a character who expresses simplicity in a humorous but critical spirit. Fatkhulla is a strictly negative type as a symbol of greed and oppression. Salohiddinov is a bribe-taking and morally cold-blooded type. In "Music Planet", the Cosmonaut is a symbol of a spiritually unspiritual person who destroys the entire planet and spreads vices. These characters do not undergo internal change throughout the work, but on the contrary, serve to intensify the conflict. Stable characters are an important artistic tool in the writer's dramaturgy that strengthens the conflict system and determines the ideological direction.

One of the important aspects of Sharof Boshbekov's dramatic skill is that he reveals the characters not only through direct conflict, but also through the method of parallel depiction. In many of his works, the writer juxtaposes two types living in the same time and space, but sharply different in their worldview, thinking, and attitude to life. They may not always enter into open conflict, but their presence by itself creates an internal typological contrast. In literary criticism, such a method is interpreted as revealing characters on the basis of contrast or parallel typological construction. Through this method, the author reveals the difference in social strata, spiritual level, and thinking in a natural artistic situation. In the drama "Iron Woman," the images of Kochkor and Olimtoy are depicted on the basis of this parallelism. Kochkor is a type who is oppressed by labor, lives in a whirlpool of life problems, cannot realize his inner potential, and is far from enlightenment. His worldview is limited to a narrow domestic circle, and he reacts to life's difficulties through drinking.

Olimtoy, on the other hand, appears as a knowledgeable and broad-minded character. He spends eight years of his life creating a robot to make the lives of the villagers easier. He also has a high aesthetic taste and creates a robot in the form of a woman, and he says that the sound of a tractor rumbling in the fields is not the sound of a robot, but the cheerful laughter of robots similar to our wives and daughters. He approaches reality more consciously, and is surprised when Kochkor tells Alamat that he wants to teach her marriage, that she is not a woman, but iron. However, when it is of no use, he says, "Do what you know." Thus, the writer reveals the difference between enlightenment and ignorance, thinking and everyday life, in the image of two men living in the same space. Although these two characters do not enter into conflict, their side-by-side depiction evokes a natural comparison in the reader's mind. As a result, Kochkor's character is revealed more clearly.

In the film "Until the Stranger Comes", such a parallel typological construction can be observed. Although Kozivay and Fazliddin are representatives of the same social environment, their attitude to life is sharply different. Kozivay is a simple-minded, cheerful type who does not have a deep sense of responsibility, and looks at life superficially. A certain degree of indifference and irresponsibility is noticeable in his character. He lives more with the flow. Fazliddin, on the other hand, is embodied as an entrepreneur who is broad-minded, thoughtful, understands the situation more deeply, and knows languages and countries. Kozivay cannot do anything in Taiwan because he does not know the language and does not know any work other than

shepherding. Fayzulla also establishes diplomatic relations in that country and signs contracts. When he accidentally gets caught on the street, he helps Kozivay return to his homeland. In this way, the author contrasts two different worldviews in the same time and place. In this regard, the parallel image method is an important compositional tool that demonstrates the writer's skill in creating characters. Through this method, Sh. Boshbekov reveals not only personal tragedies, but also the differences between levels of social thinking.

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