

THE HARMONY OF CHARACTER AND POETRY IN THE STORY "THE STARS SHINE ETERNALLY"

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Abstract: This article provides a scientific-theoretical analysis of how the artistic characters and their inner psychological states are illuminated through poetic depiction in Togay Murad's story "The Stars Shine Eternally". The images interpreted as embodiments of national spirit, ethnic pride and human values are analyzed in terms of the harmony between poeticism and dramatism. The study examines how the artistic quality of the author's language, folk speech intonations and poetic expressions contribute to revealing the spiritual world of the characters.

Keywords: Togay Murad, "The Stars Shine Eternally", character, poetry, poetic depiction, dramatism, national spirit, artistic expression, Uzbek prose.

Introduction

Literature is an art form that expresses the most delicate emotions of the human heart and psychological states in society through artistic means. In every work, the character's personality and the emotional experiences conveyed through them depend on the author's worldview and aesthetic ideals. This harmony is particularly powerfully realized in the works of Togay Murad, creating strong aesthetic impact. His first story, "The Stars Shine Eternally", is regarded as one of the brightest examples of poetic prose in Uzbek literature. This article analyzes the poetic depictions of characters and their psychological states in the story, and their harmony with dramatic situations.

The story "The Stars Shine Eternally" represents a unique synthesis of lyrical and epic elements in modern Uzbek literature. Through subtle poetic imagery and profound psychological insight, Togay Murad creates characters that embody the eternal values and national spirit of the Uzbek people. The artistic language of the work, rich with folk expressions and poetic devices, serves as a powerful medium for conveying the complex inner worlds of the characters and their dramatic life situations.

This study employs methods of literary analysis, comparative studies, and psychoanalytic criticism to examine how the author achieves this remarkable harmony between character development and poetic expression. Particular attention is paid to the linguistic features that contribute to the work's artistic merit, including metaphor, symbolism, and the rhythmic qualities of the prose that approach poetic form.

Our writer measured seven times and cut once when choosing this perfect title for his work - like setting a precious stone in a ring, it fits the story flawlessly. This story brought fame to the author, becoming the foundation of his recognition as a writer. The work was passed from hand to hand, eagerly read. He wrote this story as if leaving his own body behind, forgetting himself and everything

around him - people, spring and autumn seasons, winter and summer days, the cranes filling the sky - transforming into a dervish-like state of creative ecstasy.

When the great writer Said Ahmad once asked him, "Do you remember how you wrote this story?", after a moment's reflection he replied, "I don't remember clearly - it seems I wrote it not in waking state but in a dream." Togay Murad's first story was published by the Ghafur Ghulam Literature and Art Publishing House. At first glance, he resembled an extremely confident, somewhat overly proud young man. Neither ordinary writers nor critics paid him much attention initially.

This characteristic became fully apparent only later, when his major novels and stories were published. But in truth, the appearance of this story undoubtedly signaled the arrival of a great talent in our literature. When a wrestler, horseman or marksman enters the arena burning with passion, shining like a star, filling the gathered crowd with excitement, pride, intensity and confidence, concentrating all his skill to achieve victory - the shouts of "Haa-loo-ol! Haa-loo-ol!" rise to the heavens.

The creator too is a man of passion. His "Haa-loo-ol!" creativity, his brilliant works and vivid characters dream of overwhelming readers with joy. Togay Murad was among those writers who carried fire in their hearts. He didn't write much, but created magnificent works. By God's grace, he added remarkable literary characters to our treasury. The symbolic kingdom of literature has boundless territories and countless citizens of prestige. But in this kingdom, who wouldn't pity:

Bori the wrestler, whose heart still glows with first love's warmth despite his simple appearance;
The pure-hearted Ziyodulla with his large head;
Jamoliddin with his hoe and patched coat;
Aqrab, bathed in June's moonlight;
Qoplon-bobo and Oymomo-aya who shine brightly before our eyes;
Dehqonqul, deprived only of the right to work day and night, his heart full of longing and suffering;
Or the completely broken Botir, who lost even traces of his former self in his faction's condition?

The writer's works make readers think, cry, and burn with emotion. Importantly, readers never tire of this bittersweet pain, this aching pleasure. Among contemporary Uzbek readers of middle and older age, there are virtually none who aren't deeply connected to the author's works.

"I was captivated by the magic of Togay Murad's creative genius from the very first story I read," says our great writer Abdulgafur Rasulov. Mahmud Sadiy recalls: "I invited several literary scholars to write reviews about this story of Togay Murad's. Do you know what? None of the critics could say anything substantial about it." Because this story demanded an entirely different approach.

Togay Murad's debut story stunned the literary community as well. Many found themselves unable to analyze the work properly. This very fact indicates the emergence of something truly new in literature - an absolutely original work. Recently I came across an interesting thought in an article: "To create something new in literature, one must first have novelty in thinking and perception." Following this logic, we can affirm that Togay Murad's works contain genuinely new perspectives. Even in his first story, the writer demonstrated how his personal dreams and aspirations became one with the people's hopes.

There's a remarkable passage in this story: "...most nations in the world have elevated at least one of their traditional sports to international recognition. But we don't have a single sport that has achieved global status." This statement isn't just about getting our national wrestling included in Olympic competitions. It's about every nation, including the Uzbek people, claiming their rightful place in the world.

In the preface to this work, the annotation describes it as "a book about wrestling." No, this isn't just about wrestling - it's a book about human dignity. It's a courageous book about human pride and what people are capable of achieving. The artistic depictions in the work beautifully crystallize these feelings around a central theme. Consider this powerful moment: when the protagonist Bori Polvon's son Tilovberdi participates in a match, the father doesn't side with his son. Bori Polvon shows true sportsmanship. Since time immemorial, the world has been about the struggle between good and evil.

This eternal struggle forms the core of Togay Murad's works, much like other world-renowned authors. If the writer lacks strong personal character, his works won't have value either. Togay Murad's works reflect his personality. The writer's dreams are now coming true as our country has gained independence. Now our national wrestling has risen to international sporting status - a perfect example of how literature influences social life.

The transformative power in this part of the story defies rational explanation. When the usually composed and dignified Bori Polvon stands before Tamarakhon and begins singing, he loses himself in the moment, unwittingly removing his sash in tribute to beauty and song. Indeed, the state of musical ecstasy can overturn one's psyche as easily as a storm topples a mountain peak. Great works of art reveal these breathtaking moments that leave people speechless.

Togay Murad also mentions Saifiddin Khodiev in this work, showing how deeply he was influenced and inspired by him. Isn't it wonderful that a great writer like Togay Murad would immortalize in his work a simple wrestler who grew up competing at village weddings in some remote settlement? This recognition represents immense fortune for any ordinary person elevated to literary immortality.

"Who knows, if it weren't for Togay aka, would I have become such a great wrestler? Because I learned the golden rules of wrestling from Togay Murad! I followed his wisdom: 'A wrestler must protect himself from three calamities: first - womanizing, second - alcoholism, third - the calamity of base desires,'" says Sayfiddin Khodiyev.

Togay Murad could speak to wrestlers in their own language, to horsemen in theirs, to farmers in theirs. He could enter their hearts. That's why the writer knew their characters and inner worlds like the back of his hand. Because the writer observed his future characters beforehand - how future wrestlers entered the arena, what moves they made, what psychological changes occurred - he felt everything. No matter how many stories or volumes he wrote, he chose his heroes from ordinary people visible to the public eye. His stories never severed the connection between literary characters and real people's lives. This was Togay Murad's true talent!

Wrestling is in our ancestors' blood, in our people's veins. Our people have pure blood and strong roots. This tradition has been passed down through generations. Our wrestlers are born ready - they don't need special training schools.

Wrestling is our ancestral heritage, passed down from generation to generation, through bloodlines. Wrestling has invisible secrets that can't be explained with words - only those with wrestling in their veins understand. These secrets aren't written in any book!

Now consider this: Hasn't the noble intention expressed thirty years ago on behalf of the Uzbek people come true today? Uzbek national wrestling has risen to international sporting status. The protagonist's dream in this story has been realized.

The value of this story lies in its impartial, fair depiction that serves truth and justice at its core. The main moral is this: whoever betrays friends and deceives people will ultimately have that deception rebound on them. Whatever you justify for yourself in words, fate will make your reality.

Bori opens his heart to his sworn brother Nasim: "Nasim my friend, can I tell you something you won't tell others? Friend, Momokiz is good, you hear me, good!..." Notice he doesn't say the common "I love her"... but "Momokiz is good." This is a rare expression, difficult to articulate properly. It shows how many precious feelings and thoughts live within us that have no adequate words.

"Nasim my friend (yes, expressing love is such a terrifying thing that even wrestlers' legs tremble, their hearts threaten to leap from their chests, to stop beating), you don't know how many times I tried to tell her but couldn't. If our eyes meet, I freeze. Even now I go to tell her but return not knowing what to say. Nasim my friend, you're my sworn brother - you tell her."

But Nasim betrayed the trust, became a liar. "Bori, I told her your exact words. I told her 'Without you, even daytime is dark for Bori.' - 'Oh really, friend! What did she say?' - 'She waved her hand saying 'Curse his face.' Don't you believe me, friend? I swear by the Qibla: if I'm lying, may I go blind."

Even this lie didn't work... When Bori angrily went to confess his feelings directly: "Bori, I deceived you," Nasim said. But the heart wounded by lies wouldn't listen to this subsequent truth. The dishonorable betrayers never rest, muddying the waters, whipping the horse they've already whipped.

"Momokiz, Bori wants to tell you something." - "I know, he can't say it." - "Momokiz, he told me his heart's desire, tell her for sure, he said." - "He'd never tell you what he's ashamed to tell me himself." - "It's something too shameful to say, Momokiz. Shall I tell you what he said? He wants to play with Momokiz. 'I'll get in her lap,' he said." - "My dear, did he really say that with these words?" - "If I'm lying, may I go blind." - "Then may I never see Bori's face again. May his face see corpses."

Years passed and words became fate. The spoken word truly transformed. The arrow of those words pierced Nasim's eye, lodged in his heart's core. The faithless one assaulted his own nature, his bright human spirit with his own words.

That's why lovers are unhappy. They give their hearts away. Unable to express their hearts' desires, they suffocate helplessly: "Don't tell anyone, creature, there's a girl in that wilderness, that girl was my heart... My sworn brother threw dust in my heart. Oh, what a sight... After this from your sworn brother, what hope or good can you expect from others..."

Humans have one incomparable advantage over other creatures: they were created by God with hearts. The soul of Togay Murad's works lies in the heart. At the final moment, he examines the condition of this heart. The Prophet Muhammad (peace be upon him) said in a noble hadith: "There is a piece of flesh in the body - if it becomes corrupt, the whole body becomes corrupt, and if it is sound, the whole body becomes sound. It is the heart."

Because person and heart transform into each other, you find yourself drawn to this heartfelt confession: "Friend, Momokiz still won't leave my sight. People have many pure feelings, many undying feelings. But the first love... Nasim my friend, I've never seen anyone purer than first love, never seen anything more eternal than first love."

Only the heart's lament can understand this mournful dialogue meant for the impoverished heart. It's extremely pure, extremely elevated. Because this quality exists in Qodiriy's Otabek - which is why it has been cherished since ancient times. We want to be like that. The same degree of human love saw the world through Bori the wrestler in "The Stars Shine Eternally." Only this love story is more tragic and mournful than Otabek's - a love with living memory but murdered spirit, leaving no legacy like Yodgor.

Togay Murad's "The Stars Shine Eternally" represents a new stage in Uzbek literature's artistic expression of harmony between character and psychology. The characters appear vivid and natural not just through external actions but through inner experiences, heart's torments, and dreams. Particularly, the poetic quality of the author's language, expressions in folk tones, and symbolic devices serve to deeply reveal characters' inner worlds. This in turn expands the possibilities of artistic expression in Uzbek prose. The harmony between psychological states and dramatic events in the story creates profound impact on readers' hearts. Togay Murad's creativity, especially through this story, demonstrates once again the power of national character and artistic word.

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