

THE UNIQUENESS OF THE WRITER'S CREATIVITY AND THE PROBLEM OF THE HERO

Hamidova Muhayyoxon Obidovna

Professor at the Department of Methodology for Teaching Social and Humanities Subjects
in Primary Education, Namangan State University, Ph.D.

E-mail: hamidova.muhayyoxon@gmail.com

Abstract: In our society, the role of artistic literature is unparalleled. A literary work is considered the main means of shaping and enriching a person's moral world. In particular, in prose works, the new worldview and the colorful shades of the thought world of a person are reflected. In prose works, the personality of the creator, their position in the world of creativity, and their stylistic peculiarities are manifested in the writer's skill and talent. This article explores the uniqueness of the writer's creativity and the problem of the hero through the works of the People's Writer of Uzbekistan, Shukur Kholmiraev.

Keywords: style, writer's style, literary analysis, character, form and content, positive hero, negative hero, character traits, moral world of the hero, reader-orientedness, originality, universality, national self-awareness, independence ideas, national and universal, national characters, universal values, depiction of nature and humans, patriotic fighter, outstanding writer, tendencies, worldview of heroes, literary analysis, open layer, hidden layer, literary image, artistic intention, creative process, language of the work, the work, national traditions, real person, literary fabric, writer's imagination, inner world of the hero, artistic quality, literary mastery, individual style, artistic descriptive techniques, character, moral world of the hero.

INTRODUCTION

The role of fiction in our society is invaluable. A literary work is considered a key factor in shaping and enriching a person's spiritual world. Especially in today's prose, we can observe reflections of a renewed worldview and the vibrant nuances of human thought. In prose works, the personality of the writer, their status in the literary realm, and stylistic uniqueness are fully revealed through their craftsmanship.

Although issues such as the uniqueness and artistic style of the writer have been studied since the emergence of literature itself, a thorough and dedicated study of the stylistic directions and explorations in contemporary Uzbek prose has yet to be fully developed.

At a time when Uzbek stylistics is beginning to take shape, there is no need to emphasize the urgency of studying the nature of the abovementioned issues that serve as its foundation. Considering that every new prose writer entering the literary field claims — and is obliged — to have a unique voice, the search for theoretical foundations of stylistic

and formal experiments in our prose, an attempt to foresee the future horizons of our literature based on its current image and reputation, and an exploration of the potential of boldly creative writers are among today's most pressing requirements.

From the early 1960s, a talented writer, **Shukur Xolmirzaev**, entered the arena of national prose, distinguishing himself from his contemporaries with his unique style and his inclination to express life's realities in an objective and deeply artistic manner. Over his fifty-year literary career, he worked productively in the genres of short stories, novellas, novels, dramas, and essays. Nevertheless, he considered himself, first and foremost, a short story writer. He remained loyal to this literary form throughout his life. He undertook extensive exploration to elevate Uzbek short story writing to the level of world literary masterpieces and consistently worked to expand the possibilities of the short epic form.

RESEARCH AND DISCUSSIONS

Each writer, in the process of creatively perceiving the world, develops their own emotional experience, a unique way of seeing, interpreting, understanding, and explaining the universe. These traits are considered the main artistic criteria when discussing a writer's craftsmanship, narrative skill, and level of artistic representation [1, 6].

In Uzbek literary studies, a considerable body of reviews, articles, dissertations, monographs, and memoirs of contemporaries has been devoted to the life, creativity, and artistry of Shukur Xolmirzayev. Among these, scholars such as Sh. Doyorova and G. Tavaldiyeva have studied the artistic-stylistic uniqueness in his stories and explored the principles of realistic artistic perception. M. Hamidova has examined the issue of creating national heroes in Xolmirzayev's works, while M. Qo'chqarova has researched his essays. K. Shaxabov has studied the artistic depiction of transitional period characters and realities in his prose, and M. Tilovova has investigated the phenomenology of artistic creation in the author's stories.

Young researcher N. Yangiboyeva is currently analyzing the author's manuscripts and published versions stored in his personal archive, focusing on the creative biography of his literary works [43, 4].

R. U. Normurodov, in his dissertation "*Linguistic Features of Shukur Xolmirzayev's Works (Lexical and Stylistic Aspects)*" [25], examines the author's linguistic style, his unique method of constructing individual speech, and his contribution to the development of the Uzbek literary language through artistic innovation.

K. O. Hamrayev, in the abstract of his dissertation *"Poetics of Composition in Contemporary Uzbek Short Stories"* [21], analyzes the compositional structure and narrative components of stories such as *"O'zbek bobo"*, *"Kuzda bahor havosi"*, and *"Zov ostidagi adashuv"*.

In his dissertation *"The Genre of Novella and its Artistry in Uzbek Literature"* [25], A. H. Toshpo'latov outlines the developmental stages of the novella genre in Uzbek literature, comparing it to the short story in terms of theme, artistic composition, plot structure, and philosophical-literary concept. He evaluates the mastery of Uzbek writers like A. Qahhor, Sh. Xolmirzayev, and N. Eshonqul in writing novellas, also addressing schematic elements and structural flaws in the genre.

S. Mamayusupova, in her dissertation abstract *"The Role of Folklorism in Shukur Xolmirzayev's Stories"* [22], explores the theoretical and aesthetic nature of folklorism, its classification by Uzbek and Russian scholars, and its artistic application in Xolmirzayev's works. She identifies complex folkloristic elements based on myths, legends, fairy tales, and epics in stories like *"Xorun Ar Rashid"*, *"Qadimda bo'lgan ekan"*, *"Quyosh-ku falakda kezib yuribdi"*, and *"O'zbek bobo"*. She also analyzes how traditional rituals—such as children's games, New Year customs, guest-welcoming traditions, and mourning practices—are artistically portrayed in these stories to reflect Surkhan regional color and character.

Shukur Xolmirzayev's work has always attracted literary criticism. Scholars like U. Normatov, O. Tog'ayev, I. G'afurov, A. Kattabekov, H. Boltaboyev, and X. Do'stmuhammedov have written extensively on the ideological and artistic value of his literature. In these works, there are also notable reflections on his stylistic explorations.

For example, U. Normatov, in an interview with the author, describes his style: "You likely imagine a sophisticated reader while writing. The events you write about are rich in drama and emotion, but you present them subtly, trusting the reader to grasp them. This sometimes diminishes the intensity of the depiction."

In another conversation with O. Hoshimov, Normatov notes:

"No writer can remain confined to a single stylistic approach for life. Sh. Xolmirzayev, for instance, often leans toward distant, observational description, but he also writes works infused with lyrical-publicistic spirit" [26, 342].

Critic O. Tog'ayev, in his article *"Imagery and Intention"*, offers the following conclusion after examining the novel *"So'nggi bekat"*:

"Sh. Xolmirzayev is an original artist who paints life with its own colors while slightly polishing them. He doesn't speak of human emotions and experiences in a direct,

open tone. Instead, he draws emotional portraits through scenery, relationships, and detailed narrative elements" [34, 118].

Such scholarly views only illuminate the general features of Xolmirzayev's style. However, every writer expresses their style within the limits of the literary genre. For instance, an author's stylistic nuances in novels may differ to some extent from those in short stories—an outcome shaped by the possibilities of the genre itself. In this context, Shukur Xolmirzayev's stylistic experimentation in short story writing is both productive and noteworthy.

Literary scholar H. Boltaboyev, in his monograph *"Prose and Style"*, defines Xolmirzayev's stylistic features as follows:

- a) Repeated return to specific characters and personality types;
- b) In-depth exploration of those characters' traits and behavior;
- c) Focus on portraying reality through the characters' speech and actions [1, 105].

I. G'afurov, while analyzing the author's prose, observes that even in large-scale works such as novels, Xolmirzayev employs techniques typical of short story writing. As a result, his novels read much like short stories, with extended depictions of scenes and situations.

In I. A. Yakubov's article *"Artistic-Aesthetic Concept in the Novel 'Dinozavr'"* [41], the psychological and social transformations experienced by people during the 1990s in Uzbekistan are artistically explored through the story of Mahkam Mahmudov, a filmmaker and protagonist in the novel.

O. Nomonova's article *"Shukur Xolmirzayev as a Master Storyteller"* [27, 12–14] provides detailed insight into the writer's creative heritage and discusses several of his stories.

F. Ne'matullayeva, in her article *"Shukur Xolmirzayev's Place in Uzbek Literature"* [28, 345–347], analyzes his creative mastery in depth, including the ideas behind his short stories, novellas, and novels.

R. Bazarova, in her work *"The Ethno-Psychological Portrait of the Uzbek People in Shukur Xolmirzayev's Works"* [2, 1181], focuses on how the emotional states and ethnopsychological features of the Uzbek people are reflected through characters, especially those from the Surkhan region.

M. T. Ochilova, in her article *“The Artistic Quality of Shukur Xolmirzayev’s Works”* [29, 60–64], focuses on the story *“Omon ovchining o’limi”* as a representative example of his craftsmanship.

R. M. Mahmudova’s article *“The Artistic Value of Shukur Xolmirzayev’s Works”* [24, 300–303] outlines the author’s contributions to Uzbek literature, his life, creative achievements, and the uniqueness of his characters.

H. I. Rakhmatova, in *“The Interpretation of Nature in Shukur Xolmirzayev’s Works”* [30, 509–513], analyzes the artistic rendering of the relationship between humans and nature in stories like *“Ot egasi”*, *“Podachi”*, and *“Boychechak ochildi”*.

I. S. Bo’ronov’s article *“The Uniqueness of Characters in Shukur Xolmirzayev’s Stories”* [5, 85–87] explores how the author depicts his characters—particularly in *“Qorbobo keladi”*, *“Bahor”*, *“Nasib etsa”*, *“Jo’raboshi”*, and *“Kulgan bilan kuldirgan”*—in a sincere and natural way.

G. Murodov and B. Shukurova, in their article *“The Artistic-Functional Role of Detail in Shukur Xolmirzayev’s Work”* [24, 90–97], demonstrate how detail—as a fundamental part of the narrative—shapes the structure and meaning of stories like *“Notanish odam”*, *“Cho’ldan ko’tarilgan bulut”*, *“Ko’ngil”*, *“Tanholik”*, *“Kuzda bahor havosi”*, and *“O’zbek bobo”*.

Finally, M. O. Khudaybergenov, in *“Shukur Xolmirzayev’s Contribution to Literature”* [39, 452–456], and O. Safarov, in *“On Shukur Xolmirzayev’s Artistic Style and Creative Pursuits”*

MATERIALS AND METHODS

It is difficult to imagine 20th-century Uzbek literature without the works of Shukur Xolmirzayev. The People's Writer of Uzbekistan, Shukur Xolmirzayev, created a series of stories throughout his more than 50 years of creative activity, which have rightfully earned a place among the pearls of Uzbek prose. The famous writer established a unique school within the genre of storytelling. At the same time, readers also recognize him as a novelist, novella writer, publicist, playwright, and literary critic.

Shukur Xolmirzayev's creative legacy forms one of the bright and meaningful chapters of contemporary Uzbek literature. A man of many talents, he holds a distinct position in the history of our literature with his diverse stories, novellas, novels, plays, and essays across various literary genres.

Through vivid characters such as Ostonaqul chol (*Podachi*), Qo’ng’irot domla (*Boychechak ochildi*), Esonboy (*Og’ir tosh ko’chsa*), Vosit (*Yovvoyi gul*), Akobir (*Bahor o’tdi*),

Inod (*Otning egasi*), Islom (*Jarga uchgan odam*), Ivan Ivanovich (*Ko'k dengiz*), Momo (*Qadimda bo'lgan ekan*), Oyna opa (*Bukri tol*), Jamshid and Umida (*O'n sakkizga kirmagan kim bor?*), Qurbon and Oyparcha (*Qil ko'prik*), Bekdavlat (*Yo'lovchi*), Ulton (*Olabo'ji*), and Mahkam (*Dinozavr*), the writer succeeded in expanding the geographical and anthropological map of characters in Uzbek national prose.

Every writer, in the process of creatively comprehending the world, develops unique emotional experiences and individual ways of seeing, perceiving, understanding, and interpreting reality. When evaluating a writer's mastery, style, and descriptive art, these aspects must be considered. To make a meaningful judgment about an author's style, it is necessary to observe the entire process—from their initial gaze at life to the final punctuation mark of the work. Even in the very first perception of life by a talented writer, certain facets of their style may already be reflected. The writer's attitude toward the object of their analysis, how they observe it, how they select essential events from the rich fabric of life, and how they revive and infuse them with emotion—all of these steps in the creative process shape the author's stylistic character.

As F. Dostoevsky noted, "It is not enough to write a work of art—you must also be an artist to identify the right fact. For some observers, life's events appear simple and self-evident, not even requiring much attention or thought. But try closely observing a real-life situation, even one that seems insignificant..."

For instance, when we turn to Shukur Xolmirzayev's work, it becomes immediately evident that his unique style is supported by his distinctive characters, themes, and narrative method. The writer enjoys revisiting particular characters and exploring specific personality traits from various angles. Oyna opa, from the novella *To'lqinlar*, remains in the reader's memory for her principled nature, bluntness, and slightly masculine demeanor. The author refers to this same character again in *Tuproq ko'chalar*. In *O'n sakkizga kirmagan kim bor?*, her character is revealed not just within the family setting but also through her attitude toward public and economic matters and the issues of the time.

In Shukur Xolmirzayev's works, we encounter female characters somewhat reminiscent of Turgenev's heroines—half-romantic, half-literary. We first met such a character in *O'n sakkizga kirmagan kim bor?*, through Umida. In *Oy yorug'ida*, the character Hidoyat draws attention with her thirst for knowledge and civilization. Many readers worry that her pure emotions will be overwhelmed by the storm of city life. By the time this type of character appears in *So'nggi bekat*, she becomes a victim of her bookishness;

her personal life is derailed. The writer shows how a common trait in female characters leads to tragedy when it is not paired with contemporary understanding and self-awareness.

There is also a recurring adolescent character in Xolmirzayev's stories. Jamshid in *O'n sakkizga kirmagan kim bor?* embodies many of this archetype's qualities. Analyzing human character through a specific spiritual lens helps present it as a complete personality. Perhaps that is why Shukur Xolmirzayev's works rarely focus on the process of character formation. He depicts people as they are at specific moments, trying to express their inner complexity through their responses to nature, the issues of the time, or other people. Because of this, most of his stories center around a single event.

Whether he writes about an agronomist demoralized by criticism at a meeting, the emotional state of a street boy heading to the army, or the uncertain future of a "wild" boy who doesn't quite fit into urban life—each work arises from the writer's unique way of seeing, understanding, and interpreting the world.

It is well known that both themes and characters come to a writer from life. However, a writer does not describe everything that seems eye-catching or everyone who can speak in an original way from head to toe. Instead, the writer selects characters according to their worldview and the temperament of their talent. Shukur Xolmirzayev seems to explore a new world of characters in every new work. His novel *So'nggi bekat (The Last Stop)* introduced into our literature characters with distinct worlds and personalities. One of the characters, Sabohat, although on her deathbed, is convincingly portrayed as striving to preserve fading traditions and examples of oral folklore. While Sabohat faces physical destruction, her death seems to hint at the potential demise of certain pearls of oral heritage. Another character, Munira, a sharp-witted historian living by high ideals, represents a new type in our literature. She is not from the typical mold of glorified female figures like Saidahs, Oykids, or Tursunoys, but someone who, even at the expense of her personal life, lives with lofty ideals.

Shukur Xolmirzayev does not follow rigid doctrines of presenting only absolutely positive or absolutely negative characters. Instead, he creates a character like Sodiq, who represents the embodiment of all vile and immoral intentions. Sodiq's manipulative behavior and efforts to reach his evil goals are depicted along a specific trajectory. Yet the truth is so just and merciless that, just as life makes cunning leaders like Qalandarov repent, it also ultimately casts Sodiq aside. No matter how firmly the writer adheres to a

"neutral" stance, the reader cannot help but sense his clear disdain for Sodiq and what he represents.

The writer does not draw a full portrait of Sodiq nor does he describe events in meticulous detail. Instead, the character emerges through small, meaningful details. At the beginning of the novel, for instance, Sodiq asks whether a car he sees belongs to the driver or to the state. During a trip, when others are interested in the historical significance of an ancient mound, he only inquires about its height. Even when he is invited as a guest, it's not to bond, but to assess the host's wealth. Gradually, his intentions become clearer, and at a certain point, he fully reveals his true nature.

The writer's style is not a mechanical sum of various techniques used in his different works but a coherent system of features that reflect the artistic principles underlying his literary worldview. This uniqueness stems from his personality, his way of understanding the world, and the principles he applies when explaining it. A close look at Shukur Xolmirzayev's work reveals that the core of his literary pursuit is to honor the human being—the central object of literature—by delving into the complexity of the human soul and deeply analyzing human character.

Literary critic V. Oskotsky once said, "Style is the man himself," but perhaps it is even more accurate to reverse it and say, "Man is the style." Writers like Shukur Xolmirzayev, when observing people, life, and the world, primarily seek out character. Even from objects and nature, he draws meanings linked to human character. It is said that to truly depict someone's character, one must completely detach from it, rise above it, and view it as a complete essence. Sh.Xolmirzayev, to see a character as a "complete essence," strives to avoid directly interfering with the events he describes. Instead, he hides his opinion and stance within the events and characters themselves, leaving the reader to draw their own conclusions.

Whether depicting nature or the emotional world of a character, Sh.Xolmirzayev does so with maximum precision. His mastery of vivid description is evident. When he looks at life, he tries to see its most characteristic points first, then identifies essential connections, and from this chain of events extracts a character, presenting them to the reader as they are. To depict events "as they are" requires a simple and expressive language. To understand Shukur Xolmirzayev's style, consider this: none of his works contain detailed, full portraits of characters. He avoids such descriptions, as external

appearance doesn't interest him much—it is merely a secondary tool for building character.

When creating portraits, he identifies a line that reveals the essence and emphasizes it (as in *O'zbekning soddasi* or *So'nggi bekat*), often using a single detail. A comparison with his contemporary and fellow writer, O'tkir Hoshimov, is appropriate here. Hoshimov always begins with the external appearance of a character—their clothing, for instance—and from there, focuses on taste and culture, then proceeds to portray the character's inner state and one of its facets. He also does not hide his attitude toward his characters. If he doesn't trust the character to reveal themselves, he intervenes, even "entering into" some characters to portray them with affection. He openly condemns the wicked and vile.

In contrast, Shukur Xolmirzayev remains an observer, not interfering with his characters' behavior. His characters act and speak for themselves, much like in drama (e.g., *Oy yorug'ida*). Like their author, they avoid excessive talk and strive for brevity and precision in their speech. Though the writer is "stingy" with words, his depictions are never dry. His nature descriptions are especially vivid and rich:

"Though the sun was out, its rays were weak... The apricot leaves were red, bloodstained. As if someone had splashed buckets of paint on the branches. Their drooping leaves were soft as yellow silk. So mesmerizing to the eye you'd want to pluck and crunch them with your teeth..."

Such lush depictions of nature flow from his pen and fully enter the reader's heart. Even before reading the environmental message in the work, one already feels compelled to protect nature for future generations.

In Sh.Xolmirzayev's works, the "author's image" does not stand out as a separate figure, nor does it appear as philosophical reflections, like in O.Yoqubov's writing. To understand the "author's image," one must examine the author's relationship with what's being described, the artistic tools used to turn life's truth into artistic truth, and the composition and language of the works. The "author's image" manifests not necessarily as a character in the story but rather as a reflection of the writer's individuality, revealed through the style and certain artistic elements.

Sh.Xolmirzayev is not interested in the process of character formation; his characters enter the narrative already fully formed. He takes people at a certain moment and seeks to show their inner world through their attitude toward nature, the era's issues, or other people. As a result, most of his stories revolve around a single event. Whether he

writes about an agronomist disheartened after facing criticism at a meeting (*Hayot abadiy*), the emotions of a street boy heading off to the army (*Jo'raboshi*), or the uncertain future of a "wild" boy unsuited to urban life—his presence is felt in every narrative, though not as an overt figure. His style becomes more apparent when we focus on the language of his works.

Despite being a complex phenomenon, style is most vividly revealed in a writer's language. Through language, the writer's craftsmanship, aesthetic principles, perception of life, and sensitivity to nuances are all exposed. In our prose, O'.Yoqubov's language stands out for its clarity and purity, while P. Qodirov relies on the magic of precise words. Sh.Xolmirzayev is markedly different. His characters speak and act much like in drama (*Oy yorug'ida, Og'ir tosh ko'chsa...*), avoiding verbosity and aiming for sharp, concise speech. Though economical with words, his use of language is powerful enough to hold the reader's attention and emotionally engage them. He carefully selects meaningful and expressive words, yet his tone is monotonous. The speech of both the author and his characters is grammatically similar, consisting of short, sharp, and rhythmic sentences. While this works in shorter stories, in the novel *So'nggi bekat*, the uniformity in tone across all characters and events can become tedious for readers.[1, 57-58].

CONCLUSION

Shukur Xolmirzayev made a significant contribution to the development of Uzbek prose through his stories, essays, novellas, and novels. He was able to promptly respond to the events and incidents happening around him through his literary works. The depiction of characters who cannot imagine life without art and literature is a recurring theme in his creations. Indeed, he lived his life deeply immersed in the spirit of writing and reality. His works clearly reflect qualities such as objectivity, an effort to understand the human condition, and impartiality. With his enduring literary legacy, Shukur Xolmirzayev remains a writer with a unique style in contemporary Uzbek literature.

The characters in his stories are distinguished by the richness of their spiritual world. The Uzbek characteristics embodied in his characters are elevated to a universal level, which is truly admirable. These qualities—imbued with special meaning and appeal—are closely connected with our present day, the lifestyle of our contemporaries, their joys and sorrows, and the emerging values of a new way of life. By skillfully portraying these traits in the inner world of his characters, Shukur Xolmirzayev demonstrates not only his literary talent but also contributes significantly to the achievements of 20th-century Uzbek literature.

In general, Shukur Xolmirzayev did not blindly follow the notion that a positive character must be portrayed positively and a negative character negatively. Regardless of whether the character is good or bad, he approached each one with a unique perspective. That is why attitudes toward his works and characters remain unchanged even today. He treats each of his characters with a particular affection and respect, which is evident in the way he depicts their appearance and inner world. In order to vividly portray the nature of a character, he effectively uses landscapes when appropriate. He pays special attention not only to landscapes but also to the construction of monologues and dialogues. As a result, the appearance and inner world of characters occupy a special place in his works.

REFERENCES

1. **Boltaboyev H.** Nasr and Style. - Tashkent: Fan, 1992. - 106 pages.
2. **Bazarova R.** Shukur Kholmirzaev's works and the ethnopsychological image of the Uzbek people // International Scientific Journal "News of Education" Research in the 21st Century, 2023. - No. 9, Part 3, pp. 1181-1183.
3. **Belinsky V.** Articles on Pushkin. - Moscow, 1972. - p. 8.
4. **Baltabaev Kh.** Stylistic quests in modern Uzbek prose (1970s): Candidate of Philological Sciences, author's abstract. - Tashkent, 1983.
5. **Bo'ronov I.S.** The uniqueness of characters in Shukur Kholmirzaev's stories // Central Asian Journal of Education and Innovation, 2023. - Volume 2, Issue 4, pp. 85-87.
6. **Doniyorova Sh.** The artistic and stylistic uniqueness of Shukur Kholmirzaev's stories: Ph.D. dissertation. - Tashkent, 2000. - 130 pages.
7. **Hamidova M.O.** The artistic and stylistic uniqueness of Shukur Kholmirzaev's stories // Namangan State University Bulletin, 2021. - No. 4. - pp. 318-322.
8. **Hamidova M.** The epic hero and their depiction // International Scientific Journal: Science and Innovation, Series B. Volume 1, Issue 8, December 2022. - pp. 1874-1879.
9. **Hamidova M.O.** Shukur Kholmirzaev's skills in creating portraits // International Journal of Applied Research, 2020; 6(5): 448-450. - pp. 448-450.
10. **Hamidova M.O.** Artistic Intention and Artistic Form // Spanish Journal of Innovation and Integrity. pp. 475-480.

11. **Hamidova M.** The problem of national heroes in contemporary Uzbek literature (on the example of Shukur Kholmirzaev's work): Monograph. - Tashkent: Navruz, 2020. - pp. 154.
12. **Hamidova M.O.** Shukur Kholmirzaev - A Creative Exposer of Society's Illnesses // International Scientific Journal Science and Innovation, Series C, Volume 3, Issue 1, January 2024. - pp. 109-113.
13. **Hamidova M.O.** Writing skills and artistic tools. "Science and Innovation" International Scientific Journal, Volume 2, Issue 4, April 2023. - pp. 125-127.
14. **Hamidova M.O.** Shukur Kholmirzaev's skill in creating national characters // Berlin SCIENCE, RESEARCH, DEVELOPMENT# 25. - 30.01.2020-31.01.2020. - pp. 209-214.
15. **Hamidova M.O.** Shukur Kholmirzaev's skills of national character creation // Science and Innovation International Scientific Journal. Volume 2, Issue 12, December 2023. - pp. 104-110.
16. **Hamidova M.O.** Portrait of the writer's intent. "Science and Innovation" International Scientific Journal. Volume 2, Issue 3, March 2023. - pp. 122-126.
17. **Hamidova M.** The role of words in artistic texts // Namangan State University Scientific Bulletin, Special Issue, 2022. - pp. 501-506.
18. **Hamidova M.O.** Portrait and Writer's Intention // International Journal of Development and Public Policy / e-ISSN: 2792-3991 / www.openaccessjournal.eu / Volume: 1, Issue: 8. - pp. 25-26.
19. **Hamidova M.O.** Interpretation of heroes in Shukur Kholmirzaev's story "Smile" // Academia: An International Multidisciplinary Research Journal, Impact Factor: SJIF 2021 = 7.492 India, 2021, pp. 155-159.
20. **Hamidova M.O.** The character's intention in "Olaboji" // International Journal of Progressive Sciences and Technologies {LJPSAI}. ISSN: 2509-0119. Vol. 24, No. 2, January 2021. - pp. 449-452.
21. **Hamrayev K.O.** The poetics of composition in modern Uzbek stories: Philological Sciences Candidate's dissertation. - Tashkent, 2018.
22. **Mamayusupova S.** The place of folklorism in Shukur Kholmirzaev's stories: PhD thesis in Philology. - Jizzakh, 2024. - 50 pages.
23. **Mahmudova R.M.** The artistry of Shukur Kholmirzaev's works // International Journal "News of Education-Research in the 21st Century", 2023. - No. 9, Part 1. - pp. 300-303.

24. **Murodov G., Shukurova B.** The artistic-functional role of detail in Shukur Kholmirzaev's works // Economics and Society, 2022, No. 12. - pp. 90-97.
25. **Normurodov R.U.** The linguistic characteristics of Shukur Kholmirzaev's works (lexical and stylistic aspects). - Philological Sciences. - Tashkent, 2001.
26. **Normatov U.** Maturity. - Tashkent, 1982. - 358 pages.
27. **Nomonova O.** Shukur Kholmirzaev - a skillful short story writer // International Scientific Journal "Modern Science and Research", 2023. - Volume 2, Issue 4. - pp. 12-14.
28. **Ne'matullayeva F.** The place of Shukur Kholmirzaev in Uzbek literature // Creative Teacher, 2023. - pp. 345-347.
29. **Ochilova M.T.** The artistry of Shukur Kholmirzaev's works // Interdisciplinary Innovations and Scientific Researches in Uzbekistan, 2023. - No. 16. - pp. 60-64.
30. **Rakhmatova H.I.** The interpretation of nature in Shukur Kholmirzaev's works // Pedagogue, 2023. - Volume 6, No. 4. - pp. 509-513.
31. **Safarov O.** On the artistic style and creative quest of Shukur Kholmirzaev // The spiritual and educational significance of Rauf Parfi's works: Republican Scientific-Theoretical Conference, 2020. - pp. 6-10.
32. **Tilovova M.** The phenomenology of artistic creativity (on the example of Shukur Kholmirzaev's stories): PhD thesis in Philology. - Karshi, 2023. - 54 pages.
33. **Tog'ayev O.** Perception and creativity. - Tashkent: 1982; **G'afurov I.** Revolution is always in motion // Uzbek Literature and Art, 1984. - No. 19.
34. **Tog'ayev O.** Depiction and theme // Sharq Yulduzi, 1981. - No. 11. - pp. 118.
35. **Toshpolatov A.H.** The novella genre and its artistry in Uzbek literature (on the example of A. Qahhor, Sh. Kholmirzaev, and N. Eshonqul's works): Philological Sciences Candidate's dissertation. - Samarkand, 2018.
36. **Kholmirzaev Sh.** Selected Works. Volume III, Part II. Stories. - Tashkent: Sharq, 2003. - 448 pages.
37. **Kholmirzaev Sh.** Style and artistic form issues (Interview with Umarali Normatov) // Sharq Yulduzi, 1977. - No. 8.
38. **Kholmirzaev Sh.** The Last Station: Novel. - Tashkent: "Ziyo nashr" Publishing House, 2023. - 272 pages.
39. **Khudayberganov M.O.** Shukur Kholmirzaev's contribution to the literary field // Journal of Science Research, 2022. - pp. 452-456.

40. **Khratchenko M.B.** The creative individuality of the writer and the development of literature. - Moscow: Soviet Writer, 1971. - p. 157.
41. **Yakubov I.A.** The artistic-aesthetic concept of Shukur Kholmiraev in the novel "Dinosaur" // Philological Research: Language, Literature, Education, 2021.
42. **Yangiboyeva N.** Shukur Kholmiraev's "Uzbek Grandfather" story // Uzbek Language and Literature, 2006. - No. 6. - pp. 92-95.
43. **Yangiboyeva N.** Artistic solution // Uzbek Literature and Art, 2023. - August 18 issue. - p. 4.
44. **G'ofurov I.** Revolution is always in motion // Uzbek Literature and Art, 1984. - September 19.
45. **G'ofurov I.** Revolution is always in motion // Uzbek Literature and Art, 1984. - September 19.
46. **Sharafiddinov O.** The First Miracle. - Tashkent: G'G'ulom Publishing House of Literature and Art, 1979. - p. 283.