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REFLECTION OF CONTEMPORARY ISSUES IN ARTISTIC LITERATURE (AN EXAMPLE FROM THE WORKS OF SHUKUR KHOLMIRZAEV)

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ABSTRACT

This article examines the realistic depiction style in artistic literature, the art of creating images, and the unique methods of conveying social life scenes in a credible manner to the reader, using the works of Shukur Khomirzaev as an example.

KEYWORDS

Social environment, realistic depiction, character's psychological world, artistic depiction.

INTRODUCTION

Conciseness and Simplicity Define the Short Story

Genre. Life events depicted simply and clearly in short stories quickly capture attention compared to lengthy novels and novellas. The short stories of A. Chekhov and A. Kakhkhar provide readers with a broad understanding of life, social changes, and the setting and time more effectively than large novels. Stories such as “The Request,” “The Cover Band,” and “The Death of a Clerk” (by L. Chekhov), and “The

Pomegranate,” “The Thief,” “The Patient,” and “Horror” (by A. Kakhkhar) are unforgettable because the life events and characters they portray leave a lasting impression with their naturalness. This same quality is reflected in the works of Shukur Khomirzaev in contemporary Uzbek prose.

METHODS

In the author's stories, a clear depiction of real-life landscapes is presented. In some stories, the plot systems are clearly derived from life and not fabricated. This is why Shukur Khomirzaev's work has always attracted the attention of the academic community. Specifically, Professor Umirali Normatov, in his conversation with Shukur Khomirzaev, describes the distinctive qualities of the author's style as follows: **"You need to create a mental image of a sophisticated reader. The events you write about are often rich in drama and emotions, but you keep them as hidden as possible, trusting that the reader will grasp them on their own".**

Renowned literary scholar Matyoqub Qoshjonov acknowledged the innovative aspects of Shukur Khomirzaev's work, stating: "Shukur looks at certain unnoticed aspects among his contemporaries and seeks to extract meaningful lessons from seemingly insignificant relations. In our conversation with the writer, he recalled the words of Chinghiz Aitmatov: **"Chinghiz Aitmatov told us to write a bit colder, not to overwhelm with excessive emotion".**

Indeed, the writer depicts aspects of life that are often overlooked by many, presenting them in various shades to emphasize that universal and national spiritual values should always be evident in human consciousness. He illustrates this through character conflicts, contradictions in real life, and the struggle of ideas. Harsh realism demands that societal events be

reflected as they are. Matyoqub Qoshjonov emphasizes: **"There is a dangerous aspect to this. To depict things as they are, one must avoid mixing emotions. If emotions are included, you will definitely present it as a beautiful girl. If emotions are not included, you will speak plainly. Even when emotions are included, they must be at the level of intellect, so that the measure is the same and can be accepted universally, whether by Arabs or Africans. If you achieve this level, your depictions are realistic and stark".**

RESULTS

In the process of becoming acquainted with Shukur Khomirzaev's work, we are convinced that the author's creations arise from the core of real-life events and the fates of his characters. Most of the characters created by the writer are people living in mountainous districts and villages. Consequently, the author contrasts them with city dwellers. As a result, the mountain people are portrayed as uniquely sincere, simple, straightforward, and rough, even though they may be unaware of worldly knowledge. They are depicted as individuals who have a deep understanding of national values, national history, and the past. In contrast, city dwellers are portrayed as highly cultured, arrogant, disconnected from nature, and emotionless. Ultimately, the author does not spare any aspect of the era, characters, or environment in his depiction. This situation is evident throughout the stages of the

writer's work. For instance, the story "Green Field" begins with the following lines:

“First of all, I must say that the people from our side are quite reserved. This has historical roots.”

Indeed, the writer begins the topic with references to the history of the Uzbek people and their brave, honest, and honorable past. By doing this, he indicates the lineage of the characters and their customs and values, skillfully portraying the heroes of his era, both with skill and disdain, as representatives of their time. The experiences of the protagonist are narrated through his own words. This stylistic method is prevalent in many of the writer's stories.

The protagonist recounts his adventures, and although the work is short, it addresses significant social issues, the ills of the time, and the tragedies of oppression and violence. These tragedies are linked to the flaws of the Soviet era's politics, which created and allowed such individuals to thrive. The protagonist comments on this: **“Later, you wonder if our virtue has not become outdated, if we could afford to be a bit careless.”**

Thus, Shukur Khomirzaev conveys to the reader that the time has come to openly address the betrayal and roughness towards life, humanity, and nature. This is vividly illustrated through the psychological world and behavior of his characters. Additionally, the writer uses the language of ordinary people to discuss society and

social life, revealing the spirit of the era with harsh realism.

If we examine some artistic details in the story's plot, it first discusses the tragedy caused by the excessive exploitation of influential people. In the story, the reality appears quite simple: the protagonist, traveling with his family in his personal car to his native village, must pass through the territory of a famous “dictator” who runs a collective farm. The writer begins the story by describing the protagonist's anxiety about encountering this “dictator.”

So, who is this "dictator" that the protagonist fears so much? The writer explains: **“He is one of those who replace regional committee secretaries. Imagine someone like that. They all look alike. They climb to power through manipulation and deceit, becoming heroes. Then they find ‘uncle’ in higher institutions; in short, they are self-made men. However, their hearts are dark, and they show no respect for people.”**

Through the words spoken by the protagonist in the story, the reader recognizes the truth of the depiction. The writer fully reveals his intention through this description of the "dictator." Indeed, this portrayal is entirely devoid of artistic embellishments, as the writer employs few artistic devices to uncover the essence of the character. However, this description provides information about the past of the reality depicted and

directs the reader's attention to the history of the "dictator's" rise.

It is known that such individuals were often those who sent national resources to the central government while holding positions such as collective farm directors or chairpersons of collective farms. They were figures who, without regard for public health, the beauty and wealth of nature, were willing to engage in any reprehensible acts and were part of the central authority's less reputable members. These individuals, instead of improving the reputation of the Uzbek people, earned the title of the Soviet era's martyrs. They were traitors and sellouts to the nation.

The writer creates a portrayal of such figures in the story, critiquing the painful manifestations of social ills: oppression and violence, which pose a danger to the development of any society.

DISCUSSION

In the story, the psychological state of the protagonist vividly illustrates the violation of human rights. For instance, when a relative or someone from the "dictator's" village gets admitted to a university, the rector of the institution attempts to win favor with the "dictator" because he too fears them. Similarly, the protagonist is embarrassed and anxious about his family while the lesson is "leaking" away, yet he too is afraid of the "dictator." Another depiction shows a government employee considering it an honor to

receive instructions from the "dictator," as he serves in the same region. Thus, he is also afraid of the "dictator" because he works in the area under the dictator's control. Through these small details, the writer mercilessly exposes the flaws of a society where dictators live during the years of stagnation. Particularly, the protagonist feels regret for his cowardice upon hearing from the government employee that the dictator has been removed from the party and dismissed from his position.

Here, the writer places the ordinary protagonist in various situations, fully portraying him in the reader's mind. The story reflects the protagonist's true tragedy: **the loss of self, sacrificing even basic human qualities for a position, fear of being pursued by the "Green Field" authorities, and the resulting trampling of fundamental human rights.**

In the narrative, the protagonist, while driving, reflects on his fears and failures: **"I was driving the car. I'm on the road. I'm laughing, and then I say to myself, 'Am I really like this? Why were you so afraid that day? Why were you embarrassed in front of your wife and children? How much did it affect your nerves? Aren't you going to pass by and scold yourself, coward!'"**

The reader ponders how the protagonist will resolve this situation and marvels at the artistic solution unique to Shukur Khomirzaev. The writer continues to ruthlessly reveal the protagonist's moral world. To

confess to his wrongdoing, the protagonist reflects:

"...scolding myself and calling myself a coward, naturally, as I gather my courage, do you believe that on the turn where the road from the department passes, a single green 'Niva' appeared and I braked so hard that my head hit the roof? My thoughts must have drifted."

At the end of the story, this depiction is intensified: "But I will tell you one thing without hiding – whether on the city streets or in hunting grounds, when I see a green 'Niva,' my heart recoils. Why is this? I can't understand. Maybe it's something I need to think about. Is that right?"

The writer concludes the story with this thought, prompting readers to reflect. This situation alerts people to the fact that such flaws can occur in any society. The story also hints at the presence of individuals around such officials who, like the protagonist, "greet the shadow of the 'boss'." This reflects the writer's merciless stance towards the protagonist, showing that he can evoke a range of responses from the reader: on one hand, eliciting sympathy, and on the other hand, generating a feeling of hatred, despite the reader's understanding of the situation. Consequently, Shukur Khomirzaev effectively infuses his characters with qualities unique to his style: courage, honesty, and a realistic approach.

CONCLUSION

Naturally, the loss of identity and the philosophy of replacing positions is a significant tragedy that poses a threat to society. Such individuals lack a heart. For them, the homeland seems like an object that can be sold as long as its peace is not disturbed. It is worth noting that the social flaw ruthlessly exposed by the writer—a flaw deeply rooted in the people's lives—is not confined to a single district or region. Its impact is much broader. Every reader who understands the writer's intention while reading the story will be convinced of this. Therefore, the real-life events, the protagonist's psyche, and behavior in the story are a result of the life circumstances depicted.

The pursuit of the "Green Niva" becomes a terrifying shadow over the protagonist's psyche and is elevated to the level of a symbol in the work. The writer calls attention to the danger posed by these "Green Nivas," warning against them. At the end of the story, the writer reminds us, "Be brave! You're human, after all! Remember your ancestors." This hints that we are descendants of noble, courageous figures like Alpamish, patriot Tamyris, and Shirok. The writer not only calls the protagonist but also the reader to live bravely, without fear of "Green Nivas," and to live truthfully and courageously. Undoubtedly, the evocation of such feelings in the reader is the writer's unique artistic mastery.

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