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Interpretation of The Individual and The Era in Uzbek Memoir Works

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Abstract: This article analyzes the specific features of the memoir genre in Uzbek literature and the artistic interpretation of the relationship between the individual and the era within it. The article studies Said Ahmad's Yo'qotganlarim va topganlarim and Shukrullo's Javohirot sandig'i as the main sources and highlights the ways in which historical reality is reflected through individual memory in their works. In addition, the relationship between the creative personality and the ideology of the era is analyzed through the example of debates concerning Oybek's activity and the process of creating his novel Navoiy. It is determined that in Shukrullo's work the interpretation of the era is revealed through philosophical and aesthetic generalizations, while in Said Ahmad's works it is presented on the basis of direct life observations and testimony.

Keywords: Memoir works, individual and era, Uzbek literature, Shukrullo, Said Ahmad, Oybek, historical interpretation, artistic thinking.

Introduction: The memoir genre occupies an important place in modern Uzbek literature. Through this genre, writers artistically express their life path, the events they experienced, their contemporaries, and the environment of the era in which they lived. The specificity of memoir works lies in the fact that personal life experience is combined with historical reality. In this respect, this genre is valuable not only as a literary source but also as a historical one. This article scientifically analyzes the interpretation of the individual and the era in the memoir works of Said Ahmad and Shukrullo, prominent representatives of modern Uzbek literature. The main features of the memoir genre consist of autobiographical character, historicity, and artistry. In this genre, the author illuminates the socio-political and spiritual environment of a particular era by depicting his own life.

In memoir works, the author presents himself as the protagonist of the work. In Said Ahmad's Yo'qotganlarim va topganlarim, along with the writer's personal life, the literary environment of his era is also widely covered. In the work, the author sincerely describes his contemporaries, creative searches, and life experiences. Through this, the reader feels not only the personality of the writer but also the spirit of that era. In Yo'qotganlarim va topganlarim, the interpretation of the individual is revealed through the author's presentation of himself as the central protagonist. This aspect is especially evident in the introductory part of the work, in the passage devoted to reflections on Oybek. Here, Said Ahmad openly expresses the feeling of hesitation that arose in him before writing about the great writer. The author's reflections in the sense that "it is easy to speak about great people, but difficult to put it on paper" [5:4] show his inner responsibility. In particular, his view that the written thought "becomes the property of history" indicates the author's high appreciation of the artistic word. Based on the above passage, it can be said that in Yo'qotganlarim va topganlarim, the interpretation of the individual is illuminated through the author's inner experiences, hesitations, and sense of responsibility. This increases the artistic and scholarly value of the

memoir work.

The work beautifully expresses Oybek's careful study of Navoi's creativity and his special affection for him. "Placing the map of Herat before him, he mentally walked through the streets of the ancient city countless times. Navoi's contemporaries, their statements about the poet, court conflicts, his friends and enemies, the unstable thoughts of the ruler — all of this became fixed in Oybek's memory. He studied all the works written by the great poet with diligence and perseverance. Only after that did the image of Navoi appear before his eyes as a whole." [5:9] From the passages cited above, we can understand that the process of creating Oybek's novel Navoiy took place in the harmony of deep scholarly preparation, reliance on historical sources, and high artistic thinking. These factors determine not only the literary but also the scholarly value of the work.

Oybek's strong creative aspiration to create the novel Navoiy is confirmed not only in Said Ahmad's memoirs but also in the scholarly views of Ulug'bek Hamdam. "The work covers the period from Navoi's return from Samarkand to Herat until his death. Perhaps that is why, in the final years of his life, Oybek devoted a separate story called Bola Alisher to the childhood years of the great poet. In any case, there is no doubt that the theme of Navoi was the main theme of Oybek's work." [7:209] According to the literary scholar, the figure of Alisher Navoi appears as the main theme in Oybek's creative work. In Oybek's artistic works and scholarly research, the image of Navoi holds special significance. The writer interprets the figure of Navoi not only as a historical personality but also as a symbol of Uzbek national thought, spirituality, and literary traditions.

"In the course of the research, Oybek gives broad attention to Navoi's activity as a statesman: he substantiates the buildings he had constructed, his patronage, and his charitable deeds on the basis of information available in historical sources. Although Navoi patronized the writers of his time, it would not be correct to conclude that all poets were 'immersed in gold and silver' through Navoi's favor. In his tazkira Majolis un-nafois, Navoi himself provided information about poets who did not even have a small amount of money for burial at the time of their death." [3:359] From such examples, we should understand that Navoi occupies a high position in Oybek's work. Oybek's great respect for Alisher Navoi is widely covered not only in Said Ahmad's works but also in the memoirs and scholarly studies of other writers and literary scholars.

Although the novel Navoiy created by Oybek is a major example of Uzbek historical prose, its creation took place in complex socio-political conditions. The fact that the writer faced various criticisms and even slanders while working on the work shows the existence of ideological pressure of the era. Said Ahmad's recollections about Oybek's personality are of particular importance in revealing the complex socio-political environment of the literary process. Through the memoirs created by the writer, we understand more deeply not only Oybek's personality but also the literary environment of that era and the degree of creative freedom.

Shukrullo's Javohirot sandig'i is distinguished by its unique artistic structure. In the process of reading the memoir work, we observe that frequent references are made to the works of Sheikh Saadi. The use of Sheikh Saadi's wisdom in the memoir work appears as an important means of illuminating the author's artistic and aesthetic views. In particular, the following example quoted from Saadi has special significance in revealing the ideological direction of the work.

"Although you have studied and are knowledgeable,

If you do not act upon it, you are ignorant.

A donkey loaded with books

Is neither a scholar nor a wise one, without doubt.

How can this mindless one know

Whether there is firewood or books and notebooks on its back?

As they say, 'A scholar who does not act upon his knowledge is like a blind man carrying a torch'; a person must not only read a book but also apply it to life, he said." [6:88]

This wisdom highlights the relationship between knowledge and action. It emphasizes that no matter how much knowledge a person acquires, if he does not apply his knowledge in practice, the social and spiritual value of this knowledge decreases. By quoting this wisdom, Shukrullo gives a generalized philosophical meaning to the events expressed in his memories. That is, the author harmonizes personal observations and

experiences with Saadi's wisdom and raises them to a universal human level. As a result, the work goes beyond a simple narration of memories and becomes an artistic-philosophical work with an educational and moral direction.

The work also includes similar lines belonging to Saadi, such as "Jabri ustozi beh, zi mehri padar," that is, "The strictness of your teacher is better than the kindness of your father." One of the important aspects of memoir works is the author's reference to the works of Saadi Sherazi. Saadi's wisdom and moral teachings are cited in various parts of the work. Through this, the writer relies on Saadi's wisdom in understanding human values in a difficult era. Saadi's wisdom serves in the work not only as a decorative element but also as a spiritual basis that deepens the author's thought. This situation shows that Shukrullo, in interpreting his era, does not limit himself only to reality, but evaluates it according to the criteria of universal human values.

The work begins with the title "My Thoughts Before Crossing a Single Log Thrown Across the River" and the lines "Among our people there is a saying: 'A tooth has been broken by atala.'" In this work, while narrating his memories, the author gives wide place to examples of oral folk art — legends, anecdotes, proverbs, and wise sayings. Through this, not only episodes from personal life but also the centuries-old spiritual experience of the people are illuminated. In the work, the interpretation of the individual and the era is expressed not only through historical events but also through folk wisdom, life maxims, and spiritual values. In terms of structure, the work combines memoir and oral folk art.

At the beginning of the work, the writer expresses his thoughts about the difficulties and hesitations he faced in moving from poetry to prose as follows: "Taking a risk, I wanted to see a path I had not seen myself. But when I thought of stepping onto this path, sudden anxiety arose in my heart. Unexpectedly, I felt as if I had come upon a single log thrown across a great river. Fear arose in my heart. When I thought of stepping onto this single log, I was overcome with panic. After all, in the ancient East, only the great Sheikh Saadi had been able to cross it successfully." [6:12]

In the author's work, themes of etiquette and morality occupy an important place. Along with human virtues such as etiquette, patience, knowledge, truth, and justice, negative vices such as arrogance, lying, and stinginess are also included in the work. The author illuminates these themes through proverbs, wise sayings, and life examples, and also connects them with the upbringing of the individual and his place in society. The work includes stories told by Hamid G'ulom, one of the writer's companions, about the hospitality of the people of Andijan, entitled "Hotam's Generosity."

CONCLUSION

The analysis of examples of Uzbek memoir literature, in particular the works of Shukrullo and Said Ahmad, shows that in this genre the relationship between the individual and the era appears as a complex artistic-philosophical system. In the works of both writers, memory serves not only as an expression of individual life experience but also as an important means of reflecting the spiritual, social, and psychological picture of a particular historical period.

In Said Ahmad's memoir works, the interpretation of the era is expressed more through vitality, sincerity, and realistic depiction. By portraying his contemporaries, the social environment, and scenes of everyday life, the writer reveals the spirit of the era in a vivid and convincing way. In these works, changes in society, human relations, and moral values are interpreted through the images of individuals.

In Shukrullo's Javohirlar sandig'i, however, the inner world of the individual, spiritual searches, and historical memory occupy a central place. In understanding his era, the author turns to classical literature, in particular to the wisdom of Saadi Sherazi, and raises reality to the level of philosophical generalization. As a result, the individual in the work appears not only as a product of the era but also as one who understands and evaluates it.

Thus, the works of Said Ahmad and Shukrullo demonstrate various artistic forms of interpreting the individual and the era in Uzbek literature. Their creative work expands the possibilities of the memoir genre and shows effective ways of illuminating historical truth through the human psyche and thought.

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