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BIOGRAPHICAL AND COMPARATIVE HISTORICAL INTERPRETATION OF ASAD DILMUROD'S PROSE

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ABSTRACT

The article analyzes and examines the story “Ogir kun” (“Hard Day”) by the famous cultural figure of Uzbekistan, written by Asada Dilmurodova, “Mateo Falcone”, the story of P. Merimee, famous in world literature, and the story of N. V. Gogol “Taras Bulba” on the historical-comparative and comparative-typological aspects.

KEYWORDS

Image, character, personage, composition, pamphlet, contrast plan, method, plot, storyline, rhythm of the story, psychological analysis.

INTRODUCTION

Many literary-aesthetic issues, such as the identity of the creator and his attitude to the social-cultural, spiritual-ethical changes and renewals of his era, the leading principles and sources of artistic creation, the mechanism of transfer of literary-aesthetic views to artistic creation, the secrets of poetic skill, are considered relevant in world literary studies. Naturally, this situation is to keep pace with the rapidly (intensively) and globally developing times, on the basis of the creative evolution of the creative

laboratory of poets, writers and dramatists based on the advanced scientific schools and various stylistic currents and trends in the world's literary and aesthetic thinking. It also requires study in the context of the literary process of the period as well as the overall fiction.

Journalist and poetess Mavluda Mirsaidova published in several issues of the newspaper "Urgut Sadosi" in her important article entitled "Shabnamdek beg'ubor

do'stlarim" that Asad Dilmurod, the head of the culture department of this newspaper, went to work in the newspaper "Zarafshon" (then "Lenin Yo'li") in May 1969, and his he remembers the incident when Fayzi Haydarov was appointed instead.

So, the author of the article knew the writer well before 1969. He worked as a partner. In this sense, it will be useful to involve some of his memories in the research. Mavluda Mirsaidova recalls that in July 1971, Asad Dilmurod read her a new story entitled "So'nggi o'q":

"I heard the story in horror. I was shocked that the father's latest shot took the life of his own daughter.

"Does a girl ever sell her father?" Even when his father says "come back", he doesn't come back. When he came back, his father wouldn't shoot, I said regretfully.

- Don't you sell even if your father is a criminal? - they said with a testy look.

- No, I will never sell. After all, a father raises his child with hope after suffering so much. It is a sin to change one word of the father.

- That's right, you will never sell your father. But my hero hates his father's abominations and frauds. That is why he wants to report his father's crime to the authorities.

- Your story is impressive, just change the ending, please. A girl should not sell her father, a father should not shoot his daughter. Neighbor, colleague, someone else should inform the body, I begged.

- I watched how my writer friend would change that story. But Asad Dilmurodov did not include those "So'nggi o'q" stories in any book."

After this thought, we see Pavlik Morozov, a schoolboy who sold his father Trofim Morozov to the government and got him exiled for ten years, but he himself died tragically. Therefore, in 1971, Asad Dilmurod, who was still a novice writer, tried to portray this type of literary hero in the story "So'nggi o'q".

So, in his early work, the writer was influenced by the tendentious views of the universal literature, which launched a fierce attack against foreign elements, pitted father and son against each other, and glorified the class struggle.

Of course, this was not the only literary phenomenon for Uzbek prose. In the autobiographical story "Muzqaymoq" by the national writer of Uzbekistan Odil Yaqubov, the NKVD captain stroked his head:

"- Malades! You will be a great person in the future!" - if we remember the image of a ten-to-eleven-year-old pioneer boy who was so happy when he laughed, we can be sure that the artistic interpretations of ideological politics that bring parents and children together are equally widespread in our national prose.

Mavluda Mirsaidova, whose heart was shaken by the artistic interpretation of the characters of the killer and the victim in A. Dilmurod's story "So'nggi o'q", and as an Uzbek woman, at the end of the work, strongly demanded: "A girl should not sell her father, and a father should not shoot his daughter", followed the general literary trend. adib can also be understood correctly. However, the fact that the author of the article is not sufficiently aware of the form and content of the story "So'nggi o'q" has been re-edited, casts doubt on the fact that this story was not published in any book.

In our opinion, not only the name of the story "So'nggi o'q" was changed, but also the artistic interpretations of the fate of the characters were reworked. In particular, the story "Hard Day" is based on the story of Shakir Cholak, a selfless person working diligently on the collective farm who lost one of his legs in the battlefields of the Second World War, and shot his only daughter. If you pay attention, the main points of the plot: the father + the lonely girl + the terrible tragedy that has been committed are fully preserved. However, the daughter is no longer a traitor, just as the father is no longer a traitor. But, A.P. Chekhov, in his letter to the writer Alexander Lazarev on November 1, 1889, said that he should not waste words in stage works: "If the gun is standing on the wall, it should be fired until the last sight". The hero of the story, Shakir, who is lame, shoots at his only daughter Mahira, killing her. In the center of the story is not a political aspect of the search for a class enemy, but a moral-ethical problem. The plot and plot line will be reconstructed in the same way. The epic narrative is told from the language of one of the story's characters - a thirteen-year-old teenager. His father was "missing" in the war. The narrator, a young boy, lives with his two brothers and his mother. His mother reaps wheat in the field of the collective farm from dawn to dusk in the company of women reapers, and barely returns home after the harvest is dry. The boy, who does not call hot hot and cold cold, cultivates the abandoned land, plows the land with oxen and sows wheat, and now he is determined to harvest the harvest in the heat.

The writer describes the lame character of Shakir, who escaped from the front and has now become a threshing guard, in sharp contrast with the image of cunning Yusuf Moylov. Such an artistic method is reflected in the depiction of plot events, characters

and circumstances, as well as in composition. In particular, it allows characters to be displayed in bubbles.

So, Asad Dilmurod very impressively depicts the impact of the infamous war in Russia on the life of our compatriots behind the front, their hard work, and their hungry family life. Shakir opens the tragedy of the lame in this plan.

Shakir takes the fact that his only daughter Mahira, whom he brought up as a cripple, leaves with his classmate Shukur Pakana, without her father's consent, as a great shamelessness and an unforgivable isnad. That is why the writer draws the rhythm of the story in a mixture of sad and sad tones. The father, whose internal pains have made him somewhat blind and angry, sometimes mixes his pains into a song and sings longingly:

Ko'k bedaning ichidan maydayo, maydayo,

Bedanani uchiray, maydayo, maydayo.

Uchar bo'lsang sen ham uch, maydayo, maydayo,

Eldan oting o'chiray, maydayo, maydayo.

The quatrain above, which at first glance may seem like an ancient labor-ritual song, is significant in the sense that it aligns with the psychological depth of Shokir Cholak's character, enhancing the psychological analysis. Indeed, the idea in the song's lyrics about a partridge that flew away and lost its name echoes, on the one hand, the emotions of a father who lost his daughter and, on the other hand, hints at the resolution connected with the story's ending. At the same time, the word "maydayo," repeated eight times in the quatrain and piercing the heart, reflects the

hero's torn soul. It intensifies his inner turmoil and extremely distressed mood. Notably, the writer, through the perspective of a child narrator, presents this imagery:

“U qo'shiqqa dardini qorishtirib, entikib aytardi. Doimo do'rillab quloqni qomatga keltiradigan ovozi birdan mayin, mungli bo'lib qoldi... To'stdan... ko'zlarida milt-milt yosh! Evoh! U “Mayda”ni buncha mungli aytyapti desam, qizini eslayotgan ekan-da! Mening ham yig'lagim keldi... Chidab turolmadim. Chopqillab borib bovaning protez oyog'iga osildim. Haroratsiz, toshday oyog'ini kesishlariga nega rozi bo'lganlar-a?

– Bova, bova! – Ovozim hazin chiqdi. – Nega yig'layapsiz?

– Qo'yvor, tentak! – Bova dag'al panjalari bilan peshonamni siladi. – Yig'layotganim yo'q, o'g'lim. Chang ko'zimni achitdi.”

– How could a determined, brave, strong-willed, hardworking person who is sometimes even moved by compassion commit murder? In our view, the reason lies in Yusuf Moylov's sarcastic remark: "You couldn't even take care of your only daughter." This cutting insult, which struck deep into his soul, brought up a matter of honor:

– Qizim bilan nima ishing bor, la'nati! – Bovaning tovushi boyagiday keskin emas, hazin chiqdi.

– Botdimi, Cho'loq? – Yusuf mo'ylovning ko'zlari sovuq porlardi. – Qizingda tirnoqcha nomus bo'lsa...

– Bas! – Bova baqirib yubordi. – Bas! Sen iflosni qoningni ichmasam...”

It seems that all the old man's anger and hatred were directed at Yusuf Moylov, a despicable person. The

vengeful words he spoke out of fury and resentment were still just a threat. However, the moment he entered through the gate with a stern expression, his wife Zulfin Aya's reaction was:

“- Boshimga bitgan balo bo'ldi bu,” her curse, instead of calming the old man's anger, only fueled it further. Let's pay attention to the old man's physical and emotional state, as well as his fierce expression, as his heart was deeply wounded:

“Bovaning qaltirog'i hamon bosilmadi. Butun vujudi – yelkalari, oyoqlari, qo'llari titrardi. Tishlari g'ijirlab, lablari piriptyotganini eshitdim: – Obbo iflos-e!”

Thus, all his anger and hatred were not directed at his daughter Mohira, but at Yusuf Moylov. However, unexpectedly, Shukur Pakana and Mohira, who was standing beside him, became the targets of the fury intended for Yusuf Moylov. The aftermath of the war and the concussion took their toll. The old man couldn't compose himself and didn't even recognize his own daughter. The sound of the gunshot shattered the silence.

Mohira, who had come with her husband to bow before the doorstep where her umbilical cord was buried and seek forgiveness, met a tragic fate. She managed to ask for forgiveness. The father was overwhelmed with endless regret for his actions and wept bitterly. But it was too late to undo what had been done.

It is worth noting the need for a historical-comparative and typological analysis of works by prominent figures in Uzbek and world literature, such as P. Merimen's novella “Mateo Falcone”, Nikolai Gogol's “Taras Bulba”, and Said Ahmad's “Ufq” trilogy, which depict fathers who, in certain moments, fired upon and, in

most cases, became the killers of their own children. Indeed, A. Dilmurod's poetic mastery shines even more in such comparisons.

For instance, as described by the French writer Prosper Merime (1803–1870) in his novella “Mateo Falcone”, on the Mediterranean island of Corsica, a wealthy black cattleman named Mateo Falcone lives peacefully with his wife, Giuseppe. They have two daughters who are married and living happily, and a ten-year-old son named Fortunato. Mateo was once a skilled hunter, but in the last ten years, he had not touched a weapon or harmed any living creature.

One day, the husband and wife go to the pasture to check on their livestock, leaving their son Fortunato alone at home. A "bandit" named Gianetto, wounded in the leg and fleeing from French colonial forces, asks the boy to hide him. At first, Gianetto tries to intimidate the boy with his weapon, but Fortunato is not frightened in the least. The boy, unwilling to help out of pure goodwill, demands money for assistance. After receiving a silver coin, he hides Gianetto under a haystack.

Fortunato was a rather cunning and clever boy. To create the illusion for the pursuers that the haystack hadn't been moved for a long time and to distract the gendarmes, he brought over a cat and her kittens and placed them on top of the stack. Then, he calmly lay down to sunbathe, acting completely at ease. Everything seemed to be going smoothly, as if nothing unusual had happened. Shortly after, his distant relative, Sergeant Théodore Gamba, arrived with six soldiers. Fortunato didn't give anything away, even mocking the sergeant, calling him clueless and incompetent. Unable to tolerate the insult, the sergeant turned everything upside down but couldn't

find what he was looking for. Then, using cunning against cunning, he promised Fortunato a silver watch if he handed over the criminal.

“Fortunatoning ko'zlari chaq nab ketdi, lekin baribir soatga qo'l cho'zmadi. Serjant zanjirli kumush soatni sekin-asta Fortunato tumshug'iga yaqinlashtirdi. Fortunatoning qalbida ichki kurash avj oldi. Zotan, soat shundoqqina ko'z o'ngida chayqalib turar va hatto burning uchiga ham tegib o'tgan edi. Nihoyat, bolakay ikkilanibgina qo'l cho'zdi va soat uning kaftiga sirg'alib tushdi. Biroq, serjant hali ham zanjirning bir uchidan mahkam ushlab turardi. Fortunato chap qo'lini ko'tarib, bosh barmog'ini bigiz qilib, pichan g'aramiga qaratdi. Serjant zanjirning uchini qo'yib yubordi va Fortunato soat endi butkul o'ziniki bo'lganiga to'la ishonch hosil qildi”.

Naturally, the soldiers soon found Gianetto among the haystacks and bound his hands and feet. The boy returned the silver coin he had received. When the parents returned from the city and heard the sergeant praising their son for capturing the enemy, they were astonished. Enraged, the prisoner spat on the doorstep of the house. Turning his face away from the glass of milk the boy had offered him, he instead asked the soldier for water, indicating that he preferred the enemy's water over the traitor boy's milk. Deeply grieved, Mateo cursed his first traitor and ungrateful son, who had brought shame upon his lineage. The tears and pleas for forgiveness from Fortunato did not soften his heart. Without revealing his anger and hatred, he calmly ordered his son to follow him, slinging his rifle over his shoulder as he moved forward. The mother's desperate pleas, kneeling and begging, were also in vain. Stopping at a small corner, the father believed it was necessary for his son to repent and commanded him to pray.

Kneeling in fear, the boy trembled uncontrollably, reciting all the prayers he knew. He begged his father for mercy. Mateo, having distanced himself from God and fallen into sin for the sake of his desires, did not believe in his son's genuine remorse and refused to forgive him. Gripping his rifle, he said, "Xudo sizni kechirsin!" and shot, putting an end to his life.

The father turned away without looking back and headed toward their home to fetch a shovel for the burial. Hearing the gunshot, his heart racing, his wife asked, "What have you done to our son?" He replied calmly, "I did justice. He entrusted his life to me as a Christian. I command that preparations be made for his memorial service. We must inform our son-in-law, Theodore Bianchi, that he will now live with us."

The character of Mateo depicted in Prosper Merime's novella was a completely unexpected, new type of literary hero for the contemporary French readers who considered themselves "modern." It is worth noting that the author, influenced by the atmosphere of colonialism, looks down upon the ancient culture and time-honored traditions of Corsica, viewing loyalty to faith, preserving the genetic code of lineage, and the ancient customs as unimportant. He writes as an advocate for reforming and "civilizing" these traditions. Thus, as a representative of a foreign culture, Prosper Merime fails to fully grasp the essence of the national-mental motives behind the actions of his protagonist.

It is clear that a positive hero does not always serve as a literary character that reflects "the author's moral values". Zuhiddin Isomidinov, a literary scholar who has investigated the main character of N.V. Gogol's "Taras Bulba" (1835) from a version that completely differs from the traditional interpretations that have

become axiomatic, supports this idea by stating, "The moral and ethical views of the great Gogol are not only not reflected in the character of Taras Bulba but are entirely opposed to him". Erjan Ormonbayev, who has assessed the novella as a sharp political pamphlet, also aligns closely with the aforementioned perspective.

We also draw attention to the scene where Andriy is captured during battle and killed by his father in the thicket. At first, Andriy appears before us as a lover. If we recall the story of "Suhail and Guldurosun" by Sayfi Saroy, where the princess falls in love with an enemy youth and Suhail sacrifices his life for her love, we witness that love, loyalty, and selflessness are exalted as important virtues in secular love. Thus, we can understand the emotional turmoil and struggles of Andriy, the Cossack fighter who has fallen in love with a Polish princess.

From another perspective, Andriy is defending his beloved, who is starving in the city they have besieged, and the innocent citizens of that city. His hatred for unimaginable cruelty leads him to raise arms against even his father, brother, and former comrades.

Both of these situations are condemned by Taras Bulba. It is difficult to believe that the old Taras, who does not allow his beloved wife to see her favorite son and has caused them to suffer, holds a certain view about love for women. To him, showing love for a woman is seen as weakness. Turning to the "enemy" is a clear choice of treachery. The literary character Matteo, created by Prosper Mérimée, also does not entertain the thought of consulting his wife. Both characters do not seek justification for their actions from their descendants. This is because they confidently proceed to physically eliminate their targets. The thought that their actions are criminal

never crosses their minds. They strive forward without a hint of remorse for their deeds, as both fathers, who have become killers of their beloved sons, are satisfied with restoring the "justice" they believe in.

However, Mateo's son is only ten years old, while Andriy is a young man. Fortunato entered the alley with his fists and sold a human being for his own sake. In doing so, Mateo not only disgraced his parents but also brought shame upon his ancestors. The father stained his hands with blood to rid himself of that shame. Neither Mateo nor Taras considers listening to their son's heart or allowing him a chance for redemption. The father sees Andriy's actions as treachery and a disgrace to the Cossacks. Because he is bloodthirsty and savage, he lacks the courage to thoughtfully discuss that his son has completely turned away from him. The robber Taras Bulba, as punishment for his heinous deeds, deserves not only the dear heads of his two innocent sons but also punishment for the entire Cossack regiment and himself. Yet, even so, his tongue and heart do not repent.

From the above historical comparisons, it becomes clear that Asad Dilmurod achieved a significant artistic and aesthetic effect in his story "So'nggi o'q" which was reworked under the title "Og'ir kun" This aspect vividly illustrates the psychological credos of a wartime individual, realistically depicting the difficult and arduous life of the Uzbek people behind the front lines and revealing the characters of heroes with a national-mental nature from various perspectives.

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