



The Image Of War People In The Stories Of Utkir Hoshimov

Oybek Umarjon ugli Kholmatov

Lecturer, Fergana State University, Fergana city, Uzbekistan

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ABSTRACT

This article discusses the problem of depicting the image of war people in the stories of U. Hoshimov. The issue is in the author's "The Last Victim of War" and "Why, why-a-a?!" learned from stories. The basic tasks of the article are through these stories to analyze the artistic interpretation of the people of war on a scientific basis, to classify the features of the images of people of war. In the course of the analysis, examples were given from the literary text of the works and the ideas were substantiated. At the end of the article, the results obtained as a result of the analysis is summarized.

KEYWORDS

War theme, story, image, "The Last Victim of the War", "Why, why-a-a?!", interpretation, creative style.

INTRODUCTION

The topic of war occupies a leading place in the work of Utkir Khoshimov. "The Last Victim of the War," "Why, why-a-a?" stories, "Between Two Doors", "Lifetimes in the Dream" novels, trials and tribulations of the Uzbek people

during World War II and the Afghan War: tragic scenes on the fronts of war, the devastating and devastating consequences of war. Shoikrom, Aunt Umri ("The Last Victim of the War"); Hamidulla, Rahmatilla ("Why, why-a-a

?!); Kimsan, Robiya, Shomurod, Rano (“Between Two Doors”); The idea of pacifism, which condemned the war, was embodied in the lives and complex destinies of heroes such as Rustam and Khayriddin (“Lifetimes in the Dream”).

MAIN PART

In U. Hoshimov’s stories on military topics, the basic attention is paid to soldiers, and not to events at the front, but to people who were far from the front, but suffered from the negative consequences of the war. In particular, the story “The Last Victim of the War” tells the story of a tragic event in the last days of the war. However, the author absorbs all the sufferings of the people of the war, the moral problems and hardships of the time into what happened that night. Based on this feature, the literary critic M. Kushjanov praised the story: “Utkir Hoshimov’s story “The Last Victim of the War” is a small genre, but it has great potential”[1, 10]. In this way, U. Hoshimov demonstrates the ability to express great meaning in a short story.

The story begins with the following picture: “Shoikrom was sitting sadly on the edge of the sandals on the porch. It was already spring, and the days were hot, and he was upset that he hadn’t taken off his sandals, but that no one had thought about it. A dry table covered with a gray blanket, stained with molasses, a ceramic plate that had just been emptied, and a wooden spoon with a burnt handle, looked ugly to his eyes. But he waved carelessly, threw his skullcap over the sandals, and lay down”[2, 34]. These sentences give a brief description of the mental state of the protagonist Shoikrom. This picture shows the nervous, nervous mood of the protagonist. Details such as “dry table

with a honeycomb stain”, “an empty ceramic plate”, “a wooden spoon with a burnt handle” are also given in accordance with the mood of the protagonist. The reasons for this unpleasant mood will be known in the course of events. As the story goes, “... Even though the black wing of the war was far away and sooner or later Hitler’s pigs could be seen, his shadow still cast a shadow on people’s heads, he was still with his neighbor he was still with it mourning at a neighbor’s house. Shoikrom, who for some reason did not go to war and worked as a mechanic at a textile factory, was in the same yard and could not find out about the condition of his brother Shone’mat, who was suffering from tuberculosis. A year ago, a strawberry planted in the yard caused a dispute between Shoikrom’s wife, Khadija, and his mother, Aunt Umri. After that, they built a wall in the middle of the yard and separated the house. Through this process, the tense situation caused by the war and its consequences are described through the relationships within a family. And there are more and more thieves around: “As the flood waters rise, so do the thieves. A calf was stolen from them in early spring. Shoikrom worked the night shift that night. It rained all night. Shoikrom returned home early in the morning feeling sad and feeling something. His wife, mother, and children are screaming. Khadija was worried about herself and didn’t know if she was in pain. In the morning, the street door is wide open and there are no cows tied to walnuts. “By this time I had a cow and I would put a cup of milk in my brother’s mouth, thought Shoikrom with a sigh. “If I could get them, I’d cut his neck”[2, 38]. Shoikrom’s plight is one of the starting points for the tragedy. The protagonist’s memories of the theft, as described in the sentences above, serve as a knot for subsequent events. Talking to Aunt

Umri about Shone'mat at night, Shoikrom hears the advice of Dr. Kamil from his mother. According to him, Shone'mat had to drink sheep's milk for lunch every day to recover. The milk-related sentence in this episode is linked to the theft of the cow in the previous episode, furthering Shoikrom's grief. Shoikrom also talks to Khadija when his mother enters his house that night and hears from his wife that a thief has started stealing strawberry buds. Shoikrom is heartbroken to remember two months ago, thieves who broke into Ilhom Samovar's house stabbed his wife and stole ripe grapes from a shed in the yard of his co-worker in the fall connects: "Khadija is right. If he is on a night shift and his wife wakes up in the morning with three chicks, does the thief have any prey? He can handle anything. If a thief breaks into his yard in his absence, his wife screams and stabs him. If his mother comes out and my uncle stabs him, Unscrupulous! We need to get rid of those who take advantage of the tragedy that befell people!"[2, 39-40]. Factors such as the stolen cow, the milk needed by his brother to recover, and the fact that thieves are once again entering the yard act as a chain between them, prompting Shoikrom to make a firm decision. Shoikrom then traps the thieves and throws a long electric wire at the strawberry bushes. He lies down, telling his wife and children not to go out into the yard at night. After a while, a man screams in the yard. It turned out that the person who died from the electric shock, that is, the "thief" turned out to be Aunt Umri. The mental state of Shoikrom, who accidentally became the killer of his mother, and the words of his brother Shone'mat, who went out into the yard after hearing what had happened ("I wish I could drink poison without milk! I told you last night, they didn't agree. They said they would exchange sheep's milk for

strawberries") is the culmination of the work. It is in these sentences that the key to the puzzle is unlocked. The episode of the death of Aunt Umri, a strawberry that was tried to be stolen in exchange for milk, sheep's milk, which is necessary for Shone'mat's recovery, is skillfully linked. So, if milk, strawberries, and theft all come together, the solution to the situation will be tragic. At stake, obviously, is our commitment on world poverty and development." But the story does not end there. The author deliberately quotes the funeral episode at the end of the story. The next day, when they return to bury Aunt Umri, they hear that the war is over. That's why it's called "The Last Victim of the War". Aunt Umri, who died as a result of the tragedy caused by the war, is portrayed as a victim of the war, although she did not go to the front. Through this story, the author emphasizes that war can be a tragedy not only for fighters, but also for people far from the battlefield. The story also shows that the war and its negative consequences have caused great damage to the morale of the society.

Literary critic U. Uljabaev comments on the story: "The word war is mentioned only three times in the story "The Last Victim of the War". But it's not how much the word is used. What matters is how the writer describes the period, how convincing the reader is of the events in his work. "If we take the story of "The Last Victim of the War" as if it were a single organism, then every cell is infused with the spirit of the war"[3,83]. The scholar emphasizes the scale of the problem of time and the protagonist reflected in the story.

Another interesting fact: despite the fact that this story is written on the theme of World War II, it is dominated by a tragic spirit, not patriotism or heroism. The importance of this issue lies in the fact that most of the works written in Uzbek prose on the theme of the Great Patriotic War reflect hard work, spiritual will, heroism and courage of people who made a great contribution to victory in the rear. Literary critic S. Mamajonov also emphasized this issue: "At the center of Uzbek stories on the war was to show the spiritual beauty of the people behind the front based on their selfless work"[4,128]. But Utkir Hoshimov's story "The Last Victim of the War" focuses on the tragic fate of wartime people. This is because Utkir Hoshimov's work is dominated by a pacifist spirit that condemns any war. This is a characteristic of other works of the author. In particular, the author, in his work "Inscriptions in the margins of the notebook", commenting on the war, says: "There can be a victorious and happy king in war, a victorious and happy army, a victorious and happy state, a victorious and happy regime but there is no such thing as a winner or a happy person"[5,112]. Hatred of war, pacifism and peace seem to be one of Hoshimov's main creative principles.

If the story of "The Last Victim of the War" was written on the theme of World War II, "Why, why-a-a?!" The story, as the author himself points out, is "dedicated to our compatriots who died prematurely in the Afghan war, which the Soviets began surfing." The main character in this story is a father who lost his young son. The title of the story gives an idea of its content. "Why-a-a?!" the puzzling cry of being chosen as the title of the story makes the reader think. The tragic loss of Hamidullah, the tragic death of his young son,

the tragic death of his father, and the "why-a-a?!" the ending with a shout excites the reader. At the same time, it helps the reader to have some idea of the terrible consequences of the Afghan war.

The inner voice and the image of the soul play an important role in the story. Hamidullah's trolleybus is a masterful depiction of his dreams, memories of his youth and recent past, and his occasional reaction to external processes. The most culminating part of the story is its finale. The last episode is about the tragedy of the Afghan war. However, the story is not only about the tragedy of the Afghan war, but also about the violence of the dictatorship, socio-political and moral issues. For example, Hamidullah's imprisonment because of the rain and the incident that led to it reveal the moral depravity of some leaders. While working as a minister's driver, Hamidullah took his master to "one place" and waited a long time for him to get out of that "place" and then stayed up until midnight to take him home. Besides, it was his son Rahmatilla's birthday. So Hamidullah, who was in a hurry, accidentally hit a man. When the owner heard about the accident, he realized that he had gone "somewhere" and came to the driver. The situation of the master in this situation and what he said to Hamidullah is described as follows: "He is a pianist. She has a broken leg. The ball won't hit. You did well to be taken to the hospital. It won't do anything to you. I am going. You don't just say we went "over there" if someone asks you to"[2, 144]. Hamidullah was sentenced to two years in prison for disobeying his master. Through the passage above, the writer describes the selfish and cunning image of political leaders. The minister, who pretends to care for Hamidullah by making false promises, is actually trying to keep his secret from being revealed. He has nothing to do with Hamidullah's fate. The

following passage proves this more clearly: “His wife was crying. When he went to his master, the secretary did not let him in”[2, 144]. Hamidullah also remembers his father. His father was a front-line soldier who lost his leg in the war. A veteran who does not want to leave his yard during the demolition of old houses in the city complains many places, even if he is disabled. He is trying to save his yard. But as described in the story: “As a result of his father’s harassment, the lights went out in his house. The gas stopped. Thirty-two apartments in the neighborhood have been relocated to “apartment buildings”. Twenty-one families were given land in Qurghonteppa. Eight houses agreed to “demolition” and moved to relatives”[2,147]. The image depicts political violence that has left people homeless. In general, Utkir Hoshimov’s works on war often depict the horrors of war as well as the political intrigues of the dictatorial regime. “Why, why-a-a ?!” the present passages of his story are proof of this.

At the end of the narrative, the image of a son returning from the war with serious wounds, and a father watching the death of his child before his eyes, add tragedy to the work. Heroic characters such as Rahmatilla, a young victim of a senseless war, and Hamidullah, who has a scar, are typical examples of the tragic aftermath of the Afghan war.

Literary scholar Abdugafur Rasulov cites two aspects as important features of the writer’s work: “First of all, Utkir Hoshimov does not follow the path of propaganda or slogans in his works. He raises perhaps the most pressing problems of the time and seeks answers to these problems through the actions and thoughts of his heroes. Second the writer depicts these processes in remarkable artistic

forms”[6,485]. The above feature is “Why, why-a-a?!” very much in line with the story. The processes in the protagonist’s mind reflect the fate of three generations in this story, which reflects the consequences of an entire colonial regime using a retrospective imagery method. The culmination of history is the tragic outcome of the Afghan war, which is a pressing problem of that time. Interestingly, this story reflects not only the consequences of the war, but also the negative consequences of the colonial era. Hence, it is expedient to classify the heroes of the war-themed work as follows: 1) soldiers fighting on the front; 2) various categories of people who lost their lives due to the negative consequences of the war, even if they did not take part in it. All these heroes are united by the fact that they suffered from the negative consequences of the war [7, 1664]. Utkir Hoshimov’s war-themed stories feature a second group of characters.

CONCLUSION

The topic of war plays a significant role in the work of Hoshimov, and tragic pathos prevails in the author’s stories on this topic. The tragic events reflect a spirit of condemnation of war and a call for peace. “The Last Victim of War” tells the story of a tragic life during World War II “Why, why-a-a?!” The summary tells about the vices of the colonial period, including the tragedy of the Afghan war. These stories use typical imagery.

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