

MOVING HEROES: HARMONY OF MICROSPACE AND MACROSPACE

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Abstract: We see that the dissolution of the former union and the dropping of the creative method of socialist realism from the agenda did not confuse Uzbek writers. On the contrary, relying on ancient national and religious values, it allowed to depict reality in artistic images.

Keywords: artistic thinking, image, story, national lifestyle, value.

Enter. The new artistic thinking had a strong influence on the principles of creating an artistic image. We can see the vivid proof of this in Murad Muhammad Dost's short stories "Mustafa", "Return to Galatepa or the narrative of happy Gaybarov", "Resignation". In the story, the theme that is written many times is the establishment of the former Soviet power and the printing press, the destruction of national values during the authoritarian regime, the complications left by the war, the factors that cause the derailment of relations between people, the national values and traditions of the people. separation from their mothers and its negative consequences were the basis.

Analysis and results. In the process of creating the stories "Mustafa", "Return to Galatepa or Happy Gaibarov's Narrative", the writer gets creative nourishment from our national values. He was able to objectively assess the complex historical events of the period. He implemented the issue of restoring historical reality with the help of artistic images. "Return to Galatepa or the story of happy Gaibarov" tells the story of Tashpolat, an honest and upright man who lived in a big city, could not find his place in life, was betrayed by his best friend, and did not know what to do. Father Raim begins with the death of the elder and the scene at the head of the grave:

"At the beginning of Javzo, they put elder Raim on the ground. Gaybarov barely made it to the funeral. His brothers and relatives greeted him with tears. But he himself could not cry. Even at the grave, tears did not come out of his eyes, he stood aside like a stranger"[1]. Everyone looks at him in surprise, his brother Mavlonboy, who can't stand it, reprimands him. "Spit out your eyes, brother!" Even then, Gaybarov did not say a word to his brother, but silently went closer to the grave. Uncle Naim, who was standing at the mouth of the blackened coffin of Tashpolat, drowning in grief and heavy thoughts, cried to him. Someone untied the coffin.

Gaybarov carefully lifted his father's body wrapped in white felt, came from the qibla of the cave and handed it to uncle Naim. The deceased was a man of color - it was difficult for Uncle Naim to cope. Mahanboy jumped next to him, clasped the leg of the deceased in his armpit, spread the edges of the felt and put it in front of his mouth. Mannon, who was standing inside the lahad, slowly pulled out the corpse from among the felt. The felt was white, the shroud was white - it was not noticed that the corpse had passed into the coffin. ...a white mushroom in a white cocoon"[2]. These images are not given by the writer for nothing. In order to express the truth, the writer presents the national lifestyle in his own national colors. He wants to convey to the reader how special our national life is, which is ingrained in the blood of the Uzbek people, through the funeral ceremony. In the image of the grave, he wants to show the inner world of people, the Uzbek mentality.

The essence of the new artistic thinking is that reality is perceived in its entirety, it is not falsified, it is not adapted to fleeting ideologies, and life reality is turned into artistic reality. Of course, the talent and skill of the writer is the main criterion. In the story "Mustafa" we can observe the artistic interpretation of real life. In the series of events, the character of the moving hero Tashpolat Gaybarov took place. Through the

conversation of Mustafa and Nazar Makhsum, the writer introduces him closely. Through Nazar Makhsum's speech, the images of Tashpolat and Sanabek are contrasted. It is sarcastically emphasized that the value and reputation of a person is measured by his influence and status in society:

- Sanabek's work is not bad, Mustafa, - says Nazar Makhsum. "Not everyone who studies becomes big." Here, Tashpolat, the son of elder Raim, has been studying for twenty years. He has neither a livelihood nor a car...

"Gaybarov's son is a good guy," says Mustafa.

- Although it makes sense, it is difficult if one does not know the root of the matter, - Nazar Makhsum objected [3].

The characters of Tashpolat and his father, the former chairman, in both stories are exactly the same. Their character, their attitude to the world and people, and their mutual relations have moved from one work to another. As these images move from one work to another, they create the impression of a logical continuation of each other, bringing the reader closer to him.

In fact, Tashpolat is passionate, loyal, honest, religious, scholarly, and devoted to the nation. The writer observes it from several angles. He tries to reveal the unique aspects of Tashpolat's image. In doing so, he uses a group of characters sympathetic to Tashpolat and antipathetic towards Tashpolat.

The harmony of artistic logic, worldview and faith between the narrator (writer) and Tashpolat can be felt directly. Narrator and hero in the same place; the relationship between the narrator and the author ensures the same harmony, which is considered a "characteristic of the epic genre"[4].

It seems that the writer adheres to accuracy in creating images of our national life. He infuses the spiritual crisis of an entire era into the mental anguish of Tashpolat. Tashpolat blames himself and sees the immature social thinking of the era as the root of his mistakes. Tashpolat always lives with him. We see two different worldviews in Tashpolat's arguments with his scientific supervisor or friend Samad. One of them is a whole person with national pride and faith, and the other is a slave to delusional ideas. In the work, the life and death battle of the Red Empire and the superstitious, egoistic, individualistic ideology of the whole person is revealed with all its contradictions.

Tashpolat considers it an honor to study science. Reflecting on people of faith, he reveals the truth. The image suggests that history is being falsified as the communist truth.

The dialogue between Tashpolat and the scientific director Haykal Ganiyevich, Samad, is an example of a new way of thinking. Speaking in this way about Tashpolat, who devoted his life to science, is definitely the result of a new way of thinking. In the story, the writer reveals the tricks of the times. In fact, Tashpolat is not uneducated, he is a hero, sometimes he is a free-thinking person, sometimes he is a relative of a participant of the national liberation movement, but he is hidden from view in all his works, a historian, an archeologist, a scientist who is not known or looked down upon by many people. Adib tells the historical truths that we will understand after a few years in his language. Tashpolat understands this deeply. In the works of Murad Muhammad Dost, he looks for a literary type that matches his aesthetic ideal among the people of science. Shura ideology approaches science from the point of view of interest and tries to correct the historical mistake made for many years through the image of Tashpolat.

The writer describes Tashpolat in the whirlwind of various mental sufferings in the storms of the time, and uses figurative images and symbols effectively. Because a historical person is recreated at the level of an artistic image, which is one of the requirements of artistry. While creating a nationalistic literary type of a person of his time in the person of Tashpolat, the author does not portray him as a completely positive hero, nor does he create him completely free of flaws. He is cruel to treacherous, selfish, hypocritical, unscrupulous, flattering people, he hates this category of people, and when the time comes, he can find the strength to openly express his attitude. In the work, social reality with all its contradictions

was absorbed into the literary image of Tashpolat through the prism of new artistic thinking.

The skill of the writer in creating the literary types of the period is that he allocated an equal place in the story to the rivals who entered into conflict. The author describes Tashpolat in the national environment, his rival Samad is also familiar with this environment, an experienced ideologist who grew up in this environment. He is a businessman who has become a scientist, he is known as Tashpolat's lover, and he is a devil who took the wife of another friend as a prank.

Intellectuals like Samad and Haykal Ganiyevich were always ready to fulfill any task of the former Soviet society and spent all their potential on the unfair interests of Soviet ideology. In Tashpolat's inner monologue, the original goal and position are very vividly expressed. He said that uncle Murad did not have a history that he had woven, like other learned people, that his biography was woven by others - people who know and understand it, that it is a history of many sorrows, but without worries for its owner, and that he Murad remembers that everyone knows except him:

“They say that uncle Murad did not want to go to war. He was afraid when he heard the sound of a rifle. When they called for war, Uncle Murad did not think about the war itself, he only ran away because he was afraid of the rifles on the shoulders of the people who were gathering an army. People in the know say that uncle Murad was found under the mill. It is possible that they will not find it, but Uncle Murad was looking for a hiding place and did not take into account that there are rats under the mill. Apparently he was as afraid of rats as he was of guns, if not more. He tried to hide, but as soon as he saw the rats, he jumped out from under the mill. People in the know say that Uncle Murad was as simple before the war as he was after the war. It's hard to say that he was cunning just by remembering his escape. After all, what could be a more absurd refuge for a person fleeing war than under a mill? When the war started, other people went to the west, some out of courage, some out of shame, but all of them calmly, without much talk. But Uncle Murad was not brave or shy like them, he didn't want to fight, he hid under the mill's shutters” [5]. Although this image seems unrelated at first glance, it is connected with the psyche of the hero. After all, if there are people like Samad and Haykal Ganiyevich at the head of the country, in high positions, human will will be trampled. The writer takes a step back in the image and tells the story retrospectively. In the film about Samad, Tashpolat remembers his past and his beloved times. He painfully remembers Samad's betrayal. The skill of the writer is that he paints the individual image of Tashpolat through scenes of family life. Tashpolat does not compete with Samad. He does not want to obey him, he does not give up his views.

In the counsels of elder Raim, the tragedy of the times, not trusting traitorous people, the fact that ego can bring a person into disrepute, and being out of people's sight are expressed. Although Mahanboy was given a small place in the story, he was raised to the level of a certain social type.

The fact that Tashpolat's sister is a guest at his house and the mullah's advice there, young people behaving inappropriately in the circle, the writer's views and conclusions on life indicate that he followed a clear creative motive.

In the story, we come across the title “Uncle Murad”. Uncle Murad's life path is embodied in this memory. The hero's experiences and lessons in the city were a great impetus for its creation. Uncle Murad's escape from the war, how the new government took over the education of the people, the poor condition of the people, the fear and danger instilled in the people's psyche, and the deliberate distancing from their history are widely revealed in the memoir.

If Samad's family romantic adventures reflect his individual side, his work in the Shura government shows that he is one of the literary types of the time. In Tashpolat's memoir, Samad is interpreted as one of the central figures of the era. The image of Ma'suma in the story is also noteworthy. She betrays the love of her husband Cain and her family. Tashpolat, who accidentally became a witness of treason, accuses Samad of betrayal and brutally beats him. The writer describes the relationship between them as follows:

“Gaybarov did not say anything. When Samad realized that he was not jealous, he became even more angry: “Do you remember Inarang?” he shouted. Gaybarov still hadn't forgotten Inara, he glared. He thought that it was my friend, he couldn't believe it. He looked into her eyes. Samad was smiling triumphantly.

“Is that you?” - he asked in anguish.

“If not, who?” Who else did you confide in?

“Only for you,” said Gaybarov. “This is for Inara!” He ran to the door and caught Samad and punched him in the jaw: “This is for Inara!” This is for Cain! This is for Masuma!

“You'll kill me, you bastard!” Samad grunted.

“You will not die, your people will not die,” said Gaybarov and punched again. “This is for your little girl Saida! This is also for Saida!!! Samad clutched his waist and sat on the ground.

“Nomard!” he snorts. “If you can't shout more clearly, that's the end of life,” said Gaybarov. - That's enough, get up... Samad, apparently covered in black blood, suddenly got up. His face is open, his hands are still at his hips.

“It's too bad that you couldn't go,” said Gaybarov. “Your name will be tarnished, your reputation will be ruined... Do you have any spot without a stain, you fool?! [6].

The truth of life is not disturbed in the story. There are many people who have turned someone else's wife to their side and defamed the lover of another trusted friend. A person who is the master of the universe sometimes falls down and violates the limits of humanity. In Toshpolat's speech, the mistakes and mistakes of the society to which Samad and others like him belong were brutally described.

The new social era gave writers complete freedom. Now, when creating a character, the writer does not need to divide his characters into positive and negative ones. Every literary type can transfer both human qualities and defects that stain humanity to an artistic image. The characteristic criterion of the new artistic thinking is that the historical reality should not be falsified, but it should receive its true value and be free of false euphemisms. Tashpolat reveals the mistakes of Samad and others like him in the form of betrayal.

Summary. A generalized literary type of a Muslim Uzbek woman is created in the work. From Mas'uma's conversation with Tashpolat in her home, we imagine the image of a strong-willed, loyal person who does not give up in any difficult situation.

Two more women - Inara and Mas'uma - also appeared in the story. They are faithful and loyal women, they prefer kindness, loyalty, and honor to all the world's material goods. Tashpolat's loyalty to Inara or Samad's words to the owners of the house under the pretext of his daughter are proof of the writer's skill in creating an artistic type.

List of used literature:

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