



REFLECTION OF THE TRAGEDY OF THE EPOCH AND ITS INFLUENCE ON HUMAN DESTINIES IN FICTION

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Abstract: The article deals with the coverage in the works of Uzbek writers of the problems of moral decline of society in the transition period, and the influence of this factor on human destinies.

Keywords: hero, secondary image, place, function, duty, state of mind, tragedy of the epoch.

As you know, in literary criticism, the question of the attitude towards Uzbek literature of the early twentieth century causes a lot of controversy. A new attitude to values, an attempt to understand the works created in the recent past and approach them in a new way is a sign that the principles of criticism are being updated. It is also no secret that the opportunity to get closer to the images of slightly bypassed heroes, about whom it was once impossible to openly say, from the point of view of today, to think in detail about the idea, the essence assigned to them, expands the sphere of critical thinking.

Indeed, according to the famous literary scholar Abdugafur Rasulov, "we are used to analyzing images in fiction, in particular, in large prose, one after another. However, in a work of art, each image has a specific place, function, and duty. This statement is true not only for the main character. There are some heroes who do not fulfill their primary tasks. At the same time, it is wrong to look at them as secondary, third-rate images."

Such images, as A. claims. Rasulov, there is enough in the Uzbek prose of the post-Soviet period.

One of them is the image of Kudratkhoja in the novel "Conscience" by the famous writer Adil Yakubov. In the articles devoted to the analysis of this work, researchers refer



to this hero as a secondary, tertiary image. In fact, if he reads the novel, it turns out that the writer, through this hero, seeks to show the tragedy of an entire epoch.

In the novel "Conscience", the clashes between long—time rivals - Normurod Shomurodov and Kudratkhoja - are saturated with social duty and acute psychological feelings about conscience, responsibility, decency, justice and cruelty, happiness and unhappiness, life and death.

Every time Kudratkhoja encounters Shomurodov, the events of the 30s are embodied in his eyes. Kudratkhoja, pretending to be someone who is an illegitimate victim of this unfair policy, dares to claim that the policy of collectivization was inappropriate at that time. He accuses Shomurodov and others like him.

The writer clearly and truthfully draws the mental states of Shomurodov and Kudratkhodzhi, their inner experiences colliding with each other, objectively pointing out certain details. In the depiction of the conflict, the gallant, brave Shomurodov is contrasted with his rival, the arrogant, proud Kudratkhoja.

It seems that in the conflicts between Shomurodov and Kudratkhoja, the concept of "compassion" acquires two different entities, so the events of the past are twofold before their eyes.

The concept of "compassion", absorbed into the blood of Professor Shomurodov, is associated with the politics of that time, accordingly, in his attitude to Kudrathoja, the politics of the era is considered a defining force.

For this reason, the pity that appears in Shomurodov's heart does not last long, when he sees a deplorable and pitiful state in which Kudratkhoja becomes a "slave of a hundred grams", "falls into hysterics", "becomes like an old woman", this feeling lasts only a second.

And for Kudrathoja, no matter what religion, sect, political-social group or faction a person belongs to, he must be compassionate and righteous, honest and noble.

In other words, for Kudrathoja, the true essence of a person, what kind of person he is, is very important. The government released Kudratkhoja. But... Shomurodov believes that "this creature, doomed to crawl and wander in pits, still strikes the government in the very heart."



The clashes between Shomurodov and Kudratkhoja cannot be called only ideological, the conflicts are related to the politics of that time. It can be said that this is a dispute between social duty and conscience, humanity and cruelty, happiness and unhappiness.

In the course of the novel, the reader, who witnessed the conflicts between Shomurodov and Kudratkhoja, does not hate Kudratkhoja, but regrets his act. Since the writer managed to impartially draw the inner and outer image of the "former fist" of Kudratkhoja.

In the play, the last conflict between Shomurodov and Kudratkhodzhi takes place in a very difficult situation for both of them. Both of them are now equal in the face of death. On top of that, their lives are both full of tragedies.

Although Shomurodov served fifty years for the "revolution", he cannot boast of his life. Jabbar, the only son, a brave and courageous young man, dies in the war because of the hypocritical and corrupt "servants" of the Motherland. In his old age, Shomurodov moved into a room at a rural school. "Normurod Shomurodov made a revolution, but in the end he deserves only a room at school."

Both Shomurodov and Kudratkhoja have their own views on the 1930s and the events of the past. Each of them thinks that he is right. Accordingly, their hatred for each other is also boundless.

".. But when we fought against people like you, the bloodsuckers of the people, ... we didn't think about our own happiness, about our interests!" The whole world, all of humanity is a witness to this," Shomurodov tells his opponent.

Then the sarcastic laughter of Kudratkhoja, who says: "The truth hurts my eyes," enrages Shomurodov: "Shomurodov looked around, looking for something to throw, and lifted the book over his head like a pillow in his hand... the thrown book hit Kudratkhoja's shoulder with force, who came to the door, and fell to the floor with a noise..."

In the novel, there is neither a winner nor a loser in such conflicts between Shomurodov and Kudratkhoja. This conflict appears in the work as a tragedy of the nation and the history of the early twentieth century, a period of rapid change from one political system to another.



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