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## STRONG POSITION WHEN COMBINED WITH ARTISTIC SKILLS

**Abstract:** In this article, the analysis of the works of the famous writer Utkir Hoshimov shows that the emergence of works of high art when the author's civic position is combined with image skills. The article consists of three conditional sections, the first part examines the author's journalism, the second part the narrative, and the third part the peculiarities of the novel, the uniqueness of the image and the reasons for it. It is also evident from the analysis of his works that there are many cases in which the author's prose is dominated by dramatic and tragic tones, which is considered by most literary critics to be lyrical in his work.

**Key words:** Lyricism, drama, tragedy, social position, truthfulness, artistic courage, national honor, genre identity, national pride, battalion scene, public psyche, national psychology.

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### Introduction

#### Harmony of talent and social position

Artistic creation is valuable in that it examines the heart of a particular person and is able to describe soul to the extent that others feel it. It is very difficult to achieve authenticity in an image because human emotions are so complex, so subtle, and constantly changing. While human experiences and feelings are infinite, the ability to express them is limited. The level of talent of the creator is measured by the ability to explore the climates of the human heart. One can enter the human heart only through a narrow path called sincerity.

Utkir Hoshimov is a writer with his own artistic path. This trail has not only emerged because of experience or because of the way it has been shaped over the years. The ways to the hearts have always existed in the nature of the writer as the fruits of either fiery love or fiery hatred. And this aspect yields high aesthetic fruits when a firm human position is combined with artistic skill.

The peculiarity of many works of the famous writer Utkir Hoshimov is the leadership of lyricism in

the image, the fact that he is a writer who is able to skillfully depict the emotional world of his heroes, is recognized by the people of the pen. Scholars have noted that the expressions in his works are attractive, the language is juicy, the landscapes and portraits are clear and vivid. O' Hoshimov is a talented person who can start the first sentence of each work in a way that captures the reader's attention. Although much has been written about the author's work, research has focused mainly on the manifestation of lyricism in his writings. In fact, the artistic scope of the artist is very rich and diverse, and the more dramatic, even tragic approaches, are no less important in his works [1.231].

U. Hoshimov always takes a firm position in the depiction of the realities of life. He sees the work of art not as a means of entertainment, but as an aesthetic weapon that ensures the triumph of goodness and beauty. It is well known that achieving goodness and creating beauty will not be easy. This requires a difficult and ruthless struggle. This situation requires the writer to heal his heroes in the fire of relentless struggles. That is why the writer is not indifferent to the images he describes with special affection. U.

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Hoshimov always hardens the heroes of his works in serious tests. After all, the original image of each image is bright only in dangerous situations and conditions. That is why the writer does not run the images in his works in an easy way.

The firm social position was evident in the first works of Utkir Hoshimov. The writer, who began his career with journalism, firmly raised acute problems in society in his early articles. In 1968, the young writer received his first reprimand for the article "The name is also a sign of beauty" in the newspaper "Toshkent oqshomi", in which most of the names of places in the capital became Russian [2.285]. His articles "White Notebook of the Heart", "Violators of the Oath of Allegiance", "What do we say to generations?", "Where is the logic?", "State Secret" were among the serious achievements of Uzbek journalism [3.84].

In his speeches, articles, and a number of works of art, Hoshimov was one of the first to say that the so-called "Paxta ishi (Cotton Case)" or "O'zbek Ishi (Uzbek Case)" differed from the previous massacres of the Soviet regime in that it was directed against one ethnic group. The author has written dozens of articles on the subject, delivered speeches from the rostrums in Tashkent and Moscow, and wrote a separate novel called "*Tushda kechgan umrlar*". The writer conveyed his thoughts to the public through fiery journalistic and influential artistic expression, evoking an attitude in it. U. Hoshimov's publicist speeches on raising the honor of the nation, protecting it from the spiritual aggression of foreigners, introducing itself to the nation have a special place in the development of national thinking.

The writer bravely and courageously fought for the high position of the Uzbek people not only in the USSR, but also in the world. From the rostrums of the XXII Congress of the Communist Party of Uzbekistan in 1990 and the XXVIII Congress of the CPSU, the writer was not afraid to tell the participants of the congresses, the whole world, the truth about the essence and perpetrators of the "Uzbek Case". It was this circumstance that caused the pleasant lyrical tone in his works to turn into a dramatic tone full of fiery hatred. This is reflected in the works of the writer in all genres and takes on the character of legitimacy.

### A depiction of a tragic situation in a story

Utkir Hoshimov's "*Dehqonning bir kuni* (One Day of a Farmer)", "*Dehqonning bir tuni* (One Night of a Farmer)", "*Yanga* (Sister-in-law)", "*Nega?* (Why?)", "*Muhabbat* (Love)", "*Urushning so'nggi qurboni* (The Last Victim of the War)", "*O'zbek ishi* (The Uzbek Case)" works reveal to the most hidden aspects how difficult and cruel problems of life, dangerous social situations leave a deep mark on the human psyche. In these works, the author does not think of social, domestic, moral problems and dangerous situations, but describes in a bubble way in the example of the fate of living people, situations that exist in life but are not seen or noticed by others.

In the story "The Last Victim of the War", the author rightly points out that the social cataclysm, financial hardship and poverty in life have brutally tested human spirituality on the example of an ordinary Uzbek family. At the beginning of the story, "*A dry table covered with a gray bed, stained with molasses, an earthenware plate that had just been emptied, and a wooden spoon with a burnt handle looked ugly to his eyes. But he carelessly waved his hand and threw his cap on the table*". This part draws the reader's attention to the fact that the life of the Shoikroms is unrepresentable. It is natural that in the eyes of a man who has not rested for a long time due to the worries of war, the worries of endless life, and who is always in the throes of deprivation, his life, which is in fact poor and worthless, looks even more bleak. Although the play does not say why the household appliances look so ugly to Shoikrom's eyes, it is clear from the background of the text, from the description of every detail, that this is the reason for the lack of interest. Depending on his level, the reader may blame Shoikrom's wife or himself for such mismanagement of the household, or explain the reason in a different way. Importantly, the images in the story do not leave anyone indifferent, they encourage you to react and evaluate them.

Shoikrom's thoughts: "*Immediately he saw the same plate, the spoon with the burning band, and sighed again. "Such a miserly" he thought, cursing his wife. She was scrimpy and got even more scrimpy when life got hard*" mean that in real he is a light-hearted person. The mood in the play is realistic, as if unpleasant things are repeated over and over again when you are under the pressure of difficult thoughts.

The fact that everything looks unpleasant to Shoikrom's eyes is further emphasized in later episodes of the story. It is these places that make the reader think. "*The poor man will not get what he plants, and he will have many children,*" thought Shoikrom with disgust. "*It would be better for me to go to war and die than to die today ...*" is not because he hates his children, but because it is the inner rebellion of a kind, mercy man out of helplessness and hopelessness. In the story, the episode: "*God gave me three girls in a row, wondering if they can be abandoned,*" shows in addition to the depressed mood of the protagonist, the Uzbek man also looks at the girl with some contempt. The endless worries of marriage, the despair that bends a person and makes him unable to see the bright things in life, are clearly reflected in the image of Shoikrom.

The protagonist's anxious thoughts, the turmoil in his spiritual world, and the causes of his uneasiness in nature is understood from such expressions: "*It's midnight, and the environment is quiet. Only in the distance does the dog howl*" or "*He turned around and went under the walnut. When he saw that one end of the wall on the other side had been torn down, and that soil had been poured under it, his heart sank. It was as if someone was staring at the flaw in the wall.*"

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*Both the hissing of the walnut branches in the wind and the dust of the wall spilling under his feet seemed suspicious and frightening, and he immediately turned back.* Feeling that Shoikrom is preparing to embark on some risky endeavor makes the reader anxious.

It should be noted that the story is written from beginning to end in a sad tone, the plot of the work is full of not only dramatic, but also tragic situations. Because the destinies reflected in the play, the conditions that gave rise to these destinies, were completely in mourning. The sound of wartime sounds like the sound of bullets. The sound of gunfire, on the other hand, brings no joy, only sorrow and grief. The perfect transfer of this vital fact to the story served to increase the impact of the work [4.93].

The story makes one believe how complex life is, that it is impossible to say an opinion about a person and his actions that would fit all situations. In order to assess the nature of the image of Khadija in the work, it is necessary to look carefully at her attitude to the child in the cradle, her husband, mother-in-law, the places where the behavior of the household is described. Even then she is stubborn, at the same time, kind, gentle to her husband and children, but fortunately, it is impossible to make a firm decision about the good or bad of this woman. Hard life, poverty is a test for everyone, and for some, satiety and prosperity are also a test. Not everyone can pass this test at once. The original human qualities manifest themselves in such situations.

Shoikrom is a man of thought by nature, a thoughtful man. Although this fact is not emphasized anywhere in the story, the general rhythm of the image allows us to draw the same conclusions about it. The image in the play: *"Shoikrom turned his face and gritted his teeth so as not to slap his wife"* vividly reflects the mood of the protagonist. The impossibility, the invisibility of the way of salvation, makes one savage. Shoikrom hates himself for not knowing about his sick brother for ten days, and at the same time tries to understand his wife, who is jealous of food from his mother: *"Who knows, she maybe wanted to give it to himself in the morning"*. The young man's anger is neither harsh, nor merciless, nor evil. But the texture of his spiritual world is much more trustworthy because it is not from the requirements of faith, but from the possibilities of circumstances. Therefore, when his mind trembles when he thinks of revenge on the thief, he does not break his promise.

The story is very impressive about the mood of the protagonist in this situation: "He was doing very fast, his body was sweating, but he did not notice it, he just repeated one word: *"I don't care, if will be shot"*". Shoikrom does not understand that it is not necessary to fight evil in an ugly way. Man cannot serve good without forming a position higher than evil and wickedness in himself. That is why the young man, who was a master, a kind son, a sincere brother, a father

like in the brochure, became a murderer without knowing it, without wanting it, without even thinking about it. Again ... to the murderer of his mother ... It is better, readers think, contemplate, and look for ways out of the complexity, confusion, and incomprehensibility of human relationships. Because in this way a vital point of view, a moral point of view is formed in a person.

In the story, the words told by Aunt Umri: *"On Thursday I went to Kamil powwov's house. He said: If you drink a cup of sheep's milk for breakfast every day, it will be as if you are not in pain"*. served as a litmus test that clearly showed the spiritual world of the mother and son. The mother expects a self-supporting idea from Shoikrom. But what kind of idea can come out of a helpless boy who looks dark in the eyes of the world? Thinking about why Aunt Umri couldn't ask her son for strawberries makes one react.

Poverty, deprivation hardens a person's heart, deprives him of love. One has to think about whether one can ask for strawberries for Shone'mat from a son who can't give his mother the food he knows he has. It is necessary to try to evaluate the behavior of Aunt Umri in this regard. At the same time, there is an ethical view that theft is bad in any situation. Aunt Umri stole. Well, even for a sick son. Everyone who tries to evaluate a mother's behavior deeply feels how difficult it is to judge someone's actions, how difficult it is to understand a human being and evaluate his or her actions. Is Aunt Umri a sinful thief or a selfless hero? Perhaps someone points to war as the cause of misfortunes in the work and its consequences, such as poverty, misery. Perhaps some accuse Shoikrom of greed and revenge, while others blame Khadijah for the tragedy. The important thing is not to identify the killer, but to understand the feelings of the people portrayed in the play, not to be indifferent to the human destinies portrayed in the story, to treat them reasonably.

From the title of the work, the author seems inclined to convey in the story the idea that war is to blame for the death of the mother. But in reality it is not. The story is valuable in that it provides a basis for different approaches. Today's ethics, the possibility of a new approach to the literary text, the fact that the analysis is based on aesthetic and moral principles rather than the social direction, allows us to draw other conclusions. It is also possible to draw unusual conclusions in the present period, when it is understood that the real life of a true work of art begins after the writer has left it. From the work, the reader can also objectively find artistic meanings that the writer did not impose on him at all. The story of "The Last Victim of the War" makes it possible.

The story serves to reach of the notion that war is not only on the fronts, it does not only kill with bullets, but also thousands of miles away from the battlefields, in an unexpected way that can kill a person in an unimaginable way, there is no trace of justice and

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humanity in its image. From the book, it becomes clear that the so-called war, invented by mankind, can kill a person. When these feelings and conclusions are transferred to the reader, when they become the property of his heart, the writer achieves his goal.

U. Hoshimov's story, called "The Uzbek Case", is characterized by a sharp spirit and inner intensity. As the name suggests, the story describes the repressions against the Uzbek people in the last years of the Soviet era. It was noted that Utkir Hoshimov's works that reflect the attitude to such an unfair approach to the Uzbek people are great in number.

The author's story "The Uzbek case" was the result of such a state of mind and mood. This story differs from other works of the author in this genre in terms of style, in which the stage, the show is the leading feature. The author gives very little space to the author's speech. From the beginning to the end of the events, the artistic intention of the artist is absorbed into the speech, behavior and spiritual experiences of the characters. The work gives the reader the impression that he is sitting in the auditorium and watching the events with his own eyes. The author behaves very objectively in the process of depiction, restrains the emotions that are stirring his heart, presents the mood of the protagonists in a natural way. Even in the interpretation, the author's coldness and impartiality seem to bore the reader.

The story is given through the eyes of Koryagin, an "investigator on special cases" sent to repress the Uzbek people. Literary experience shows that this is a very cunning and very subtle method. Because how can a person who came with completely bad intentions think objectively about the life of the Uzbek people? The action and circumstances reflected in the plot of the story due to the skill of the writer, the conclusions drawn are presented in the form of Koryagin's views, attitudes, through affirmation through denial. While depicting the lifestyle, customs and spiritual world of the Uzbek people through the eyes of Koryagin, the writer allows the reader to look at the life of the hero through his own mediation. The writer uses such a method that Koryagin reveals the image of himself and the nation to which he belongs by memorizing secrets concerning both himself and his family and wife. This work is done so naturally that as a result, from the beginning to the end of the work, an important inner tone is preserved in the image, in which the integrity, the artistic consistency, continues in unison. Artificiality and violence are not allowed.

### *Novel-scale interpretation of socio-ethical issues*

Utkir Hoshimov's short stories, such as "Cho'l havosi", "Shamol esaveradi", "Bahor qaytmaydi", "Kvazarlari", "Ikki karra ikki -besh", "Dunuoning ishlari", and novels "Nur borki, soya bor", "Ikki eshik orasi", "Tushda kechgan umrlar" are tend to be motivational, dramatic and even tragic tones. The writer did not try to confuse the readers with light-hearted events and lie about life, because he always

remembered his high responsibility to the readers. The writer treats the characters in his works harshly. His writings reflect that everyone has a destiny according to what they actually deserve in life. For example, the writer could have saved the hero of the story "Bahor qaytmaydi" Alimardon Turaev. But then this work would have lost much of its influence. Because the writer has shown the domestic and spiritual-moral world of this image so deeply that the reader perceives the image of the hero's destruction as the only logical conclusion.

A similar approach is observed in the image of Ran in the novel "Ikki eshik orasi". The fact that this woman, who reluctantly betrayed herself, her husband, and her child Muzaffar during the war, will be punished according to her deeds, is brutally shown by the fact that she died waiting to hear for a word from her son.

In a number of his works in later years, the author has had a creative experience in covering a story from different angles, reflecting the different attitudes of different people, thus achieving a deeper understanding of his artistic intent by different readers. This image was used in the author's famous works, such as "Dunyoning ishlari", "Ikki eshik orasi", and continued in the novel "Tushda kechgan umrlar".

The author's novel "Tushda kechgan umrlar" is the result of such an approach that combines such a huge love and innumerable hatred. The writer seeks to illuminate from the inside every image depicted in the novel, or to effectively reflect how deeply their psyche is plunged into darkness. The characters in the work are not just labor or war heroes, but artistic heroes. That is, they are living people. They are individuals who have their own religion, worldview, character, lifestyle and destiny. In the novel "Tushda kechgan umrlar", the writer, when bringing an image into the realm of the image, first of all, he tries to make the reader feel his inner essence. Every event, big or small, is represented by the inner experiences of the heroes.

Its tragic essence is evident from the first images in the novel. Novel starts with such expressions: "*Autumn is like a patient on his deathbed. The sick leaves groan underfoot*". Words like "death", "sick", "patient" in this sentence - a sign that there will be many unpleasant situations in the course of events. In the first image, the word "shroud" is also mentioned twice. In one place, in the form of an analogy, it is said, "*The earth is covered with a white mist like a shroud*", and in another place, it is used as, "*as if the snow was trying to wrap the sky in a shroud*". It is natural that these expressions have a strong effect on the reader's emotion, arousing an unpleasant mood in him.

The characters of Rustam, Khayriddin, Temur, Shahnoza, Dilya, Sanjar in the novel "Tushda kechgan umrlar" are people who can attract the reader's attention, even the episodic characters who are always involved in the image. These images are remembered and attracted attention not because of their labor

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courage, scientific achievements, wise words, but because of their personality traits [6.326].

The actions and experiences of Rustam, who is pure in thought, truthful and virtuous, captivate the reader. There is a great human sincerity in his relationship with his comrades-in-arms Temur and Khayriddin, in his love for Shahnoza, in his pity for his mother, in his grief for his father, who was a victim of injustice. His nature is enlightened. Rustam is a person who feels the feelings of others and tries to understand someone. It can be said that the play depicts all the painful aspects of the world through the fate of Rustam. This noble young man, who hates such vices as indifference, turning away from the truth for the sake of self-interest, is portrayed in a whirlpool of suffering throughout the work.

The novel depicts the hero's psyche especially during the Afghan war, convincingly. Utkir Hoshimov has long been known for his unique approach to the image of war. In the story "The Last Victim of the War", the author had a psychological approach to war and human destiny, its manifestation in the concrete human psyche and destiny. He focuses more on drawing the process of mental vibrations that occur in human nature as a result of war than on the battalistic scenes in fight. That is why Rustam's painful thoughts about the Afghan war are portrayed, especially vividly and memorably. The fact that war, in essence, serves evil, in fact can turn even the most just, compassionate, and honest person into a ruthless and evil person, is very impressively expressed in the example of the image of Rustam. When reading some images of the protagonist's life related to the Afghan war, the reader is amazed that the writer's reality is clearer and more impressive than the reality of life.

The writer tries not to make the protagonist behave in a way that is not in keeping with his nature, as he sees each character he captures as a living person with his own destiny, not an artistic image. In the works of the author, he shows the emotional lines of the heroes, who are by nature an emotional and impressionable nation - the Uzbeks, often through subtle gestures, imperceptible signs. In this way, without interfering, it allows the reader to independently evaluate the thoughts, experiences, and behaviors of the images [7.265].

In the novel "Tushda kechgan umrlar", when Rustam visits Shahnoza's house, a delicate point is described in the scene of her mother's meeting with her daughter-in-law: "*I could see at her eyes staring at Shahnoza, "Is there any news?"*" ". Anyone familiar with the work can feel the question in the mother-in-law's eyes and how difficult it is for a young couple who have not been able to find the answer to this question for a long time. The author manages to sympathize the reader with the rhythm of the image without stopping on this topic.

The experience of being able to give a concise, memorable picture of the nation's psyche has not yet

been sufficiently formed in Uzbek literature. Probably, this is due to the fact that the nature of our compatriots is shy, timid, prone to loneliness, the desire to hide the inner essence from prying eyes. In any case, in Uzbek literature there are not any works such as E.Zolya's "Hamal", M.Sholokhov's "Peaceful Don", A.Nurpeisov's novels "Blood and Sweat" that vividly reflect the most important aspects of the psychology of the nation, showing the mood of the masses. There are many works in our national literature that deeply describe various aspects of the individual human psyche, and research in this direction is becoming increasingly effective.

But there is a lack of experience in being able to give the image of the masses, or in the attitude of the masses, to find and depict the most characteristic, the most universal, the brightest lines in the spirituality of the members of the nation. For the first time in the novel "Ikki eshik orasi", Utkir Hoshimov was able to convey the aspects of the national spirit in a vivid way. In the image of the Oqsoqol (an elder man of the district) marrying his daughter-in-law Zuhra to a man she liked, the original characters of the nation, first in the image of the Oqsoqol and then in the image of many participants of the same situation, were brightly illuminated in a trembling state that overwhelmed the human psyche [5.289].

A similar situation exists in the novel "Tushda kechgan umrlar". In fact, this scene is not as bright and embossed as in the previous novel. However, the wedding scene in Qatortal in "Tushda kechgan umrlar" is no different from the previous novel in terms of the scale of manifestation of the spiritual qualities of the Uzbek nation. If in "Ikki eshik orasi" the psychology of the masses is astonishingly bright with its height, nobility, and glory, and proud enough to fill the soul, in the wedding episode of his novel, it is reflected with all disgust that lowly spiritual qualities such as rudeness, cowardice, and submissiveness are becoming a national symbol. Hundreds of people remained silent in the face of the carelessness of a single drunk Russian, and the image of cowardness was a vivid example of the "high" results that Uzbeks can be educated like "sheep" [5.286].

The language of the work is also very distinctive, juicy, impressive and musical. The writer was able to convey the language of each character in the novel with very subtle distinctions. Although the work was written in everyday form and the author's participation was indirect, U. Hoshimov managed to speak all the heroes in their own language, to express their feelings in a unique way [10.258].

The novel "Tushda kechgan umrlar" is a work rich in dramatic, more precisely, tragic scenes. The tragedy is evident in the interpretation of all the main characters of the work. In fact, the tragedy in the work has a unique look and meaning in each image. They can never be equated. For example, the tragedy in the interpretation of some heroes can be attributed to social



<b>Impact Factor:</b>	<b>ISRA (India)</b> = 6.317	<b>SIS (USA)</b> = 0.912	<b>ICV (Poland)</b> = 6.630
	<b>ISI (Dubai, UAE)</b> = 1.582	<b>PIHII (Russia)</b> = 0.126	<b>PIF (India)</b> = 1.940
	<b>GIF (Australia)</b> = 0.564	<b>ESJI (KZ)</b> = 9.035	<b>IBI (India)</b> = 4.260
	<b>JIF</b> = 1.500	<b>SJIF (Morocco)</b> = 7.184	<b>OAJI (USA)</b> = 0.350

conditions, political situation and system. As for the image of the Commissar, he is portrayed by nature as a man doomed to live a disgusting life. His tragedy is that he doesn't know how low he is, he doesn't even want to know. The writer thus reveals the tragedy of such a person who put dark days on the heads of dozens of people. In general, such a direction, where dramatic

interpretation is combined with tragedy, occupies a leading place in the work of one of the most mature writers of our time, Utkir Hoshimov. The works of Utkir Hoshimov, who was able to combine his responsibility to the people and the country with high artistic skills, play a special role in the formation of national thinking.

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