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INTERPRETATION OF PERSONALITY SPIRITUALITY IN UZBEK LITERATURE

(ON THE EXAMPLE OF ULUGBEK HAMDAM'S MASTERPIECE)

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Annotation: This article analyzes a number of literary works such as novels which belong to Ulughbek Hamdam. Furthermore, it reflects the depiction of human in his works.

Key words: personality reflection, faith and religion, to discover human essence, human psychology, the depiction of father.

If we look at the work of Ulugbek Hamdam, we can say that an unprecedented phenomenon in storytelling - the story "Loneliness", based on self-examination, was the work that defines the creative credo of the author of the novel "Equilibrium", which has caused much controversy in literature. A number of the author's best stories and novels have been published over the past period. As each work saw the face of the press, the reader rediscovered the writer. This can be seen in the novels Rebellion and Obedience, Sabo and Samandar. Ulugbek Hamdam's novel Rebellion and Obedience was published in 2003. The work became a unique work in the literature of the independence period, not only because of its formal structure, but also because of the coverage of the changes in the fate of the protagonists. All of the writer's protagonists are people trying to find their identity. In the novel, the issues of faith, which are important for man, are illustrated by the example of the fate of the heroes who sought to understand the pleasures of the soul through observations about the two worlds. All three epigraphs

selected for the novel serve to illuminate the essence of the work. The protagonist of the novel, Akbar, says that the obedience of a man who rebelled between life and death at the end of the work, the rest of his soul is a characteristic not only of Akbar, but also of mankind. The revolt in his heart will not be suppressed, either in prison or when he falls into the hands of the "great" on Russian soil. On the contrary, it hurts him day by day. The protagonist suffers from injustice at every step. Locked up in a clap, imprisoned like a flower, trying to respond to cruelty with cruelty, realizing that this is the law of life, the changes in his psyche are examined step by step by the writer. "I was applauded and imprisoned," he said. Now, even if it's not during the day, when I say no during the week, I throw it away, sometimes my opponent, sometimes my opponent, stains me with blood. But the worst thing is that I can easily raise my hand against a person. "Is human life worthless?" This question always tortures the protagonist. In the novel, the teacher-student issue is elevated. Akbar's conversation with his teacher and the

question-and-answer session are reminiscent of Aristotle and Alexander in "Saddi Iskandariy." The teacher, as a person who has been healed in the hardships of life, does not take on the task of teaching his student the way of his life, but encourages him not to deviate from his way. So sometimes "why?" the questions asked will also remain open by the teacher. This is not a sign of the teacher's incompetence, but rather a sign that everyone must go their own way in life. The teacher always tells Akbar to go on a trip. Therefore, in one place, he reminds the student, "Everyone will have their own airfield, you find your own." The teacher's words, "Get out of here, son," were also an encouragement to travel. This journey was not just a journey, but a way for a person to find himself, to discover himself, and at the same time to enjoy the mysteries of the universe. Akbar doesn't know whether the teacher said the same to his other students or not ... But he told himself many times: "Your stomach is full of riot, rebellion ... You must go!" He said. But which way? Is it travel, a lifestyle change, or a path in a difficult observation? Akbar doesn't know that. He asked, and when he received the answer, "Take care of it yourself," he bit his tongue. As the writer puts the protagonist between life and death, he correctly demands the three most important choices a person needs to make in order to summarize himself: "travel, change of lifestyle, or the path of arduous observation". These are the ways of travel. The protagonist, Akbar, traverses these three paths as much as possible. It turns out that the first two ways give the expected result due to observation. The result is obedience.

Akbar is a person who tries to maintain material and spiritual balance, so he sometimes becomes a victim of injustice and sometimes finds the strength to draw a calm conclusion over a cruel life. Thus it goes through various trials. He tries to find himself in his family, in society. He can also find the strength in himself to start a new life. The protagonists of Ulugbek Hamdam's novels are people who are trying to find themselves. This also applies directly to the writer's personality. Literary scholar N.Karimov in his book "Landscapes of XX century literature" while drawing lines on Oybek's personality, said an important symbol for the writer: "Literary hero is a mirror of the writer's heart. No matter what work the reader reads, he sees the particles of the writer's heart in the image of the hero depicted in it. If the protagonist is a noble and kind person, then the writer also has such noble qualities. If the protagonist is a king and a swan, then such human qualities are not alien to the author of the work. It can be seen that the heroes of U. Hamdam are serious, thoughtful people. Many of his heroes are people of transition. They often act as a kind of bridge in creating a new era in a time when the spiritual and material balance is disturbed. They are embodied in the image of a man who is ready to find his identity in the coin, and at the same time to bear the burden of the fate of the nation. Man's attempt to understand existence is not new, there is a living man who seeks to renew the world, his world, as much as possible. And that raises the issue of spirituality. Only a person with high spirituality tries to summarize himself on the border of life and death. He finds

himself in the midst of life and death. A man who finds himself lays the foundation stone for the upliftment of the nation's spirituality.

First of all, "Is it so hard for the body - the body that will sooner or later die and join the ground? If there is something behind the work - something of value, something else was waiting for you. After all, the result is nothing or almost nothing!" Akbar observes that death is only a physical end. Therefore, "Is it not possible that God knowingly extends the hand of salvation to man? Is it possible that God will never tire of watching this unequal battle, even though mankind has little chance of overcoming it?" During the work, a step-by-step analysis of the changes in Akbar's psyche is convincingly based on the fact that the period from rebellion to obedience constitutes human life. The writer sheds light on the fate of the protagonists who at some point in Akbar's self-confrontation reveal his side, and proves once again that the materiality necessary for the source of life is doomed to immoral poverty. "What is the meaning of life, what is the meaning of humanity, Master?" This question indicates that a new order is needed in Akbar's heart. The fact that the question remains unanswered is also proof that man faces every test on his own. Akbar's questions show the restless heart of a man seeking a solution to the rebellion. There are also episodic characters in the novel, such as Tursunboy Jontalash and Aunt Larisa, who at some point come close to Akbar. And their fate is reflected in the fate of Akbar. Thus the writer tries to solve the problem of life and death on the example of the inspection of the human

spiritual world. In the novel, Tursunboy's dying condition does not leave anyone indifferent. The fact that a person cannot be separated from the worries of the world until he dies is expressed in the example of the "single brick". Tursunboy presents the work as an artistic conclusion that neither losing one's self as a result of thinking that life consists only of hard work, or becoming a helpless stranger in the end thinking that life consists only of entertainment like Aunt Larisa cannot be a measure of happiness for a person. In Hamdam's novel Sabo and Samandar, the human destiny between life and death is completely philosophical. In this case, death is not seen as a tragic end, but as a prelude to an eternal vision. In this sense, the events of the novel are reminiscent of our classic works. In the play, the question of man's attitude to love is chosen, and this love is not a desire that first burns like grass, and then satisfies the physical inclinations of self-adaptation, family, and household worries. Sabo and Samandar's destiny was not a simple love, but an expression of the desires of the heart for divine love. Therefore, the image of physical inclinations is not promoted in it. It is no coincidence that the work is not compared with Navoi's epic "Layli and Majnun". The novel depicts the love philosophy of people who have risen above their inclinations along with the worries of today's life. This philosophy permeates the life of the hero, his deeds. The novel is not a repetition of a famous legend in the example of the life of our contemporaries, but a human aspiration on the path of knowing God. Love for God begins with love for man. Only if a person is able to rise above physical inclinations can he know

Allah. The same is true of the characters in the novel. Although Sabo and Samandar seem to live in a row on the surface, they are in fact a lifelong souls. At the end of the work, they die at the same time, for the same reason. Their lifelong suffering ends in death. There is no tragedy in this end, on the contrary, there is peace. This serenity is the hope of attaining the divine vision. The essence of the novel is in the epic "Layli and Majnun":

If you were me in the world,

And again the universe perished -
jammed in its verses. Indeed, the vision of the novel's protagonists is hampered by worldly concerns. Because this love is an artistic interpretation of a bilingual epic free from worldly worries.

All roads lead to you,

And in you, in the verses, you will find that the aspiration of a person who has found himself, who has risen above himself, towards the Creator. The writer pays special attention to the inner world of the protagonist Samandar, in which the portals pass, because the inner world is a mirror for the appearance. In this sense, Samandar's diary attracts our attention:

"Oh love is madness! Or the world!
The dream of living like people ... " "I lived without you ..."

"The world is a different world," he said

But the heart ...

That is the heart.

I want to fall in love with the world.

Every morning when i wake you up

If I close my eyes to you,

In verses such as "Rebellion to God" hides the complex destiny of a man who struggles with his heart, the fate of a

man who runs away from love and waits for salvation from love. At the end of the work, Shavkat Rahmon's poems "Only love ... Only love ... Another is a mirage, another is an instantaneous sura of the wind" selected as the epigraph of the novel are rediscovered.

As we watch the work of U. Hamdam, we encounter the spiritual changes taking place in the life of the protagonist. This situation begins with the story of Loneliness and continues with the example of Yusuf in Balance, and further perfected through the image of Samandar in Sabo and Samandar.

U. Almost all the heroes of Hamdam are people who are struggling to understand themselves, to know the Creator. After all, at some point in the life of the protagonist, the life of the writer is hidden:

I was a scientist!

In my nature,

I took it to know the Seed of God.

Did you take the picture

In the life of God

I came face to face with myself.

The lines from U. Hamdam's "Biography" show that the transformation of the psyche takes place first of all in the life of the writer. Almost every paragraph of the "Biography" contains the fate of the author's heroes:

There was also a lover -

Madness,

There was poetry on his lips, a fire in his bosom.

He is still my slice

Destroys,

He is still a lone wolf - if Samandar's fate is hidden in his verses,

Another man living in my heart,

Let's build a new world.
To his neighbor Majnun
No his consciousness,

Dilkash is the name of the builder Farhod - in his poems the image of Yusuf appears. Because of this, the writer exclaims in one place: U. Hamdam's works are diverse in genre, but there is a monotony in this diversity. It's an effort to find your identity. These paths are summarized between life and death. That is why his heroes look death in the face and seek refuge in him. In the prose of independence, knowing God, analyzing one's own psyche, in a word, having the image of an analytical hero, U. Hamdam seems to swell in his work. This was the case in the early twentieth century in the novel *Night and Day* with the example of Miryokub. Later it was continued in the novels "*Ulugbek's Treasure*" and "*Old World*" and was vividly expressed in the works of U. Hamdam. The fact that a literary hero tries to examine not only his life, but also the talotums in his psyche, and understands himself and others, signifies his righteousness in the way of self-realization. The path of the righteous is the path of spirituality and enlightenment in a climate of spirituality.

U. The image of Samandar created by Hamdam ("Sabo and Samandar") is also embodied in the image of a hero who, in this respect, is immersed in the mysteries of divine enlightenment, who mediates his figurative love into divine love. It is therefore no coincidence that the deaths of Samandar and Sabo occur at the same time. So their death is far from tragic. This death connects them to the goal.

The writer portrayed the constant change of the human image in small and large genres. While the story of "*Stone*" shows that sacrifice to one's desires can turn the heart to stone, beauty is adorned with the balance of the external and internal world, the human image is determined by the spiritual world, the story of "*Far Dilmura*" warns of the transformation of emotional feelings into text. The author also proved that it is possible to create mini-novels with the novel "*Namatak*". Ulugbek Hamdam's novel "*Father*" as a work that can be read in one breath, the basis for observation, I think, will not leave today's reader indifferent. The protagonist of the novel is a witness to many talotum eras, every past has come to an end with him. Because of this, he does not think like others. Perhaps in a sense his views are incompatible with the world and man around him. But in the novel, his personality, his image is visible. It does not stay in the shade. The writer does not go the way of explaining human suffering, he does not try to do so. The reader involuntarily shares the suffering of the central protagonist Steel. He wants to share his pain with the protagonist. He seeks a remedy to be an ointment to her. Isn't the aesthetic value of a work of art also in infecting the reader with these feelings?

Botir firqa, the protagonist of Uncle Murad's novel "*You Can't Die in This World*", had been investigating the reality for a century. Of course, he was attracted by the social events of the time. The writer therefore intended to show his place as a man of the work, not his family life. The protagonist of Ulugbek Hamdam's novel "*Father*", as a man of the Steel Age, is a

living witness of the realities of different times and places, a thoughtful man like the Botir faction. Unlike Ulugbek Hamdam, Uncle Murad used satire in the novel. He also satirizes the protagonist, the Batyr faction. Can show tragic plates under bitter laughter. The brave faction is a hero who wanders between life and death. But Steel is not like that. For him, being a member of society begins with having the name of a family man. Therefore, he can protect his family and honor as a husband. In the worst case, it does not tarnish the name of humanity. As the writer Steel goes through his personal life through the prism of contemplation, he is confronted with a variety of images from different strata of society. For Uzbeks, the joy of a child in the family is special. Steel suffers from infertility for a long time. He goes to different places with his mother's opinion. He sees their true selves. Someone's unhappiness suffers from someone being blind for a day. At the same time, the writer depicts the image of Steel in the foreground, as opposed to the fact that humanity is in the grip of petty worries, sacrificing the so-called blessing of life for its own benefit. He thinks of himself as a father, fighting for the honor of fatherhood. Being a father burns with love. It is these sufferings that define the image of Steel. In this image, the image of the nation also shows itself.

The writer does not literally describe the fragmented state of the Steel psyche. The drying vegetation in the yard gives a glimpse into Steel's psyche. The fact that his wife, Yogdu, won the battle, returned safe and sound in the war, and suffered several years in prison for the murderous policies also shows that the pain of

fatherlessness cannot be equal. He, like everyone else, wants to enjoy the so-called blessing of life, to live according to the sunnah. But life has healed him in such trials that now we see that he cannot be all rows, because not all rows have lived. The trials of the century did not separate him from his nature. So he suffered. He rose in agony.

In Uncle Murad's story "People on the Moon", the pain of orphanhood was sung in a mournful tone. The romantic tone of the epics was mixed with the poetics of the work. The title of the work demanded the same. The reality in the novel "Father" is very intense, unrecognizably sharp, Polat himself is sharply described. Even the title of the work does not allow it. The honor of fatherhood is great, the status of fatherhood is high, fatherhood is precious. After all, Uzbekness is also determined primarily by paternity.

Steel complex image. "... everything in the world: animate and inanimate, old and young, good and bad - let everyone dry up like me! I want to see this building with my own eyes. " Look, take your mother with me. We've been with you for fifteen years, and we haven't divorced. My doctors say, "You're both unhealthy. Divorce and remarry, maybe you'll have children." But your mother and I can't live without each other. "Now our day is over without you, son! " The whole image of Steel was reflected in his lament. Steel associates his fall into this state with war, cursing him.

The motive of war is one of the most talked about topics in Uzbek literature. The unforeseen aspects of war can be seen in the fact that the calamities, disasters, and destinies caused by war are thrown into other streams through various screams. In

this regard, it is possible to observe that the image of Polat and the protagonist of Utkir Hoshimov's novel "Lives in the Dream" Rustam portrayed the endless tragedy of the war. War has left people without descendants. The coldness of the steel in the war, the conflict of interests in the bodyless soul - the share of the war was huge. Steel was initially thankful to be alive. He did not pay attention to his previous tragedy - a life to be spent with endless suffering. Survival itself has become a goal.

Nazar Eshanqul's story "People of War" contains Normat's confession to Anzirat. "War doesn't want us to be so arrogant," he said. War - we don't want to find bread to eat with honest forehead skin, double driving, planting crops. He always wants to deprive us of these things. War is like a moving stone under your feet, whether you lift it or not, you will die or not," said Normat himself. Normat endures both the horrors of war and suffering. In order to return home alive, he feels the need to survive in order to reach Anzirat. To be the first to go to war, to show heroism, to be able to survive, to return as a hero even if he survived, was only to show that Anzirat deserved more.

It should also be noted that when Steel's mother, Oychechak, rushed to marry Aya's son before watching the war, there was universal wisdom in the hasty event that was beyond reason to think. As a mother, Oychechak knows that a small event can make a big difference in a person's life. The fact that she is worried about her son's future is not because she is worried about her son's future, but because the event is a link to her son's life. was. Until a person feels that the sense of

homeland begins with the family, the duties and responsibilities in him do not reach the limit. As the writer assigns this task to a small character, it strengthens the status of the mother in the family. At the same time, it emphasizes once again that we have great mothers.

Ulugbek Hamdam is not afraid to face the cruel trials of life in revealing the character of the protagonist. Makes life and death a condition of choice for the protagonist. In this way, his protagonist becomes a living, inquisitive, hopeful image of life. In Rebellion and Obedience, Akbar's staring straight at death even when confronted with a meat grinder was in fact an example of courage. The fact that Steel, a human being in a German camp, was subjected to unbearable suffering was also meant for Steel to have a textual will in his later life.

There is a plaque to keep the captives in muddy water, which marks the plot knot in the novel. Then a Georgian guy tries to get out of the water without fear of being shot, and in this case steps towards the German soldiers. Perhaps that Georgian rebelled for subsequent tragedies. A Kazakh prisoner here said, "In fact, we died, we died alive." Even though our bodies survived, our masculinity and pride were killed by the Nazis who ate these dogs," he said. Apparently, there is more pain in front of Steel than the tragedy of war. The reader feels this. The tragedy begins with this and does not end there. Steel makes God happy with a child and torments a child. This torment was heavier and more unbearable than protecting the honor of a woman, the pride of a man.

The fact that the God-pleasing Joy is crippled in the hands of a lowly man like Erboy, the anguish of a parent who considers himself involved in the fate of a child, is even more tragic than the stain of a child. The man who reads the scene of adding Steel's daughter to his comrades feels the same way as the hero from the sadness in the hero's regretful eyes. After all, the child is the father's weak and painful point. At the end of the play, Steel submits to the rebellion. This obedience is vividly expressed in his last monologue. The solution in the author's novel *Rebellion and Obedience* is in fact the same as in the novel *Father*. It can be said that the "Father" is the logical conclusion of the novel "Rebellion and Obedience" on the issue of man's obedience, the test of faith. "Death is equal to life: there is no fear, no fear. Death is full of hope, only hope!" Steel's confession reiterates the fact that the character of the novel "Last Days", which sounded 100 years ago, "to light his face and enter the arms of Happiness." In the 206-page novel, the author analyzes universal issues on the example of the history and destiny of a family and reacts to the solution of the work with a unique approach.

There is a general integrity inherent in the works of Ulugbek Hamdam. All works come together under this integrity. It is understanding man, discovering him, thereby understanding the problem of life and death. We wish the writer success in this endeavor.

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