

The Problem of Era and Hero in the Work of Murad Muhammad Dost

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ABSTRACT: Muhammad Dost renewed the bookish language of our literature with his works, brought the colors and tones of the lively folk language to it, and proved that the words and phrases remaining in the dialect have full right to take place in the literary language. The writer widely uses the folklore style in his work, his language is full of humor, each of his characters has his own way of thinking. Muhammad Dost's novel "Lolazor" is dedicated to the complex life process during the recession years. The novel convincingly describes the social reasons that led to the collapse of the Soviet system and the decline of the communist ideology, as well as the relationship between man and power. The topic is studied in depth on the example of a certain period.

KEYWORD: Writer, Uzbek prose, anecdotal tone, work, poetics, outlook, social mood.

Murad Muhammad Dost is a writer and public figure. He graduated from the philosophy department of the Faculty of History of TashSU. He studied at the Institute of Literature in Moscow. Screenwriter at the "Uzbekfilm" film studio, department head at the "Sharq tyzni" magazine, deputy editor-in-chief, correspondent of "Literaturnaya Gazeta", official in the Presidential Office, general director of the National Information Agency of the Republic of Uzbekistan, press secretary of the President. Since 2002, he has been the chairman of the state joint-stock company "Uzbekkino".

Muhammad Dost's "Where are you, the sound of joy?" The first collection of short stories was published in 1976. After that, his stories and short stories such as "Mustafa", "The diet of a mare", "Dasht-u dalalda" were published. Muhammad Dost's story "Return to Galatepa" was an important event in Uzbek prose on the eve of independence. In this and other stories, the writer carefully observes the daily life of ordinary people living in remote villages, vividly embodies their unique nature and human qualities.

The literary process is constantly changing. It does not stand still, it is continuous and always in motion. Moreover, today's literature is rapidly changing and updating. At this point, it is clear as day that a writer who is not in step with world literature will not find his place in national literature. Understanding this, Murad Muhammad Dost studied at the Institute of Literature in Moscow with the intention of further improving his literary knowledge and skills and gaining a deeper understanding of world literature. After this period, it is possible to see that the writer's creative thinking has gained a new scope in the story "Return to Galatepa" and the novel "Lolazor".

A paradoxical situation is observed in the interpretations of the works of the generation of the 70s in literary criticism: in many cases, a certain feature of the works of young prose writers is criticized and interpreted as a weak aspect in the poetics of the work; over time, it becomes clear that the same feature is the novelty and poetic originality of the work. A similar situation can be observed in the opinions expressed about the novel "Lolazor" by M. Muhammad Dost.

Critic Ahmad Otaboyev's "People we know?" In his article, the irony in the novel "Lolazor" - the "tone of anecdote" is criticized.

Although A. Otaboyev's comments are aimed at almost completely denying the novel, they are valuable because they encourage us to think about the uniqueness of the poetics of the novel "Lolazor". It is known that this article performed a similar task in its time: a roundtable discussion of a group of literary critics and critics in the magazine "Youth" arose as a refutation of the article by A. Ataboyev, which mainly focused on the "tone of anecdote" in the novel - the analysis of irony, irony dedicated to protection. It is known from the history of world aesthetic thought that until the 20th century, irony was seen only as a principle determining the poetics of small-scale works, and in large-scale works it remained at the level of an auxiliary element. This, of course, is explained by the fact that irony comes to the fore in the life of mankind only during non-permanent, short-lasting intermediate periods.

In the late 19th and early 20th centuries, social conditions led to irony occupying a central place in people's worldview (such a situation in our country at the end of the Soviet era, leaving the fake social roles outside the official circles and circles and exchanging ideas about the true picture of reality is unique served as a compensation (of course, this possibility is limited to a certain extent - M.Sh.). What A. Ataboyev called "talks of the street" is essentially just another name for "conversations in the kitchen". Muhammad Dost transfers the informal interpretation of reality, which is possible only on the street, to the novel. However, the novel is not just an illustration of what is said on the street.

M. Muhammad Dost was always passionate about the image of a special conversation, a special conversation where the real essence of reality and man is revealed. The need to break out of constant social roles, of course, prompts the characters to choose a special place for a special conversation. In "Mustafa", Ibodilla Makhsum, who came to discuss Boltaqassab's speech about Mustafa, sits in front of the door and chats with old Guchchi. In "The Diet of a Mare", Ibodilla Makhsum, Guchchi Chol and Toraboy are sitting on a chorpoya under low apples, away from the house, away from foreign "ears", and talking.

In both cases, there is a desire to prevent inappropriate and inappropriate people from interfering in the conversation, to preserve the uniqueness and freedom of the conversation. Or an episode from the story "Resignation": Elomonov went to ask for the necessary book for his son, and met Gaybarov and his friend in the inner room, leaning on the couch, arguing heatedly. The peculiarity of the conversation between Gaybarov and his friend is such that not only Elomonov, but also we readers remain unaware of its content. Despite his great enthusiasm for the image of a typical conversation, M. Muhammad Dost limits himself to emphasizing the uniqueness of the conversation in the scene in "Resignation" and does not reveal its content. The story "Return to Galatepa" is built from the beginning in this way: while the socio-psychological mood of the characters is shown, the roots of their mood are not directly explained in the speech of the author and the characters - typical of Gaybarov's friends conversations remain outside the work (Gaybarov's lecture on myths and the satirical tale told to Sokol also contain metaphorical references - M.Sh.). Umarali Normatov in his article called "Honest and deep artistic analysis of the recent past" A look at the work of Murad Muhammad Dost, gives the following thoughts about the works "Return to Galatepa" and "Lolazor":

In these two works, the author remains firmly on the national ground, as in his previous stories and short stories, but the circle of characters expands in a cunning way, equal to ordinary, poor rural people, people

who have left the village and seen the city, as a result, people known to the world - a scientist, an executive employee, poet-writer, athlete, mountaineer, etc., we will get acquainted with the dialogues, debates and discussions, their world of pain, dreams and sorrows in their hearts. In the artistic interpretation of the expression of the fate, nature, and spirit of various people, we are now witnessing the manifestations of characteristic literary and artistic principles such as the experiences of new world literature, existentialism, absurdity, stream of consciousness, along with national traditions.

In "Lolazor" the scope will expand even more. The space expands beyond Galatepa. The responsible leader and the penman who is close to him are the main characters of the work. The crisis of an entire society and system is artistically analyzed and interpreted through the expression of the destiny, nature, and spirit of these two dear friends and dozens of characters among them.[5]

In fact, "Lolazor" is not a work that is easy to read or listen to. It is emphasized that the novel belongs to the leading trends in modern world literature with its way of thinking, language, expressiveness, style, and methods. It can be said that the skilled writer has admirably combined the experience of Western literature with the national spirit of the Uzbeks and the unique Uzbek melody.

In conclusion, while the work transmits the mood of the characters to the reader, it does not give a logical explanation of this mood from a concrete socio-psychological point of view. Of course, most of the readers who feel harmony with the social mood of the characters, remember the part of the iceberg that remains underwater.

It is no coincidence that anecdotes and the "tone of an anecdote" are so important in the novel "Lolazor". The irony in Lolazor, while rejecting the false official interpretation, evaluates the social role of each character and the games they play. In the novel, a sarcastic attitude to social roles and games is expressed through the anecdotalization of myths (typical stereotypes formed in the reality of the time).

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