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**HARD REALISTIC INTERPRETATION OF SOCIETY AND SPIRITUAL  
 AND MORAL SUNSET (ON THE EXAMPLE OF SHUKUR  
 KHOLMIRZAEV'S NOVEL "OLABODZHI")**

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**ABSTRACT**

*The article examines the ruthless realistic interpretation of the novel "Olabodzhi" by the people's writer of Uzbekistan Shukur Kholmirzaev, in particular, the decline of society and the new artistic trajectory of the decline of personality. The author analyzes in detail the ugliness of the rotten Soviet system in Uzbekistan, which in the early 90s was part of the former Soviet Union, in a detailed descriptive manner, internal checks of the protagonist, keeping secrets, revealing secrets in an artistic way.*

**KEYWORDS:** *Novel, Spiritual And Moral Perspective, Ruthless Realistic Interpretation, Society, Personality, Shukur Kholmirzaev.*

**INTRODUCTION**

The famous writer Shukur Kholmirzaev is one of the great writers who made a great contribution to the development of modern Uzbek literature. The author entered literature in the 60s of the last centuries. One of his first stories, "Waves", attracted the attention of the creative teacher Abdullah Kakhhor. Shukur Kholmirzaev actively worked in various genres of Uzbek prose. In particular, a novel (4, 1 unfinished), a story (about 10), a story (3 volumes), essays (about 20), literary articles and conversations (1 volume), a drama (2), etc. Created by genre.

The life and work of Sh. Kholmirzaev are constantly studied by our critics and are in the center of their attention. In particular, U. Normatov, O. Togaev, I. Gafurov, A. Kattabekov, H. Boltaboev, H. Dustmukhammad, H. Karimov, Sh. Doniyorova, G. Tilovova, O. Toshboev, M. Kochkarova, M. Khamidova ... Many literary scholars and young researchers, such as O.

Safarov, studied it. Shukur Kholmirzaev wrote such novels as “The Last Stop” (1976), “The Bridge” (1984), “The Passenger” (1987), “Olobodji” (1992), The Dinosaur (Book 1, 1996). In Shukur Kholmirzaev's novels "The Last Station", "Passenger" and "Olabozhi", vivid artistic images reflected the beginning of the collapse of Soviet society in the 70s and 80s.

The novel "Olabo'ji" was published in 1, 2, 3, 4 issues of “Shark Yulduzi” magazine in 1992 with some abbreviations. Under the final chapter of the novel, the magazine notes that the author finished writing the work in 1991. After the magazine version of the novel "Olabodzhi " literary scholars U. Normatov, Kh. Karimov, K. Yuldashev, Sh. Doniyorova, O. Tashbaev, M. Khamidova, K. Shakhobov analyzed and interpreted the dissertation in print [5; 4; 2; 1; 6; eleven; 7.].

While in the novel "Olabodzhi" the author reveals the spiritual depravity and immorality of the individual, society and society in a brutal realistic artistic picture, the author examines in detail dozens of problems of the life of society. In particular, the repair of rural schools, the hypocrisy of officials, the moral depravity of people speaking different languages, the same problems, environmental problems (environmental pollution, garbage processing, mine exploration, damage to the mountain fauna), illegal extermination of animals from the Red Book, destruction of shrines and traditional national values, misinterpretation of the national repressive movement in Soviet history, torture of talented and honest people by officials, destruction of people, human lives and destiny outside many problems were resolved, such as management and acting under the direction of officials, preserving historical sites, and accusing ordinary people of libel in robbing the state.

“Olabodzhi” described the genre of the novel in the magazine as "a story more than a novel." In our opinion, the writer symbolizes the scale of the social, spiritual and moral problem underlying the novel, and calls the genre “a story more than a novel” because of his great love for the “story” genre. Therefore, in an interview with Olim Tashbaev, the author explains why he defined the genre of the novel in this way: “... my opinion about the novel is such that I have not yet written such an ideal work. I have tricked me into relative perfection. I called it a "story." When a story is told, the person does not restrain himself, but speaks succinctly and limits himself in relation to the image.

I mean, there is neither arrogance nor humility in this. If you're lucky, one of the publishers might want to publish the novel. Then it comes out completely. And this is declared a direct novel "[6. 453-454.].

The protagonist of the novel is Ulton Sultanov, a young man who graduated from the Faculty of History and Archeology, but teaches natural sciences at a rural school. He is extremely honest, a martyr of nature and deeply concerned about environmental pollution. That is why he often participates in the press with serious articles on environmental topics. He considers himself the guardian of nature, loves creatures with boundless love, Alatag and mother nature in his chest. But his love for nature and society, his work goes on without any ambition. The main storyline of the novel is based on the script of Tokliboy Kochkarov, a play about the life and fate of a young and honest youth Ulton. Tokliboy Kochkarov was actually a teacher. He also taught the history to Ulton. Tokliboy Kochkarov loves literature and history of Mashrab, he loves his work and even writes poetry. To please the official, amateur singers will perform poems by the secretary of the district committee Tokliboy Kochkarov. Tokliboy Kochkarov, an official who

graduated from pedagogy, hires a young writer Bakhor to the polyclinic. Bakhor, which sees drinking and smoking as a sign of modernity, wants to marry Ulton. To make this wish come true, the official Tokliboy Kochkarov, according to his own scenario, chases Ulton, deliberately arranges a meeting of young people, jointly calculates how much it will cost to renovate the old school, and sends them both to the school to write a report.

In the novel, this plot becomes the main event. Pure volunteer Ulton and Tokliboy Kochkarov, who had caught him in a trap, Bakhor and his henchmen rushed to the wedding of the young bride and groom and immediately arranged a wedding. The "tolerant man" Tokliboy Kochkarov will personally come to the wedding. When Ulton thinks of Bakhor, a beautiful modern girl who has suddenly entered his peaceful life, he thinks, "She suits me, she is an angel." The acquaintance and close connection with Bakhor are gaining momentum so much that Ulton is amazed that these romantic and family events in his life have accelerated so much. Even with his inner experiences, he understands that there is some kind of mystery in these events. But the well-known secret is that all people, even those close to Ulton Karava, know that Bakhor was the death of Tokliboy Kochkarov for many years. But nobody discloses this "secret" to Ulton. Until Ulton returns home after the wedding, hoping to leave for Alataga and stay there, the "sinister secrets" will only be revealed when he catches two naked. Tokliboy Kochkarov forced young Ulton to go to a psychiatric hospital because he witnessed embarrassment. On the whole, in this psychiatric hospital, most of the patients are healthy, honest people who have witnessed the secrets of officials, or those who were ceremoniously interfered with by officials, are "crazy" and die from moral torture. Bakhor will help Tokliboy Kochkarov hospitalize these talented people. Bakhor writes a medical report stating that her legal husband Ulton should be immediately hospitalized due to her mental disorder. We can say that Shukur Kholmiraev approaches society and personality from a moral point of view through the novel "Olabodzhi" and the example of dozens of images in the work. That is, society has become so ugly and polluted that it symbolizes not only that the planet is overflowing with garbage, but also human spirituality has become even more dirty and morally degraded than dirty garbage.

The writer himself tells the interlocutor about the character of the protagonist of the novel Tokliboy Kochkarov: "-You said in one of your conversations: "Tokliboy Kochkarov is a man struck by God, the soul of Mashrab is crippled."

- Right! Tokliboy Kochkarov is a fan of Mashrab.

He also reads his poems about his wife according to his mood. As you know, in a number of verses of Mashrab, Allah is meant when he speaks of help. That is, love for the earth is love for Allah.

It is also beautiful because the light of Allah shines. To love the earth is to love Allah. At the end of the play, I think I didn't mind. Mashrab hits him! If he is lucky enough to write a sequel to the novel, it will lead to a great tragedy.

May be?! Ulton and Tokliboy Kochkarov will share their places in the next performance! "[6. 454.].

Thus, from the conversation between the author and Olimboy Toshbaev, it is clear that the writer still plans to continue the novel "Olabodzhi". Indeed, at the end of the novel, Ulton becomes Olabodzhi. However, the real "olabodzhi" in the work are Tokliboy Kochkarov and his

henchmen. We know that Shukur Kholmirzaev was full of great creative plans and creative ideas. Olabodja has a lot of groundbreaking artistic thought, new dimension and groundbreaking challenge. According to the author's plan, in the second part of the novel, Ulton was to return to society, to the people, and the real giant Tokliboy Kochkarov had to be taken to Alatag(Olatog'). Because the author himself admitted in the conversation above. But, unfortunately, the writer was not lucky enough to write the second new part of the novel.

In the novel, Ulton's personal tragedy turns into a social tragedy. In the novel, the author embodies the image of dozens of officials, Soviet activists represented by Tokliboy Kochkarov, Tarakanov, Butaboy Sopi, Odil Mirshab, Makhfirat Egamkulov. K. Shakhobov studied the characters of the novel "Olabodzhi" as a transitional generation [7. 15.].

The volume of the novel is quite large, almost six hundred pages. It involves about fifty large and small images. Of course, a novel can be approached and analyzed on a variety of scientific issues. In particular, the aforementioned young researcher K. Shakhobov approaches the novel on the basis of "heroes of the transition period" and "events of the transition period".

The novel has an extremely deep analysis of the problem of personality and society. The drama of events, "an ominous secret" and "disclosure of secrets", the casting of the protagonist in an insane asylum, Ulton's escape with the help of an honest doctor Berdy Urdikulov, an attempt to shoot Tokliboy Kochkarov, one-on-one conversations with the participants, analytical sheets of the work done were extremely impressive. But, deciding the fate of each event and the main characters of the novel, the writer immeasurably accelerates the events. Tokliboy Kochkarov lost his job and became an ordinary school teacher. Bahor could not forgive Ulton for his injustice and impersonality, drank the acid, and her throat burned out. Ulton's father, Sultan, promised to hold his son's wedding, and several flocks of sheep in the state's flock went into debt and disappeared without a trace. Ulton tries to shoot Tokliboy Kochkarov, but misses the target and falls into a trap. Ulton goes to a psychiatric hospital for the second time. The second time, when he manages to escape from the hospital, at the insistence of the doctor, he leaves this community, this village and makes Alatag his home. His hair grows like fluff and turns into a wild man. Sometimes the villagers see it. The villagers call him Olabo'ji. In fact, Olabodji is not Ulton. In fact, in the novel, Tokliboy Kochkarov and his henchmen, distinguished by ugliness, spiritual and moral depravity, impersonality and arrogance, are Olabodzhi. Ulton cannot live in this society filled with Olabodji with his honest and pure heart. He is not allowed to live and breathe as he wants in this society. In this sense, Ulton is a pure image that embodies the feeling of honesty, purity, pure love. In fact, the aesthetic ideal of the writer manifested itself in this frank image of Ulton. Unfortunately, a young man with a pure heart like Ulton does not fit into this enlightened society. Rather, they do not fit.

In this regard, we came to the conclusion that as a result of K. Yuldashev's essay "Loneliness" attached to the article "Life of Freedom of Speech" about Shukur Kholmirzaev and our personal observations, certain parts of the author's psyche and personality are embodied in the Image of Ulton. Consequently, the scientist who worked together for months at the Dormon resort of the Writers' Union had a long conversation and closely followed the spirit and worldview of the writer, writes: "In fact, this is a person who by nature loves loneliness, strives for it and is more able to talk with grass and birds than with people. For there is no greed in anything, except for a person" [6. 486.].

In addition, it can be concluded that the image of Ulton was created on the basis of a close friend of the author-archaeologist Mengziyo Safarov. Some of the human qualities of Menziyo Safarov's character, including patriotism, love of nature, nationalism, were transferred to the image of Ulton. After all, the famous essay "On the soil of ancient Bactria" about a friend of the writer was created. This essay was first published in 1973 in "Sharq Yulduz" magazine under the title Look Back. In the essay, the writer mentions Mengziyo Safarov: "... After university I stayed in Tashkent. A year later, I went to Boysun. I met Mengziyo Safarov in Termez. (This young man studied at the Faculty of History and Archeology of the University and loved to discuss. He often turned to history, and I turned to literature) "[9. 48.]. As you can see, both Ulton and Menziyo Safarov graduated from the Faculty of History and Archeology. In our opinion, Shukur Kholmiraev was amazed by Mengziyo Safarov's deep knowledge of Russian history, archaeological research, hard work and devotion to nature. We are far from claiming that the life of Menziyo Safarov was completely passed on to Ulton. But the positive qualities in this person were transferred to the image of Ulton. According to Sayera Kholmiraeva, who compiled the author's 5-volume "Selection" for publication, the essay "He was not like us", which was not published in the writer's personal archive, was dedicated to Menziyo Safarov. Mengziyo Safarov, unique, unlike ordinary people and beyond reasonable dreams, implies that the protagonist of the novel "Olabodzhi" in some sense served as a partial prototype for the image of Ulton.

In the novel "Olabodzhi" there is another important socio-political problem, a great artistic and philosophical idea that cannot be artificially developed, history, human life and destiny. This great idea is skillfully revealed in the novel using vivid examples of the wounds inflicted by the Soviet era, the limitations of national history, values, traditions and discrimination against the nation. Tokliboy Kochkarov tried to use his position to give Ulton an artificial, fake love and family. But when the "sinister secrets" were revealed, Ulton realized that his head was at a dead end, that his life had become hell. After all, his life and fate are playing in someone's hands, like a toy. He knew that a fate built on such deceit, conspiracy and deceit did not interest him. That is why Ulton Tokliboy Kochkarov, Bakhor and their comrades rebelled. Unfortunately, his rebellion ends in alienation from society. A closer look at the hero's life and rebellion reveals that Ulton has chosen a natural, not artificial, lifestyle.

In addition, the novel presents the first sketches of the author's later stories "Freedom" and "Caught eagle" (Bandi burgut). The conclusion suggests itself that, as Shukur Kholmiraev himself admits, "Olabodzhi" is the most perfect of the writer's novels. In the novel, the writer very effectively used the possibilities of traditional realism in a detailed description of the individual, society, and moral problems. In the novel, the decline of the individual and the decline of society are presented as extremely artistic studies from the point of view of the moral ideal.

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