

HISTORICAL PROCESS AND HISTORICAL TRUTH IN THE NOVEL

Yadgarova Mehriban

Ph.D., researcher of the Museum of Literature named after Alisher Navoi,
Academy of Science of the Republic of Uzbekistan

Abstract. *The article talks about the fate of Shuhrat's novel "Gold is rustproof" (Oltin zanglamas), created in the sixties of the 20th century, and the prototypes of its characters in life. The work was created based on real events related to repression and war in the former USSR. Particular attention is paid to aspects related to its main character, Sabir, the author himself, that is, the writer Shuhrat.*

Keywords. *Novel, Fame, Gold is rustproof (Oltin zanglamas), History, Repression.*

ROMANDAGI TARIXIY JARAYON VA TARIXIY HAQIQAT

Yadgarova Mehriban

O‘zR FA Alisher Navoiy nomidagi
Davlat adabiyot muzeyi ilmiy xodimi, Ph.D.

Annotatsiya. *Maqolada XX asrning oltmishinchi yillarida yaratilgan Shuhratning "Oltin zanglamas" romanining taqdiri va qahramonlarining hayotdagi prototiplari haqida so‘z boradi. Asar sobiq SSSRdagi repressiya va urush bilan bog‘liq real voqealarga tayangan holda yaratilgan. Uning bosh qahramoni Sobir muallifning o‘zi ya‘ni, yozuvchi Shuhrat bilan bog‘liq jihatlariga alohida e‘tibor berilgan.*

Kalit so‘zlar. *Roman, Shuhrat, Oltin zanglamas, tarix, repressiya.*

Half a year later the following people were imprisoned: on November 28, 1950, first, Alimammedov's brother Nabi Alimammedov, on November 29, 1950; Hamid Sulayman, literary critic, on November 30, 1950; Mirzakalon Ismaili, writer, and translator poets: on January 24, 1951; Alimov Gulom (Shuhrat), on November 25, 1951; Yusupov Shukrullo, on February 26, 1951, Murodov Mahmud and Joraev Meli on February 28, 1951. These convicts are imprisoned as an organized criminal gang, but they were accused of creating the "National Faith" organization, which didn't exist.

In Shukhrat's novel "Gold is rustproof" (1965), which we intend to analyze, the materials of file number 726 of the above-mentioned convicts are kept in the State Security Service archive. The dark days the writer and his contemporaries experienced, in general, the period of the autocratic regime, the life, and spirit of the people and society, leading to repression the coming factors are illuminated through the fate of the central characters of the novel.

"Gold is rustproof " is an autobiographical novel, and in the process of working on the work, Shukhrat tries to clarify his attitude to the times, his contemporaries, and the political system. Naturally, it is not difficult to imagine that this process was very complicated for a writer in a new environment. The work was written. Therefore, regardless of the circumstances in which it was written, the demand for literary studies for a work of art remains unchanged. So, how much Shukhrat was able to illuminate his concept through the central characters in the novel? In other words, to what extent was the writer able to fictionalize the scenes of historical reality? In general, who were the people whose political image is illuminated through the central characters?

"In every artistic work, people are depicted in historically specific, concrete conditions" (I. Sultan). So to speak, these conditions together with the psyche of the characters determine the character of the events. In the process of reading " Gold is rustproof", at first, the reader does not understand the time of the events. However, as you get inside, it becomes clear that the events are taking place in the thirties of the last century (gossip in the novel, people's daily life, the image of a modern woman after

throwing off the burqa, sending round letters to a special office). The writer shapes the characters accordingly.

The same can be said about the character of the main character Sadiq. Because Sadiq, due to childlessness, divorces his beloved wife and marries a young man, Mirsalim's services are special, but it is in these episodes that Sadiq gets the impression that Mirsalim has fallen into his care. True, this may be related to the author's creative intention. However, Sadiq's older age, the fact that he is from the intelligentsia, and most importantly, that he has seen a lot, his actions (i.e., when a caring father asks his son, "Should I get you married, my son," and he answers, "You know, father," he relaxes like a teenager looking at the ground) do not match the character logic of the hero.

The writer noticed this flaw in his character and immediately corrected it. Now before the eyes of the reader, as described at the beginning of the novel, a hero with a strong will, perseverance, a broad worldview, and his position appears.

The author's sympathy for this hero is reflected even in the name given to him. Sadiq means faithful, truly, firm in his faith, a true person. He does not betray himself even when he is imprisoned with a black name and when he gets into a difficult situation among different people in the camp. In addition, an accident happens in Sadiq's life, which throws the character, who was suffering mentally in the camp, into the bosom of an exciting life again. This was the beginning of the Second World War.

The writer effectively uses the historical background of the greatest battle in the history of mankind in the work, firstly, he develops the character of the adventurer in the novel, secondly, he throws the hero into a whirlwind of new trials through this war, achieves to reveal the character's character more brightly, and thirdly, he masks the theme of repression, which is the main theme of the work (the novel's Both in the version published in 1965 in Shark Yulduzi (Eastern Star) magazine and in the version published for the first time as a book in 1967, the work was published decorated with pictures related to the war), fourthly, by depicting the author's heroes against the background of the war, the conflict between himself and society, the political situation

of that time reflects his dissatisfaction with the structure of the system, and most importantly, his aesthetic assessment concerning his time.

Sadiq is a true communist character, imbued with an optimistic spirit in line with socialist beliefs. This thing can be evaluated according to the period when the work was created. Nevertheless, his "true communist" is good quality. Regardless of which political system he belongs to, Sadiq is, first of all, a man of faith. This determines his position as a human being. By the way, faith is compared to gold in the novel. It is known that gold is a metal that does not burn in fire and does not sink in water. The writer, who effectively used this property of the chemical substance in a metaphorical sense, uses the word gold three times: "- You are genial! That's what they say, the original does not change, and the gold does not rust. But... although you had no crime before, you have now committed treason.

Dilovarkhoja looked at his interlocutor slyly" (manuscript, p. 518).

"The secretary of the district party committee spoke about the ugly consequences of the era of the cult of personality and finally said:

- Soviet people are golden people. And gold does not rust. (Emphasis is ours. - M.Y.) Even the years of personality worship did not harm him. The fate of the communist Sadiq Kochkarov is a vivid example of this" (manuscript, p. 703).

As you can see, for the first time Sadiq is compared to gold by Dilovarkhoja. Although he said it with sarcasm, Sadiq is admitted to be a man of strong faith.

After that, in the speech of the chairman of the district party committee, the meaning of the word "gold" expanded and was applied to the general victims of the political system of the USSR. Through this simile, the writer emphasizes that it is not easy to break the spirit of the people.

And, finally, the word "gold" is included in the title of the novel. Now, in addition to the previous layers of meaning, the word "gold" expresses the meaning of "unbendable truth."

At the same time, Sadiq is a character who is not without flaws. This brings it closer to real life.

Sadiq did not say anything else. It was useless for him to say anything. But the investigator sometimes let him go astray and signed such protocols" (emphasis ours. - M.Y.) (manuscript, p. 239).

This situation of Sadiq is typical for that time, similar to Alimammedov's instructions, the excerpt of which is given above, the prisoners sometimes wanted the investigation to end faster because they were exhausted, and sometimes they were misguided by the promises about better conditions in the camp and signed such groundless protocols to live in better conditions in the camp. Sometimes they were forced to sign.

"Know that what camp you end up in depends on the investigation, on me." Admittedly, this camp could be in the vicinity if you also expose your accessories. Otherwise, you'll be fraternizing with polar bears. Have you ever heard about the place called "Kalima" where twelve months is winter, the rest are summer!" (manuscript, p. 256).

This terrible process, which is characteristic of the times when the policy of repression was working in haste, has not been covered in the scientific research conducted on the subject, nor in the works of art. It can be said that Shukhrat's creative courage reflects the process with such subtle aspects in 1964. Unfortunately, these episodes were omitted from the book at that time. However, in the 1965 magazine version of the novel, the excerpts quoted above from the manuscript were published in a slightly shortened and edited form.

Shukhrat's novel "Gold is rustproof" reflecting the reality of the Uzbek intellectuals of the 30s and 50s of the 20th century, is undoubtedly a novel that was able to draw lines against the detestable image of the authoritarian Soviet system at that time. In particular, the experiences of the main character Sadiq, who is truly loyal to his beliefs and ideals in the work, depicted the true Soviet man of the writer's dream along the lines of the statements and situations that we discussed above. However, the reviewed historical and other archival documents show that Sadiq, a true Soviet man, was considered an enemy in this Soviet country, and the writer Shukhrat tried to emphasize these aspects as much as possible in his novel.

REFERENCES

1. Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1980.
2. Shuhrat. Oltin zanglamas. Roman. –Toshkent: Sharq, 1999.
3. Yadgarova M. The breath of the period in the episodes of the novel //ACADEMICIA: An International Multidisciplinary Research Journal. – 2021. – Т. 11. – №. 4. – С. 1793-1802.