BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg
BG PULSE JOURNAL

IN ABDULLA QODIRIY'S "TINCH ISH" AND CHO'LPON'S "TARAQQIY": THE SOVIET PERIOD, IDEALIZED LIFE, AND THE PHENOMENON OF DEATH

Husenova Shahribonu Fayzullo qizi
Bukhara State Pedagogical Institute
First-year Master's student in Uzbek Language and Literature
E-mail: husenovashahribonu@gmail.
https://doi.org/10.5281/zenodo.20551796

Abstract. This article analyzes the phenomenon of life and death in Uzbek short fiction at the initial stage of the formation of Soviet ideology on the basis of a comparative-historical and social approach, using Abdulla Qodiriy's "Tinch ish" and Cho'lpon's "Taraqqiy" stories as examples. The artistic expression of socio-political changes, national consciousness, individual psychology, the idea of progress, and spiritual decline in these works is highlighted.

Keywords. Soviet period, ideology, socialist realism, comparative-historical analysis, individual psychology, national consciousness, spiritual decline, progress.

ABDULAL QODIRIYNING "TINCH ISH" VA CHO'LPONNING "TARAQQIY" HIKOYALARIDA: SHO'RO DAVR , IDEALLASHTIRILGAN HAYOT VA O'LIM FENOMENI

Husenova Shahribonu Fayzullo qizi
Buxoro davlat pedagogika instituti
O'zbek tili va adabiyoti yo'nalishi 1-bosqich magistranti
E-mail: husenovashahribonu@gmail.com

Annotatsiya. Maqolada sho'ro mafkurasining ilk shakllanish bosqichida o'zbek hikoyachiligida hayot va o'lim fenomeni Abdulla Qodiriyning "Tinch ish" hamda Cho'lponning "Taraqqiy" hikoyalari misolida qiyosiy-tarixiy va sotsial yondashuv asosida tahlil qilinadi. Asarlarda ijtimoiy-siyosiy o'zgarishlar, milliy ong, shaxs ruhiyati, taraqqiyot g'oyasi va ma'naviy tanazzul masalalarining badiiy ifodasi yoritiladi.

Kalit so'zlar. Sho'ro davri, mafkura, sotsial realizm, qiyosiy-tarixiy tahlil, shaxs ruhiyati, milliy ong, ma'naviy tanazzul, taraqqiyot.

АБДУЛЛЫ КАДЫРИ «ТИНЧ ИШ» И ЧУЛПАНА «ТАРАККИЙ»: СОВЕТСКИЙ ПЕРИОД, ИДЕАЛИЗИРОВАННАЯ ЖИЗНЬ И ФЕНОМЕН СМЕРТИ

Хусенова Шахрибону Файзулло кизи
Бухарский государственный педагогический институт
Студентка 1-го курса магистратуры, узбекский язык и литература
Электронная почта: husenovashahribonu@gmail.com

Аннотация. В статье на основе сравнительно-исторического и социального подходов анализируется феномен жизни и смерти в узбекской малой прозе на начальном этапе формирования советской идеологии на примере рассказов Абдуллы Кадыри «Тинч иш» и Чулпана «Тараққий». Освещается художественное выражение социально-политических изменений, национального сознания, психологии личности, идеи прогресса и духовного упадка в данных произведениях.

Ключевые слова. Советский период, идеология, социалистический реализм, сравнительно-исторический анализ, психология личности, национальное сознание, духовный упадок, прогресс.

Introduction. Observing the development of our prose literature, we witness the formation of the national short story genre created in the late nineteenth and early twentieth centuries, the truthful depiction of national characters, and the portrayal of the life of our people in accordance with the demands of the period. During this era, religious values, which had been an integral part of the people's worldview, morality, and spirituality for centuries, were marginalized, and atheism was instilled in their place as the state ideology. Religion was interpreted as a "remnant of the old order," and a policy of forcibly instilling atheistic views into public consciousness was pursued. As a result, the historical memory, faith, and spiritual foundations of the people suffered a serious blow. Writers and poets were expected not to portray life truthfully, but rather to promote party ideas and glorify the communist system. In particular, the compulsory introduction of the method of socialist realism placed creative intellectuals within a rigid ideological framework. All literary works were required to conform to the principles of class consciousness, partisanship, and communist ideals. The most tragic aspect was that many talented writers who sought to preserve the national spirit, historical memory, and the sufferings of the people became victims of the policy of repression. Great intellectuals of the nation, such as Abdulla Qodiriy, Cho'lpon, and Fitrat, were eliminated as a result of this ruthless policy. Among their works are Qodiriy's short story "Tinch ish" and Cho'lpon's short story "Taraqqiy."

Research Methods. Since the phenomenon of the "idealized life" and death is directly connected with the policy pursued by the government of that period, these stories were selected for analysis. Although both works were created in different artistic styles, they are united by a common feature—the attempt to illuminate the impact of the socio-cultural environment of the time on human consciousness, lifestyle, and national identity. Therefore, analyzing these stories through the comparative-historical approach and the principles of socialist realism makes it possible to gain a deeper understanding of the essence of the subject.

From a comparative-historical perspective, the period in which both authors lived was characterized by radical changes in the life of Turkestan and the transition from the old order to a new ideological system. In Abdulla Qodiriy's short story "Tinch ish", the social contradictions hidden behind the apparent tranquility of society, as well as the pressures and inner anxieties experienced in human life, find artistic expression. Although the writer depicts reality through ordinary scenes of everyday life, the complex spiritual atmosphere of the era can clearly be felt beneath the surface. The inner meaning underlying the concept of "peace" (tinchlik) in "Tinch ish" conceals social unrest, injustice, and the restriction of human freedom. In Cho'lpon's short story "Taraqqiy," the issue of progress is interpreted in direct connection with the destiny of the nation, as well as the ideas of enlightenment and national awakening. From the perspective of socialist realism, these works can be regarded as products of a relatively free artistic consciousness that had not yet been fully encompassed by the ideological frameworks characteristic of Soviet-era literature.

Analysis and Results. In the short story "Tinch ish," individuals who neither understood religion nor politics and, most importantly, obeyed silently without offering any resistance, were appointed to positions of authority. Indeed, they were members of our own society, as reflected in the proverb: "Where can one seek a remedy for a calamity that comes from one's own people?" The image of the mudarris (religious teacher), who abandons his true calling and becomes a mere plaything in the hands of others, is portrayed symbolically. Oxund Domla, too, fails to comprehend

the true essence of religion; instead, he thinks only of his own comfort and status, thereby forgetting his duty in life.

As stated in the story: “This man, besides being a religious scholar, was not entirely unaware of politics.” Another passage reads: “Before being elected as a mudarris, he harbored hostility toward the White Tsar, much like the local officials, for some reason. However, after receiving the official decree appointing him to the position of mudarris from a certain dignitary named Allanarsamof, and from the day he raised his hands in prayer and blessed the White Tsar, he began to feel a certain affection for Nicholas himself.” “At gatherings, he would say that kingship is half of prophethood; even if the ruler is an unbeliever, he possesses half the power of prophethood, and thus he would exalt the White Tsar to a very high status.” These passages indicate that, instead of fulfilling his responsible duty, he became interested in politics, engaged in flattery, and sought to preserve his position. Yet his true role was to guide people toward the right path, encouraging them to live conscientiously and modestly, to restrain their desires, and to maintain unity and harmony in society.

Only when the threat of death approached did he distance himself from politics, withdraw into seclusion, and return to his “peaceful life.” As stated in the story: “The cannons, machine guns, the resolute policies of the Bolsheviks, and especially political involvement had so frightened our Oxund Domla that it was decided, among the members of his household, that he would no longer engage in politics.”

The idealized life portrayed during the Soviet period was, in reality, an illusion.

Until this period, religion had served as a source of meaning in life and as a guide for people; however, it now began to be presented to the younger generation in an entirely negative light. The writer sought to convey that, in order to achieve enlightenment and progress, society must be able to look at life through the lens of truth. If we pay attention to the epigraph, “Can progress be achieved in this way?”, it becomes clear that Cho‘lpon, as an enlightenment-minded writer, portrayed a future generation drifting toward ignorance. While “Tinch ish” depicts how governance, mosques, and religious scholars came under the control of the government—or more precisely, the Soviets—“Taraqqiy” reveals the “result” of this process. The uncultured behavior of young men such as Ilhom and Saloh, as well as their careless distortion of the national language, represents one of the tragic manifestations of Soviet ideology. In the story, some individuals conceal their own morally degraded nature by labeling modest and reserved people as ignorant. As reflected in the following passage: “Saloh suddenly objected: ‘Is that even worth discussing? What benefit is there in deceiving old men whose minds have already decayed?’ — ‘The benefit lies precisely in that. So‘fi Bobo is a living history,’ I replied. Both of them immediately objected to my words: ‘Can progress be achieved through that?’ We went to the cinema, but the film was forgotten as we wandered around the park hunting. I must have been unusually slow and unfortunate, for I could never learn this kind of ‘skill.’’When we focus on the psychology of the characters in the story, we inevitably ask ourselves: Can a human being truly become like this? Indeed, expecting anything different from individuals deprived of proper education and genuine progress would be unreasonable.

Conclusion and Recommendations. In conclusion, Abdulla Qodiriy’s “Tinch ish” and Cho‘lpon’s “Taraqqiy” are among the significant literary works that artistically interpret not only the socio-political problems of their time but also philosophical issues such as life and death, progress and decline, national awakening and spiritual deterioration. The analysis of these stories demonstrates that, for both writers, the concept of life signifies not merely existence but is defined by an individual’s free thought, national identity, spiritual awareness, and active role within society.

In “Tinch ish,” Qodiriy points to the loss of life’s meaning through the depiction of internal stagnation and psychological pressure concealed behind the outward tranquility of society. In “Taraqqiy,” Cho‘lpon portrays a society that has distanced itself from knowledge and enlightenment and whose intellectual capacity has been restricted, thereby becoming alienated from progress. as a spiritually dead condition. Thus, in both stories, life and death represent not only biological existence and nonexistence but also two different states of the individual and the nation’s spiritual consciousness.

References

1. Qodiriy, Abdulla. Baxtsiz kuyov. Tashkent: Yoshlar Matbuoti, 2024.
2. Cho‘lpon, Abdulhamid Sulaymon o‘g‘li. Hikoyalar va tarjimalar to‘plami. Tashkent: Ilm-Ziyo-Zakovat, 2023.
3. Hasanova, Dilbar. “Uzbek Short Story Writing and Its Development Path” (O‘zbek hikoyachiligi va uning taraqqiyot yo‘li). Ta’lim va Innovatsion Tadqiqotlar, 2024.