

The Idyllism in Kholiyor Safarov's Creative Works

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Abstract. This article discusses the idyllism in the creative works of the writer Kholiyor Safarov. Additionally, reflections on the writer's artistic skills in expressing folk spirit are also provided.

Keywords: Idyllism, essence, plot, idea, image, nationality

In the essence of literature, there are hidden characteristics such as guiding towards the right path, calling for benevolence, and remaining faithful to national values. Creators present these ideas in various interpretations within their works. It is known that during the process of globalization, people constantly strive for novelty and desire to live in harmony with the times. However, human nature is complex, and at certain stages, one longs for a peaceful, quiet, and serene lifestyle. They desire to live away from the noisy city environment. In modern literary dictionaries, the term "idyllia" is used for this phenomenon: "*Idylliya - yunoncha, eydyllion- kichik obraz, kichik she'riy asar*". ("*Idyllia - Greek, eydyllion - a small image, a small poetic work*".) However, recent research has shown that idyllism interpretation can manifest not only in poetic works but also in prose. Russian literary scholar Mikhail Bakhtin described idyllism as follows: "*Muhabbat, tug'ilish, o'lim, nikoh, mehnat, yegulik va ichgulik, umr fasllari - mana idillik hayotning asl realiyalari*". ("*Love, birth, death, marriage, labor, food and drink, the seasons of life – these are the real realities of idyllic life*".) In short, an idyllism interpretation is an artistic generalization that reflects human philosophical views on the world and people, natural lifestyle, and daily chores.

There are many writers in Uzbek literature who have written about the situations in the everyday life of people. Among them are Utkir Hoshimov, Togay Murod, Said Ahmad, and Turob Tula, whose works contain the signs of this principle. Similarly, the works of contemporary writer Kholiyor Safarov also prominently feature idyllism. Let us analyze his story "Jannat darvozasi" from an idyllism perspective. The story includes the image of a father who has suffered a stroke, lost his speech, and memory. Due to the death of his wife, the responsibility of caring for him falls on his children. In the story, G'ulom, who is depicted as a capable son, takes care of his father. He stands firm against his wife's impatient and somewhat hurried remarks:

- *Otangizga men qaramayman.*

- *Shu yerdan non-tuz yeyapsanmi, meni deb kelganmisan, qaraysan!*

- *Men sizni deb kelganman, otangizni emas. Bu odam nima qilayotganimizni bilmasa, sezmasa, hatto bizning kimligimizniyam bilmaydi-ku! Bunday odamni qariyalar uyiga berish kerak!* [1;43]

(- *I will not take care of your father.*

- *You eat bread here, did you come because of me or not? You will take care of him!*

- *I came because of you, not your father. This man does not know what we are doing, does not feel it, he does not even know who we are! Such a person should be put in a nursing home!*) After this conversation, G'ulom slaps his wife, and she leaves with their children. G'ulom then quits his job to take care of his father. He never tires of caring for his father, as proven by the following sentences: "*Hissiz, xotirasiz, abgor yotgan padari buzrukvorning xizmatida bo'lish farzandlardan fidoyilik talab qilardi. Muallim esa bularni hech bir og'rinchsiz bajarar edi*". [1;44] ("*Being at the service of his senseless, memoryless, bedridden father demanded selflessness from the children. G'ulom, however, performed these tasks without any complaint*".) He takes his father for walks inside the yard and sometimes in the street. One of the most important idyllism in the story is that at the end, the wife realizes her mistake and returns home with much hesitation. A bit of impatience, restlessness, and quick temper might be inherent in a woman's nature and might surface at certain moments, but eventually, a true Uzbek woman realizes her mistake. Indeed, there is a subtle meaning in depicting the main character as a "teacher" in the story. The protagonist does not teach any lessons nor does the school life appear in the plot. Yet, it is natural to wonder why the character is depicted specifically as a teacher. The author skillfully integrates the ideological concept of "Let

your word and action be one” in the context of the teaching profession. After all, a person who teaches others must first be someone who practices what they preach in their own life. G‘ulom, as a teacher, does this excellently. Understanding the feelings of humanity within the family environment and artistically integrating these into one’s creative works requires not only artistic skill but also a deep connection with one’s own identity. As the literary scholar Uzok Jurakulov said: *“Milliy adabiyotlarda idillik asarlarining mavjudligi ayni millat vakillarining asliyatdan yiroqlashmaganidan dalolat beradi”*. [6;34] (*“The presence of idyllic works in national literatures indicates that the representatives of that nation have not strayed far from their roots”*.)

Furthermore, Kholiyor Safarov’s story “Yomg‘ir yog‘masaydi” also features the image of real village people, a loving son to his mother, and a theme of love. The protagonist, Sobir, is a person true to his name. Having lost his father early, he understood the realities of life and worked diligently to fulfill his responsibilities as a son. He takes care of his mother, whose illness worsens in the rain, and becomes a source of comfort for her, receiving her blessings: *“Seni bergan Xudoyimdan aylanay. Iloyo, baxting butun bo‘lsin, bolam. Yaratgan egan sevgan bandalariga avval sinov berib sinarkan, keyin o‘zi suyuntirarkan. Iloyo, o‘zi suyuntirsin”*. [1;101] (*“May God, who gave you to me, protect you. May your happiness be complete, my child. The Creator tests his beloved servants first, then brings them joy. May He bring you joy”*.) One of the bright details of the idyllism in the story is the letter. Living in a remote village, far from any social networks, the pure depiction of love is skillfully portrayed through the motif of a letter. Sobir falls for a seamstress and after trying for a long time to converse with her, receives a letter with the following content: *“Agar meni sevsangiz, yomg‘ir yoqqan oqshomda keling”*. [1;94] (*“If you love me, come on a rainy evening”*.) Sobir misses three rainy days after receiving the letter because he could not leave his mother, whose illness worsens in the rain. He has two feelings in his heart: the feeling of love and the duty of a son. In this, he prioritizes his responsibility as a son: *“Yomg‘irda uchrashmasam, uchrashmasman, u xafa bo‘lsa, bo‘lar, lekin onam sog‘ bo‘lsin. Baxtinga onam bor bo‘lsin”*. [1;101] (*“If I do not meet her in the rain, I won’t. If she gets upset, she will, but let my mother be healthy. Let my happiness be that my mother is alive”*.) In the end, an unexpected situation occurs. The girl knew about the situation in Sobir’s family and had mentioned meeting on a rainy day as a test. Thus, the protagonist fulfills his duties both as a lover and as a son.

In Kholiyor Safarov’s works, the feelings of authenticity, nationality, and values hold a prominent place. As the literary scholar Bahodir Karimov said: *“Xoliyor Safarovning hikoyalaridagi ko‘p qahramonlar qishloq odamlari, shaharga borgan, singishgan-singishmagan, begonasiragan va balki yana qishlog‘iga qaytgan taqdir egalaridir”*. [1;252] (*“Many characters in Kholiyor Safarov’s stories are village people, some of whom have gone to the city, assimilated or not, felt estranged, and perhaps returned to their village”*.) The idyllism mentioned by the scholar is also present in the story “Baxt nimadir?”. In the story, the depiction of Ayritom plains, village life, and the portrayal of a communal work effort are presented alongside the life of one family. After her husband is injured and unable to walk, Charos takes on the entire responsibility of the family. One day, while moving corn stalks to the barn, her close friend from college, who lived together with her for four years, visits her. The friend, who came from the city and is refined, first surveys everything secretly and then tears up, looking at her friend with pity: *“Seniki-ku bor azob. Meni shu yo‘q azob qiynaydi. O‘ttizdan oshdim, na oilam, na uy-joyim bor. Karera qilaman, deb o‘zimni baxtsiz qildimmi deymanda”*. [1;126] (*“You have real suffering. I am tormented by this lack of suffering. I am over thirty, and I have neither a family nor a home. Did I make myself unhappy by pursuing a career?”*) At this point in the story, the philosophical meaning behind the title is revealed: happiness lies in the family, and without a family, a person can never be complete.

In conclusion, it should be noted that the depiction of everyday life scenes and the portrayal of folk spirit maintain the idyllism in Kholiyor Safarov’s works in harmonious balance. Concepts such as village people, family life, village life, and national values are essential elements in the composition of the author’s works, and these concepts call readers towards the sanctity of family, the philosophy of life, and most importantly, the standards of humanity.

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