

## “CRUEL REALISM” AND THE STYLE OF WRITER

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**Abstract.** *"Cruel realism" was subjectively interpreted in Uzbek literary studies in the late 70s and early 80s of the 20th century. According to him, social realism demanded a sharp realistic image from the artist (in fact, this is a promotion of social realism). As a result, a work based on "smooth conflicts" was born in fiction. In this article, one of the leading representatives of modern Uzbek literature - Shukur Kholmiraev's novel "Make a bridge", drama "Black Belt" and "Essiz, Eshniyoz!" "Cruel realism" and writer's style are discussed on the example of the story.*

**Keywords:** *artistic thinking, national literature, development of national literature, creative laboratory of the creator, classic literature, folklore, scope of the subject, world of images, composition, artistic interpretation, "cruel realism", poetic phenomenon, "enhancing the good and reducing the bad" hide method of description, artistic intention, realistic method.*

In world literary studies, the development of artistic thinking, the examination of the artistic heritage of writers and poets who contributed to the development of national literature, on the basis of the latest achievements of science, attracts constant attention. Worldview, traditions, national mentality and spirituality of every nation are reflected in its art and literature. In this respect, the acquisition of literary-aesthetic and educational-educational position of national literature allows to determine the place it occupies not only in the spiritual, but also in the social development of the society. Therefore, it is important to check the creative laboratory of a certain artist, to reveal the facets of his artistic skills.

In world literature, research is being conducted to study the works of writers who created in various literary genres in different aspects. In particular, to examine a specific work of this or that creator against the background of the latest creative achievements of the national literature to which this writer belongs, the degree of connection of the works created by him with classical literature and folklore, the scope of the subject, the world of images, composition, artistic interpretation particular attention is paid to the development of scientifically based concepts on monographic research of peculiarities, succession, traditional and innovative features.

During the years of independence, Uzbek literary studies pay great attention to examining the creative laboratory of writers who served the development of Uzbek literature, which is an integral part of our national culture, to reveal the contribution of their works to the culture of the nation, and to shed light on the psychology of creativity. When studying the renewal and development of 20th century Uzbek literature in terms of content and form, first of all, it shows that one of the main goals is to "strengthen the place and influence of the people of artistic creation in the life of our society" [13], secondly, it helps to determine how the writers perform their tasks, their conclusions about the modernizing society and life. There is a need to enter the creative laboratory of Shukur Kholmiraev, one of the well-known representatives of the new Uzbek literature, to further deepen research on the scientific evaluation of his works, which reflect the spirit of the nation, various scenes of the people's life, from the point of view of artistic skill.

Taking into account this need, we considered it appropriate to draw attention to the unique style of the works of the People's Writer of Uzbekistan Shukur Kholmirzaev and the issue of "cruel realism".

The reflection of the social life of the work of art is related to realism. Because "the correct understanding of reality and its true reflection in artistic images with all its contradictions is one of the important features of realism" [3, 365].

The role of realism in determining the nature, content and form of an artistic work has been well studied in world and Uzbek literary studies. At the same time, one work can have elements of both romanticism and realism. While the traditions of romanticism have been a priority in Uzbek classical prose, realism has become a priority in Uzbek prose since the 20th century. In Abdulla Kadiri's novels, we can see the combined form of romanticism and realism. In the Uzbek prose of the 60s and 80s of the XX century, to which Shukur Kholmirzaev belonged, realism was firmly established. The leadership of realism in the prose of this period had a certain influence on the compositional construction of the artistic work.

At the time, Uzbek literary studies paid attention to the innovative aspects of Sh. Kholmirzaev's work. The well-known literary critic M.Koshjanov wrote: "Shukur looks at relationships that are sometimes insignificant among his contemporaries and looks for a meaning that can teach readers a lesson from relationships that are not important to him at first glance". [10, 358]. It was a timely assessment. Therefore, attention to the assessment of the writer's work as a poetic phenomenon began in the 60s.

In one of our conversations with the writer, he remembered the words of Chingiz Aitmatov and said: Chingiz Aitmatov told us, "You should write colder than the devil, don't be too crazy". Indeed, this is what brutal realism demands. It is necessary to show as much as possible. It has a dangerous side. In order to show as much as possible, it is necessary not to interfere with feelings. Do you agree that you are a beautiful girl? If you don't feel like it, you can say as much as you can. Even if feeling is added, it should be at the level of reason. The measurements should be the same so that both the Arab and the Negro accept it equally. When it reaches this level, you are realistic, bare images" [6, 126].

Realism is fully reflected in the stories of Shukur Kholmirzaev. In other words, he is a kind of realist writer. Each of his stories was born with the goal of depicting real reality on a real basis. "Who is not eighteen?" the writer who entered the literature with his short story created in the narrative genre for many years. After writers such as Said Ahmad, Odil Yaqubov, and Pirimkul Kadyrov switched to the novel genre, Shukur Kholmirzaev became one of the leading representatives of Uzbek storytelling in the 70s and 80s.

The writer's stories included in collections such as "Under the far away stars", "Life is eternal" (1974), "Oghir tash kochsa..." (1980), "Almonds bloomed in winter" (1986) brought Uzbek storytelling to a new level. level up. The writer abandoned the tendency to divide the characters into only good or bad. He created heroes with a conflicting, multi-layered, multi-voiced spiritual world, who can be critical of the system when the time comes, have a bright national nature, and sharp observation [2, 497].

We believe that in the process of getting acquainted with Shukur Kholmirzaev's work, literary works appeared at the heart of life events and the fate of life heroes. The writer spares neither the period nor the character nor the environment in the image. He is far from giving as smoothly as his fellow creative friends.

His heroes are representatives of the mountain people living in remote villages of mountainous districts. The writer compares them with urban people. As a result, he describes the people of the mountains as sincere, simple, rude, and the people of the city as highly cultured, haughty, and insensitive people who are far from nature. This can be observed from the writer's first stories to today's work. Although they are ignorant of world knowledge, they are well aware of national values, our national history, and the past of the land they live in.

The writer skillfully instills the qualities and beliefs of his heart into his characters. In Sh.Kholmiraev's works, the vices characteristic of the years of recession were brutally exposed.

The characters of writer's novel "Make a bridge" and the drama "Black Belt" were created using the method of "enhancing the good and hiding the bad", which is one of the artistic and descriptive tools typical of independent works, while "Essiz, Eshniyoz!" In the story, the character of Eshniyoz was created based on the requirements of cruel realism.

As the scholar of literature Sh.Doniyorova noted, "in his style (Shukur Kholmiraev - M.H.) we see the positive influence of Western literature and art, in particular, the "cruel realism" of Italian cinema. His realism is devoid of pomp and airiness. On the contrary, it has a strong artistic gloss" [1, 106].

Such brutal realism dominates the story from beginning to end.

If in order to create the image of national heroes in the novel "Make a Bridge" and the drama "Black Belt" the author created a whole system of artistic and pictorial tools characteristic of independent works, then in "Essiz, Eshniyoz!" he does not use any of these artistic and descriptive tools in his story. On the contrary, social realism strictly adheres to the rules of law. Despite this, "Essiz, Eshniyaz!" His story can be called a work of independence.

A logical question arises as to how concepts that seem to contradict each other, such as the method of socialist realism and the work of independence, work together in the realization of the author's creative goal. This question cannot be answered in one sentence. Therefore, we will try to solve this issue gradually in the process of analysis. There are specific reasons for this.

First of all, the events of the novel "Make a Bridge" and the drama "Black Belt" are dedicated to the description of their life in the camp of the independence fighters, while "Essiz, Eshniyaz!" The story is dedicated to describing the life of the young socialist regime, standing on the side of the revolutionaries.

Secondly, the concept of socialist realism means depicting socialist life in a realistic way.

Thirdly, while the previous two works aim to describe the activities of the leading leaders of the independentists, the story aims to describe the fighting life and tragic fate of the red commander Eshniyoz, who showed courage in ending those independentists.

In order to realize this artistic intention, the author portrays the main character Eshniyaz as a person who follows the laws and rules of the new regime, works without deviating from these rules, and as a selfless soldier of the Soviet system.

The laws of the new system were not in practice, but on paper, they protected the interests of the local people.

The main conflict arises between these pro-people laws of the new regime and the actions of officials at various levels of power. In other words, the more the laws of the Soviet state were filled with beautiful promises, the more difficult it was to implement them [1, 123].

Officials of various categories who managed the Soviet government were forced to violate state laws at every step in pursuit of their own interests. In other words, the officials of the Soviet state almost did not obey the rules of the government.

Since such a situation prevails uniformly in all regions of the Soviet state, a general moral and ethical norm began to form among the leadership and officials of the country. This norm is hypocrisy, i.e. “The word is different, the action is different!”, “It is different on paper, but different in practice!” was a corrupt spiritual and moral norm.

The norm of hypocrisy was acceptable to all high-ranking officials in the Soviet state.

Thus, hypocrisy has become one of the main attributes (signs) of state policy. This attribute was formed in the 20s and began to apply in all aspects of the country’s life.

Eshniyoz, who throughout his life relied on practical factors such as honest work, struggle for the people's interest, and sincere service to the Soviet government, faced the opposition of this hypocritical policy.

“You don't care, Eshniyoz!” The main conflict of the story is built on the basis of the struggle between Eshniyoz, whose whole life is honest work, justice, and loyal service to state affairs, and the politics of hypocrisy [9, 126].

The story exposes the hypocritical policy of the Shura government by describing Eshniyoz’s life path - based on cruel realism. It is concluded that the Shura system, which has ruled for more than 70 years, will be gradually destroyed from the inside by this hypocritical policy and will eventually perish.

As Professor N.Khudoyberganov wrote, “Unique literature is colorful in terms of styles, it opens a wide path to talents of various directions” [12, 35]. In this place, it is approved that a certain innovative artist creates in new stylistic directions. Sh.Kholmiraev, as a creator with his own style, somehow managed to bypass the social realism shells.

Professor U.Normatov wrote in his review of the book “Life is Eternal”: “When you turn the pages of the book, you will come across such (convincing) pictures many times. - you will observe with interest the smell of summer from the grass, trees... etc. How many times does the writer take you into the homes of those mountain people, introduce you to their household rules and customs,” he says [4, 200]. Therefore, in the realistic image style of the writer, the image of local color takes priority. This situation cannot be ignored.

So, in the realistic style of Shukur Kholmiraev, the principle of drawing the necessary conclusions from a specific event takes priority. In his style, we can see the positive influence of Western literature and art, especially the “cruel realism” of Italian cinema. His realism is devoid of pretentiousness and airiness, on the contrary, it has a strong artistic gloss.

In general, loyalty to the realistic style ensured that Shukur Kholmiraev’s stories were compositionally mature and thorough. At the same time, the scenes painted with romantic colors in his stories also served to increase the artistic “juice” of his works. This situation cannot be ignored. After all, it is wrong to think that taking the place of dominance of one creative method in literary creation by another creative method will only benefit literature.

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