

Fate of A Person in Shukur Kholmirezayev's Story Which is Called "Bitiktosh"

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Abstract: *The article analyzes the story "Bitiktosh" by the talented writer Shukur Kholmirezayev. The story is about the absurdity of Soviet ideology and its atheistic propaganda, and how dangerous it is for people's destinies, exemplified through the fate of Boyquvar*

Keywords: story, novella, prose, character, image, ideology, creating a character.

Introduction

Throughout history, it is known that during the colonial era, significant efforts were made to influence the people's ideology. Examples of this ideology include the elimination of intellectuals, the domination over literature, the promotion of personality cults, and the advocacy of atheism. The term "ideology" refers to a system of thoughts and ideas that align with the political and economic goals of a particular society, nation, or social group.

In Uzbek literature, we often encounter information about this. Our writers have reflected on how ideological struggles were carried out and the outcomes they produced. One such writer is Shukur Kholmirezayev. His first books were published while he was a university student. With his debut novella "Oq Oqli," he immediately captured the readers' attention. His novella "To'lqinlar" received praise from the famous 20th-century writer Abdulla Kahhor. From his early steps, Kholmirezayev entered literature with a unique voice, distinct imagery, and a particular artistic perception. Over time, these aspects of his work deepened and became clearer. His stories predominantly feature depictions of human character, inner turmoil, and rural life. From his early stories, he established his style and created works that revealed the inner world of people, securing his place in our literary history.

One of the deeply contemplative works by Kholmirezayev is the story "Bitiktosh." In "Bitiktosh," a sincere, noble, and pure-hearted individual is shown to become helpless and defenseless in the face of widespread apathy and senselessness in society. Such noble individuals often suffer the most from

injustice and are marginalized by the heartless, opportunistic, and overly "correct" individuals, forcing them to seek solace from the heavens. The main character of the story, Boyquvar, earned a party membership for his services in land reclamation. His eyesight is poor. While working in a cotton field, he was exposed to chemicals sprayed from a plane, severely damaging his health. He goes to Tashkent and accidentally visits the Chig'atoy cemetery. Impressed by the tombstones and the atmosphere, he erects a granite stone on his father's grave with the inscription "Mulla Boybo'ri o'g'li Boyquvvatov." This causes a stir among the authorities, and under the leadership of his classmate Dilnura, he is expelled from the party. Boyquvar is deceived into thinking that he will be reinstated in his job if he removes the stone, but this promise is never fulfilled.

Through Boyquvar's character, the author depicts the living conditions, behavior, mentality, work, aspirations, and thoughts of people, ultimately expressing the fate of individuals within society. In this story, Kholmirezayev reveals the colonial era's ideology through several characters: Boyquvar, who erected the tombstone, the secretary Dilnura Qosimova, the director Husan Keldiyev, and party member Shoyim Shaydulov. The story demonstrates how a trivial issue like a tombstone with the word "mulla" can drastically change a person's fate, cutting off their livelihood and reducing them to a state of distrust and despair.

Dilnura Qosimova, the district party committee's ideology secretary, was intentionally chosen as Boyquvar's classmate. This illustrates how the oppressive policy of the time could turn acquaintances into strangers, close friends into insignificant beings, and blood relatives into outsiders. Despite knowing Boyquvar's sincerity and lack of ulterior motives, Dilnura adopts an indifferent stance for the sake of politics. The absurdity of the regime is further highlighted by Boyquvar's reflections on the Chig'atoy cemetery's beauty compared to his own, barren cemetery, symbolizing the regime's lack of interest in development and its efforts to eliminate any progressive elements.

The story concludes with Boyquvar turning to God, losing trust in people. This suggests that regardless of the harshness of the regime or its artificial suppression of people's beliefs, the innate human inclination towards goodness and faith cannot be eradicated. Hence, the colonial powers' attempts to impose such policies ultimately failed, as goodness triumphed. The narrative emphasizes that truly good people remain marginalized in a society dominated by ruthless and opportunistic individuals, highlighting the enduring human quest for solace and justice.

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